

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 Seven.

CHICAGO, JUNE 1, 1925.

One Dollar a Year—Ten Cents a Copy.

STAGE SET IN CHICAGO FOR GUILD CONVENTION

EAST AND WEST WILL MEET

Notable Recitalists Listed on Program for Sessions June 16, 17 and 18—Banquet in Evanston—Many Are Coming.

With the stage set for the national convention of the American Guild of Organists and a large attendance assured, June 16, 17 and 18 promise to be history-making days for that organization in Chicago. The program has been virtually completed and Warden Sealy and the Chicago committee have received word from every part of the country giving promise of the attendance of prominent organists. The southwest will send a delegation which will rub elbows with New England. The organists of Chicago have set aside the three days to act as hosts for the visitors.

As a preliminary to the sessions an informal reception will be held in the parlors of the Congress Hotel, the official hotel for the convention, from 8:30 to 10 o'clock, Monday evening, June 15, and the warden and other officers are to be present for this event.

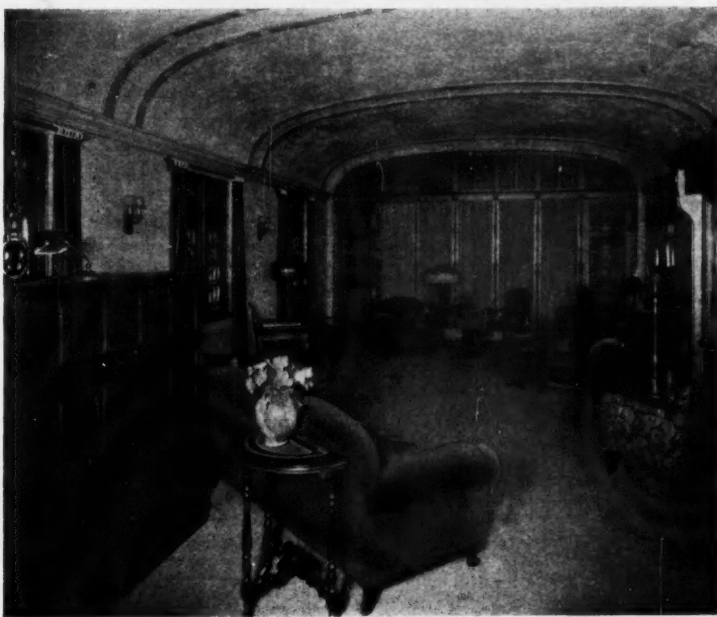
Tuesday morning the sessions will open with a discussion at Kimball Hall from 9:30 to 11:30 on "The Organ." Papers will be presented by Daniel A. Hirschler, A. A. G. O., dean of the Kansas chapter, and by Stanley Williams of Los Angeles, representative of the W. W. Kimball Company in southern California and a prominent organ builder.

At 11:30 the first convention recital will be played on the new four-manual Kimball Hall organ by John Knowles Weaver, A. A. G. O., dean of the Eastern Oklahoma chapter, and by John Hermann Loud, F. A. G. O., dean of the New England chapter, thus bringing east and west together most appropriately. The noon hour has been selected for the downtown recitals as this will draw additional auditors among the many people in the business district who enjoy such opportunities for hearing organ music. Mr. Weaver's program includes: Sonata in D minor, Toepfer; "Midnight," from Norwegian Tone Poems, Torjussen; "A Song of Consolation," Rossetter G. Cole; "A Song of Gratitude," Cole. Mr. Loud will play as follows: Prelude and Fugue in G major, Bach; "Legende et Final Symphonique," Guilman; "Silhouette," McKinley; Toccata in F sharp ("Thou art the Rock"), Mulet.

Tuesday afternoon will be left free for recreation and to see the sights of the city. In the evening the large four-manual Casavant organ in the beautiful Grace Episcopal Church at Oak Park will be played by Miss Charlotte Klein, secretary of the District of Columbia chapter. Her offerings will include among other selections the Passacaglia from the Sonata in E minor by Rheinberger; Dethier's "The Brook" and the Widor "Symphony Romane." Oak Park is a suburb adjoining Chicago on the west and is reached by elevated trains in thirty-five minutes, stations being one block from Kimball Hall and half a block from the Congress Hotel.

Wednesday will be spent largely in Evanston. After a brief discussion of "Problems of the Guild," led by Warden Sealy, in Kimball Hall at 9:45, the organists will proceed by automobile to Evanston, driving along the lake and through the boulevards and Lincoln Park. There the afternoon will be devoted to a discussion at St. Luke's Episcopal Church on "Organ Recitals," with Dr. William C. Carl of New York as the leader. At 3 o'clock John Cushing of Holy Trinity Church,

STUDIO IN NEW WANGERIN ADMINISTRATION BUILDING.



The Wangerin Organ Company has completed its new administration building at Milwaukee, containing the firm's offices and a fittingly appointed studio. A modern two-manual electro-pneumatic organ of eighteen tonal elements and a full complement of judiciously provided derivations furnishes a most interesting demonstration instrument. It is controlled by two separate consoles.

The specification for this organ is not of the conventional type, but rather a selection of such stops as are most suitable for standard specifications of organs for private residences, churches, theaters and concert rooms. Various wind pressures are employed to obtain the best results from pipes voiced in accordance with what is accepted by leading voicers as correct. The scales for the pipes are based on these ideals and the result obtained proved the wisdom of such treatment. The entire organ is enclosed in one chamber of ample dimensions for the development of tone and easy access to every part of the organ. Visitors can be taken into the organ and right among the pipes. Here they are enabled to see the mechanism in operation while the organ is being played. The action is electro-pneumatic throughout, the wind-chests being of a special type of construction, used by the Wangerin

organization for many years and beyond any experiment or uncertainty.

There are two consoles, each equipped with a player attachment, besides the keyboards for the usual playing by hand. One of these consoles has the firm's standard adjustable combination action, moving the stopkeys, and adjustable in the simplest manner from the organ bench, the number of pistons being unlimited by this system, as its action is placed inside of the organ. This console also contains a master player, using rolls specially cut for the Wangerin Company, leaving the control of the stops to the operator. The other console plays any roll cut for an eighty-eight note reproducing piano and is entirely automatic, bringing on and canceling stops, opening and closing the swell shutters and stopping the roll at the end of the piece it plays. By pressing a button the organ starts playing these rolls, and this can be done from any part of the building in which such an organ is placed. All the tonal varieties of a complete organ are available in this instrument, such as diapasons, strings, flutes and reeds, also chimes and harp celestas.

The photograph on this page shows the interior arrangement of the studio and its furnishings, the organ being in the chamber behind the grille or screen, extending the entire width of the room.

ORGAN BUILDERS TO MEET

Sessions of Association at Drake Hotel Chicago, June 9 and 10.

The Organ Builders' Association of America will hold its annual meeting in Chicago Tuesday and Wednesday, June 9 and 10. The sessions will be held at the Drake Hotel, at the same time as the annual convention of the Music Industries Chamber of Commerce, of which the Organ Builders' Association is an affiliated body. A feature of the meeting will be a dinner on Tuesday evening at the Drake at which members and their friends will renew acquaintances and will cultivate good fellowship.

Several issues of interest to the organ builders will come before the meeting. Adolph Wangerin of Milwaukee, president of the association for the last two years, will be in the chair. Word received at the secretary's office indicates a representative attendance from all parts of the country.

Guilman School Graduation.

The annual commencement exercises of the Guilman Organ School will be held on the evening of June 2 in the

First Presbyterian Church, New York. This is the twenty-sixth commencement of this school under the direction of Dr. William C. Carl.

Large Detroit Order to Austin.

The Austin Organ Company, through Calvin Brown, its Chicago representative, has received the order to build a large four-manual for the Metropolitan Methodist Church of Detroit. The organ is to have two antiphonal divisions, in separate chambers at the rear of the church. The main organ also is to be divided. The instrument is a gift to the church from C. A. Grinnell. The specifications will be published in The Diapason a month hence.

Give Gallup a Year Abroad.

As a mark of appreciation of his service at the Fountain Street Baptist Church of Grand Rapids, Mich., Mr. and Mrs. William A. Jack, donors of the large organ in that church, are sending Mr. Gallup to Europe for a year of study at their expense. At the same time his salary as organist is to be continued. Mr. Gallup will sail Aug. 15 and will study with Dupre in Paris.

FOUR-MANUAL MOLLER FOR BUFFALO BUILDING

HAS A TOTAL OF 115 STOPS

Interesting Scheme for Large Instrument in Magnificent Building Includes Chorus Organ—The Specification.

The order for a large four-manual organ with a very interesting scheme of stops has been given to M. P. Möller by the Larkin Company of Buffalo for its administration building. There will be a total of 115 speaking stops, besides forty-four couplers and sixty combination pistons. A chorus organ will be a special feature, in addition to which a part of the choir will be used by means of duplexing in the great division. The building which will house the organ is an enormous one. A Möller solo-symphonist self-player will be a part of the console equipment.

The Larkin Company is a famous mail-order house doing a business in all parts of the country. The building in which the organ is to be placed houses the offices of the company and in it a force of 4,000 clerks is employed. The music produced on the new instrument will be broadcast and amplifiers will be placed in all the store-rooms, so that the entire working force may enjoy the big instrument.

Following is the specification prepared for this instrument:

GREAT ORGAN.

Double Diapason, 16 ft., 61 pipes.
Tibia Clausa, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Third Diapason, 8 ft., 61 pipes.
Fourth Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gross Gedeckt, 8 ft., 73 pipes.
Fern Flöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 146 pipes.
Violoncello, 8 ft., 73 pipes.
Cello Celeste, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 5 ft., 73 pipes.
Oktave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Solo Flute, 5 1/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Cornet, 5 rks., 305 pipes.
Double Trumpet, 16 ft., 85 pipes.
Trumpet, 8 ft., 73 notes.
Tromba, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Chimes, 25 bars.
Harp, 8 ft., 61 bars.
Harp, 4 ft., 61 notes.
Grand Piano, 8 ft., 61 notes.
Grand Piano, 4 ft., 61 notes.

GREAT CHORUS ORGAN.

Choral Diapason, 8 ft., 73 pipes.
Violin, 2 rks., 8 ft., 134 pipes.
Cello, 2 rks., 8 ft., 134 pipes.
Tibia Plena, 8 ft., 73 pipes.
Major Tibia Clausa, 8 ft., 73 pipes.
Salicional Quint, 2 2/3 ft., 61 pipes.
Suabe Flute, 4 ft., 73 pipes.
Solo Piccolo Harmonique, 2 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
English Post Horn, 8 ft., 73 pipes.
Major Vox Humana, 8 ft., 73 pipes.
Marimba, 49 bars.
Marimbaphone, 49 notes.
Orchestra Bells, 49 bars.
Glockenspiel, 49 notes.

GREAT DUPLEX (From Choir).

Concert Flute, 8 ft.
Flute Celeste, 8 ft.
Dulciana, 8 ft.
French Horn, 8 ft.
Orchestral Oboe, 8 ft.
Flute d'Amour, 4 ft.
Musette, 8 ft.

SWELL ORGAN.

Contra Viöle, 16 ft., 73 pipes.
Bourdon, 16 ft., 73 pipes.
Diapason Phonor, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flauto Dolce Celeste, 8 ft., 146 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Viöle Celeste, 8 ft., 61 pipes.
Viöle d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Salicional Celeste, 8 ft., 73 pipes.
Viöle d'Gamba, 8 ft., 73 pipes.
Viöle d'Gamba Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Gemshorn, 5 1/3 ft., 61 pipes.
Viöliana, 4 ft., 73 pipes.
Flute Twelfth, 2 2/3 ft., 61 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Dulciana Mixture, 5 rks., 305 pipes.
Posaune, 16 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.
Chimes, 25 notes.
Tremulant.

SWELL CHORUS ORGAN.
Choral Diapason, 8 ft., 73 notes.
Violin, 2 rks., 8 ft., 134 notes.
Cello, 2 ranks, 8 ft., 134 notes.
Tibia Plena, 8 ft., 73 notes.
Major Tibia Clausa, 8 ft., 73 notes.
Salicional Quint, 2 2/3 ft., 61 notes.
Suabe Flute, 4 ft., 73 notes.
Solo Piccolo, 2 ft., 73 notes.
Harmonic Tuba, 8 ft., 73 notes.
Harmonic Trumpet, 8 ft., 73 notes.
English Post Horn, 8 ft., 73 notes.
Major Vox Humana, 8 ft., 73 notes.
Marimba, 49 notes.
Marimbaphone, 49 notes.
Orchestra Bells, 49 notes.
Glockenspiel, 49 notes.

SWELL DUPLEX (From Solo).
Philomela, 8 ft.
Gross Gamba, 8 ft.
Gross Gamba Celeste, 8 ft.
Major Violin, 8 ft.
Hohl Pfeife, 4 ft.
French Trumpet, 8 ft.
Cor Anglais, 8 ft.

CHOIR ORGAN.
Quintaton, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maria, 8 ft., 61 pipes.
Mezzo Violin, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Larigot, 1 1/3 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Musette, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Ethereal Dulciana, 5 ranks, 8 ft., 341 pipes.
Harp, 4 ft., 61 notes.
Harp, 8 ft., 61 notes.

SOLO ORGAN.
Stentorphone, 8 ft., 61 pipes.
Philomela, 8 ft., 61 pipes.
Gross Gamba, 8 ft., 61 pipes.
Major Violin, 8 ft., 61 pipes.
Hohl Pfeife, 4 ft., 61 pipes.
French Trumpet, 8 ft., 61 pipes.
Cor Anglais, 8 ft., 61 pipes.
Tuba Profunda, 16 ft., 97 pipes.
Tuba Mirabilis, 8 ft., 73 notes.
Tuba Clarion, 4 ft., 73 notes.
Tremulant.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Contra Bourdon, 32 ft., 56 pipes.
First Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 pipes.
Third Diapason, 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Contra Vielle, 16 ft., 32 notes.
Tibia Clausa, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Octave Bass, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Quint, 10 2/3 ft., 32 notes.
Bombarde, 32 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Posaune, 16 ft., 32 notes.
Tuba Profunda, 16 ft., 32 notes.
Tuba Mirabilis, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Trumpet, 16 ft., 32 notes.
Piano, 16 ft., 32 notes.
Piano, 8 ft., 32 notes.
Chimes, 25 notes.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 notes.
Tibia Plena, 8 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Tuba, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.

STAGE SET FOR CONVENTION

[Continued from page 1]

New York, will give a recital on the large four-manual Skinner organ at St. Luke's.

A delightful feature arranged for the interim between the afternoon recital

and dinner will be an informal reception at the home of William H. Barnes in Evanston, where various organists will play the fine three-manual organ which is the pride of Mr. Barnes.

At 6 o'clock the visitors will be guests of the Chicago organists at a dinner in the North Shore Hotel banquet hall.

The evening will be a Chicago night. A service will be held at St. Luke's Church under the direction of Herbert E. Hyde, dean of the Illinois chapter and organist and choirmaster of St. Luke's. A feature will be the singing of the prize anthem of 1925, the work of Hope Leroy Baumgartner of Yale University. Three organists who have been selected to represent Chicago as soloists are Clarence Eddy, Eric DeLamarter of the Fourth Presbyterian Church and Stanley Martin of St. Mark's Church, Evanston, and of the Chicago Sunday Evening Club. Mr. Eddy will play: Prelude and Fugue in D major, Bach; "Afterglow" (dedicated to Clarence Eddy), Frederic Groton; Third Sonata, Borowski. Mr. Martin will play as follows: Fantasie Symphonique, Cole; Idylle, Quef; Scherzo (Fifth Sonata), Guilman. Mr. DeLamarter's offerings are: "Awake, a Voice is Calling," Karg-Elert; Nocturne, DeLamarter, and "Poeme Tcheque," Bonnet.

Thursday the convention will return to Kimball Hall and at 10 o'clock there will be a discussion of "The Music of the Church," led by Horace Whitehouse, dean of the Indiana chapter; Henry S. Fry of Philadelphia, dean of the Pennsylvania chapter, and Mrs. J. H. Cassidy of Dallas, Tex. Dr. John Henry Hopkins, prominent Episcopal clergyman and hymn writer, will deliver a paper. At 11:30 Arthur B. Jennings, Jr., of Sewickley, Pa., will play a recital, his program being as follows: Fantasie in C, Cesar Franck; "Ronde Francaise," Boellmann; "Ballet of the Happy Spirits," Gluck; Chorale in B minor, Franck; Toccata, "Tu es Petra," Mulet; Minuet in A major, Boccherini; Fantasie in A, Franck; Finale from the First Symphony, Verne.

At 3:30 Thursday afternoon Albert Riemenschneider of Cleveland will be the recitalist, playing on the Austin four-manual in St. James' Episcopal Church. His offerings are: Second Sonata, James H. Rogers; Two Chorale Preludes, "O Man, Thy Grievous Sin Bemoan" and "In Thee Is Gladness," Bach; four movements from symphonies: Allegro, from the Sixth; Andante Sostenuto, from "Gothique"; Scherzo, from the Fourth, and Finale, from the Eighth, Widor.

The closing event of the convention will be the recital of Hugo Goodwin, municipal organist of St. Paul, to be played at 8 o'clock in the Fourth Presbyterian Church, on the Skinner organ in that magnificent edifice. Mr. Goodwin will play: Concert Piece, E flat, Thiele; Andante from String Quartet, Debussy; Toccata, Demereaux; Little Pastorale, Ravel; "Second Legend," Bonnet; "A Rose Garden of Samarkand," Stoughton; Serenade, Rachmaninoff; Ciacona in D minor, Pachelbel; "Midnight," Palmgren; "Ariel," Bonnet; Passacaglia in D minor, Middelschulte.

CLASSIFIED ADVERTISEMENTS

POSITION WANTED.

POSITION WANTED — ORGANIST-DIRECTOR, experienced as choirmaster, recitalist, conductor, teacher, wishes to get in touch with church carrying on a ministry of music. Address F 5, The Diapason. [7]

POSITION WANTED — THEATER ORGANIST, best of training and thoroughly experienced, desires change. Large library. Can feature novelty, etc. Address "Musician," P. O. Box 164, Mauch Chunk, Pa.

POSITION WANTED—EXPERIENCED theater organist wants substitute or relief work. Any organ, Chicago only. Phone Fairfax 10023. [7]

WANTED—ORGANS.

WANTED—TWO OR THREE-MANUAL modern organ for church in Philadelphia. Must be in good condition and reasonable. Reply, giving full particulars and price. Address F 6, The Diapason.

WANTED—MISCELLANEOUS.

WANTED—PIPE ORGAN REBUILDING in the Southwest. My price is not always the lowest, but the work is the best. Bulletin of recommendations on request. My experience of twenty-five years enables me to handle pipe organ work quickly and satisfactorily. Simplex blowers (best by test) sold and installed. C. H. Brick, 5502 Vickery boulevard, Dallas, Tex. [7]

WANTED—ONE ONLY, ONE-HALF h.p. Orgoblo, elect. 110 or 220 volts, 60 cycles, A. C., single phase. Must be in good condition, at a bargain. Address E 5, The Diapason.

THEATRE ORGAN PRACTICE—OUR new theatre organ is ready. Gamut Club Pipe Organ Studios, 1044 South Hope street, Los Angeles.

REUTER TO CHICAGO CHURCH

Specifications of Three-Manual by Professor Karl Haase.

The Reuter Organ Company of Lawrence, Kan., has been awarded a contract for a large three-manual to be installed in Faith Evangelical Lutheran Church, Chicago, in the early fall. Besides the thirty-three stops, the organ will have twenty-four couplers, thirty adjustable combination movements and a complete line of accessories.

Professor Karl Haase, head of the organ department of the Lutheran Teachers' Seminary at Seward, Neb., prepared the specifications. A feature is the thoroughly ample pedal division. The entire organ will be enclosed in special built-in chambers.

The specifications are as follows:

GREAT.

1. Open Diapason, 8 ft., 73 pipes.
2. Doppel Flöte, 8 ft., 73 pipes.
3. Viol d'Gamba, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 73 pipes.
5. Harmonic Flute, 4 ft., 73 pipes.
6. French Horn, 8 ft., 73 pipes.
7. Chimes, 20 bells.

SWELL.

8. Bourdon, 16 ft., 97 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. Stopped Diapason, 8 ft., 73 notes.
11. Viol d'Orchestre, 8 ft., 73 pipes.
12. Salicional, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. Aeoline, 8 ft., 73 pipes.
15. Flauto Traverso, 4 ft., 73 notes.
16. Nazard, 2 2/3 ft., 61 notes.
17. Flautino, 2 ft., 61 notes.
18. Oboe, 8 ft., 73 pipes.
19. Cornopean, 8 ft., 73 pipes.
20. Vox Humana, 8 ft., 73 pipes.

CHOIR.

21. Violin Diapason, 8 ft., 73 pipes.
22. Concert Flute, 8 ft., 73 pipes.
23. Dulciana, 8 ft., 73 pipes.
24. Flute d'Amour, 4 ft., 73 pipes.
25. Piccolo, 2 ft., 61 pipes.
26. Clarinet, 8 ft., 73 pipes.
27. Marimba Harp (preparation).

PEDAL.

28. Open Diapason, 16 ft., 32 pipes.
29. Violone, 16 ft., 44 pipes.
30. Bourdon, 16 ft., 32 pipes.
31. Lieblich Gedeckt, 16 ft., 32 notes.
32. Violoncello, 8 ft., 32 notes.
33. Dolce Flute, 8 ft., 32 notes.

J. Riley Chase, organist of the Unitarian Society, Spokane, played the incidental music at the eight performances of "Golgotha," a passion play given the week ending on Palm Sunday by the student body of Gonzaga University at the American Theater, equipped with a two-manual Robert Morton unit organ.

FOR SALE—ORGANS, ETC.

FOR SALE—SPENCER ORGOBLO, 1 H.P., single phase, 110-220 volt. Will handle eighteen straight stops on three and one-half wind pressure. Price \$100.00. Address F 4, The Diapason.

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 Roehl Brothers Storage, 526 Alfred street, Detroit, Mich.

FOR SALE—ORGAN BLOWER, FIRST-CLASS condition, specifications as follows: Orgoblo, horsepower 2, speed 1500, pressure 3 1/2, frame 28 in. by 1 1/2. Address M. Fairmon, 901 E. Twenty-eighth street, Kansas City, Mo.

FOR SALE—LARGE ONE-MANUAL reed organ, with thirty-note pedal board, suitable for studio or practice purposes. Price reasonable. HENRY W. WORLEY, Organ, Builder, Columbus, Ohio.

FOR SALE—THREE H.P. ORGOBLO. Four-inch wind. Only slightly used. Motor will be supplied to suit the current of purchaser. J. Hamilton Smith, 152 North Hanover street, Pottstown, Pa. [7]

FOR SALE—BARGAIN AT \$2,600. Odell organ, three manuals, thirty-two speaking stops. Available July 1. Requires space 12 by 20 by 28 feet. For further particulars inquire of Clement Campbell, 115 East Seventy-fourth street, New York City. Telephone Butterfield 2590. [tf]

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

WANTED—HELP.

WANTED — SALESMAN FOR RESIDENCE organs. Desirable and permanent connections for right men. State qualifications, experience and references. Address Aeolian Company, Pipe Organ Department, 29 West Forty-second street, New York, N. Y.

WANTED—SEVERAL FIRST-CLASS metal pipe makers. Steady work and good wages guaranteed. George Mack, Garwood, N. J. [8]

WANTED — FIRST-CLASS WOOD pipe maker; steady work and good pay guaranteed by company in the middle west. Address F-7, The Diapason.

WANTED—BY EASTERN ORGAN concern, a first-class pipe maker. Good wages and steady work may be had by applying to F 3, The Diapason. [8]

WANTED — TWO EXPERIENCED roadmen for new organ erection work, by old reliable firm in middle west. Address E 2, The Diapason.

WANTED — FIRST-CLASS METAL pipe makers, day or piece work, by old reliable firm in middle west. Address E 3, The Diapason.

WANTED — EXPERIENCED PIPE organ mechanics. Short hours, good wages. UNITED STATES PIPE ORGAN COMPANY, Crum Lynne, Delaware County, Pa. (near Philadelphia, Pa.) [tf]

WANTED—FLUE VOICER AND TWO men for erecting organs on the road. The Marr & Colton Company, Warsaw, N. Y.

WANTED—GOOD OUTSIDE ERECTION man. Good wages, steady employment to the right man. HALL ORGAN COMPANY, WEST HAVEN, CONN. [tf]

WANTED—SKILLED WORKMEN IN every department, highest wages, steady work. GEORGE KILGEN & SON, 3925 Laclede avenue, St. Louis, Mo.

WANTED—METAL AND ZINC PIPE makers; also voicers. Dennison Organ Pipe Company, Reading, Mass. [tf]

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.

HENRY F.

SEIBERT
AMERICAN CONCERT ORGANIST

He believes that if the masses are to be made organ enthusiasts, the style of playing and type of program must be within the comprehension of the average audience. A large number of bookings, re-engagements, press notices, and commendatory letters have proved the foregoing creed.

M'gt., F. L. FAUROUTE,
677 Fifth Avenue
Address, Mr. Seibert
244 W. 74th St. New York



**R. P. ELLIOT IN HIGH POST;
GOES TO WELTE-MIGNON
HALL COMPANY TAKEN OVER.**

**Head of Kimball Department Now
Vice President and Manager of
Organ Business of New
York Corporation.**

An interesting announcement made late in May is that R. P. Elliot has been elected vice president of the Welte-Mignon Corporation of New York, and made general manager of their organ business. At the same time announcement is made that financial control of the Hall Organ Company of West Haven, Conn., now rests with the Welte-Mignon Corporation. It is said that no change in the officers of the Hall Company is contemplated.

The Welte-Mignon Corporation, of which George W. Gittins is the president, owns basic patents under which reproducing instruments are built and sold in this country. The new Welte organ factory, first established in America in 1910, adjoins the piano factory of the Estey Piano Company in New York, and is owned by the Estey-Welte Corporation, of which Mr. Gittins also is president.

Readers who have followed the work done by Mr. Elliot as manager of the W. W. Kimball Company organ department and in previous connections, and have read his writings, involving the adoption of principles and methods with which he has been identified many years, expect interesting developments.

Mr. Elliot has been counted as one of the most progressive men in the organ world today and during his stay in Chicago has made a host of friends among the organists, who recognize his ability and admire his constant willingness to co-operate with them.

The Welte factory and the Hall factory together form one of the largest organ building enterprises in the country and, with excellent equipment and abundant financial backing rapid and substantial growth may be expected.

The New York plant has been building the Welte reproducing organ for residences, lodges and hotels and doing some church and theater work. Constant additions to the Welte music roll library, already exceeding 1,000 solo organ rolls, made by many master organists, is another activity of this plant and a unique contribution to the organ music of the world.

Another entire story, provided for in the original plans of the existing building, will be added to the Welte factory in New York. The Hall plant in West Haven has been devoted to a substantial church organ business, building a few theater and other organs upon occasion. This plant will be developed rapidly according to a plan which includes provision for systematic progress of the work from the lumber yard to the freight car and introduces economies in manufacture.

In addition to the beautiful studio at 665 Fifth avenue, New York, opposite St. Thomas' Church, containing a three-manual Welte reproducing organ with a two-manual echo organ, which can also be played independently by solo rolls, a three-manual organ is being installed in the new Story & Clark building at 173 North Michigan avenue, Chicago, occupying the entire top floor, which has been made into one of the finest organ studios in the country. Other organs have been or are being installed by Barker Brothers, Los Angeles; Kohler & Chase, San Francisco, and elsewhere throughout the country, with service as well as sales representatives.

Big Wurlitzer for Florida.

The First Methodist Church of Fort Pierce, Fla., has placed an order with the Rudolph Wurlitzer Company, through its southern representative, F. W. C. Hayes, for a large three-manual Wurlitzer Hope-Jones organ to be installed in the new church now being built. This organ will be one of the largest instruments in Florida.

ROBERT PIER ELLIOT.



BLESSES MUNDELEIN ORGAN S. T. O. ADDS TO ITS BOARD

Wangerin Three-Manual at Great Catholic Seminary Near Chicago.

The large three-manual built by the Wangerin Company for the new St. Mary's of the Lake Seminary at Mundelein, Ill., forty miles from Chicago, was blessed on May 21 by Cardinal Mundelein, in the presence of Cardinal Hayes of New York. Otto Singenberger of Milwaukee, who has been engaged as the organist for the new institution, presided at the console. It was a gala day in the great new plant which has cost millions and which represents the fruition of the dreams of the Chicago cardinal. The seminary is at the old town of Area, which has been rechristened in honor of the cardinal. The organ is pronounced a most effective instrument. The specification for it was drawn for Cardinal Mundelein by Philipp Wirsching of the Wangerin Company, an expert whose name is familiar to all who are acquainted with organ construction of the present day, and every pipe in it was voiced personally by Mr. Wirsching.

Draws Thousand a Day.

George Henry Day, Mus. D., who recently moved from Wilmington, Del., to become organist of Christ Church, Rochester, N. Y., gave daily recitals during Lent before the noonday services, and the average daily attendance was a thousand for the five weeks that these services were featured. It was an inspiration to play for such congregations. On the billboards, in the shop windows and on the large painted sign on the church lawn, Mr. Day's name appeared as a co-feature with the special preacher for the day, which is an honor not usually accorded the organist. On Palm Sunday Mr. Day's choir gave its first musical service since he took charge the first of March, singing Maunder's "Olivet to Calvary," and on April 17 the choir rendered a special program of appropriate selections at the Masonic Temple before the Monroe Commandery, Knights Templar.

New Members on Executive Committee—Dance Closes Season.

At the monthly meeting of the executive board of the Society of Theater Organists, New York, the following were elected to membership: Adele Z. Blair, Florence Chrystal, Lauretta G. Fallon, Elizabeth Hammond, Herbert Henderson, Rosaline Smith, Virginia C. Thomas, Cheerful Willoughby, John J. A. Ward and Isabel C. Young.

An informal dance for members and friends was held in the ballroom of Loew's New York Theater May 28, concluding the social activities of the society for this season.

May 6 Frank Stewart Adams of the Rivoli played the organ accompaniment for a showing of "Forbidden Paradise" and "George Frederick Handel" at the Wanamaker Auditorium. This was the third of a series of events forming the Wanamaker observance of music week.

John Hammond of the Picadilly will exemplify the activities of the S. T. O. at the annual convention of the N. A. O. in Cleveland, through a demonstration of organ accompaniment to a moving-picture performance, at a theater to be announced.

Summer Classes by Eversden.

P. B. Eversden, M. A., Mus. D., organist of First Church of Christ, Scientist, St. Louis, announces two summer organ classes for 1925—the first June 15 to June 27 and the second July 13 to July 25. Each course will include daily individual lessons on a modern three-manual organ and daily class instruction on subjects connected with the organist's profession, including registration, accompaniments, hymn playing, programs, etc. Each class will visit a pipe organ factory and have a practical demonstration of organ construction.

Edward A. Hanchett is traveling with the glee club of St. Edward's University, Austin, Tex., as pianist and accompanist and has given a group of piano solos on each of the programs by the club.

**PHILADELPHIA CHURCH
GIVES AUSTIN ORDER
FOR A LARGE FOUR-MANUAL**

**St. Luke and Epiphany to Have New
Instrument in September—All
Except Diapasons in the
Great to Be Enclosed.**

The Church of St. Luke and Epiphany in Philadelphia is to have a large new Austin organ for its edifice and the instrument is to be installed in September. This is one of the important churches of the city. The specifications for the four-manual organ are as follows:

- GREAT ORGAN.**
 Double Open Diapason, 16 ft., 61 pipes.
 First Open Diapason, 8 ft., 61 pipes.
 Second Open Diapason, 8 ft., 61 pipes.
 Third Open Diapason, 8 ft., 61 pipes.
 Gross Flöte, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flute Harmonic, 4 ft., 61 pipes.
 Twelfth, 2 2/3 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Nineteenth, 1 3/4 ft., 61 pipes.
 Twenty-second, 1 ft., 61 pipes.
 Trumpet, 8 ft., 61 pipes.
 Chimes (from Solo), 20 notes.

- *Enclosed in Choir box.
SWELL ORGAN.
 Bourdon, 16 ft., 73 pipes.
 Diapason Phonor, 8 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Chimney Flute, 8 ft., 73 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 73 pipes.
 Acoline, 8 ft., 73 pipes.
 Principal, 4 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Nazard, 2 2/3 ft., 61 pipes.
 Flautino, 2 ft., 61 pipes.
 Tierce, 1 3/5 ft., 61 pipes.
 Fagotto, 16 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Clarion, 4 ft., 61 pipes.
 Cornopean, 8 ft., 73 pipes.
 Vox Humana (separate chest, box and Tremolo), 8 ft., 61 pipes.
 Tremolo.

- †Selective mixture.
CHOIR ORGAN.
 Violin Diapason, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Dulciana, 8 ft., 73 pipes.
 Vox Angelica, 8 ft., 61 pipes.
 Quintadena, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Piccolo, 2 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Tremolo.

- SOLO ORGAN.**
 Grand Diapason, 8 ft., 73 pipes.
 Flauto Major, 8 ft., 73 pipes.
 Major Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 73 pipes.
 Flute Overté, 4 ft., 73 pipes.
 Tuba Profunda, 16 ft.; Tuba Harmonic, 8 ft., and Tuba Clarion, 4 ft., 85 pipes.
 French Horn, 8 ft., 73 pipes.
 Chimes, 20 tubular bells.
 Tremolo.

- PEDAL ORGAN.**
 Double Diapason, 32 ft., 32 pipes.
 Open Diapason, 16 ft., 32 pipes.
 Second Diapason (from Great), 16 ft., 32 notes.
 Bourdon, 16 ft., 32 pipes.
 Violone, 16 ft., 32 pipes.
 Dulciana, 16 ft., 32 pipes.
 Gedeckt (from Swell), 16 ft., 32 notes.
 Octave, 8 ft., 32 pipes.
 Flute (extended), 8 ft., 12 pipes, 20 notes.
 Cello (extended), 8 ft., 12 pipes, 20 notes.
 Dolce (extended), 8 ft., 12 pipes, 20 notes.
 Fagotto (from Swell), 16 ft., 32 notes.
 Trombone, 16 ft., 32 pipes.
 Tuba Profunda (from Solo), 16 ft., 32 notes.
 Tuba Harmonic (from Solo), 8 ft., 32 notes.

Directed by Henry Overley.

The St. Luke Choristers of Kalamazoo, Mich., under the direction of Henry Overley, the Kalamazoo organist, gave their fourth annual concert at the Central High School auditorium May 8. The chorus is one of sixty voices, of whom thirty are boy sopranos and thirty men and women. This is rated as one of the few boy choir organizations in the country which feature concert work. Part of the proceeds of the concert were devoted to the fund for the large new organ for St. Luke's Church, which is to be installed Oct. 1.

Death of James S. Carrick.

James S. Carrick, a prominent organist of Bellingham, Wash., died late in April. The funeral was held April 29 and was conducted by the Rev. Frank A. Butler, pastor of the First Congregational Church, of which Mr. Carrick was the organist. In addition to his church work Mr. Carrick had a large class of pupils.

SCHEME OF BENNETT ORGAN FOR ROCKFORD

FOUR-MANUAL AS MEMORIAL

First Lutheran Edifice in Illinois City Will Have Instrument with Echo Division—Part of Great Under Expression.

The four-manual organ being built by the Bennett Company at its Rock Island factory for the First Lutheran Church of Rockford, Ill., as announced in The Diapason last month, is to be a memorial instrument and one of the largest in any church in the state. A part of the great organ and also a part of the pedal will be under expression.

Following are the specifications:

GREAT ORGAN.

Open Division:
Double Diapason, 16 ft., 61 pipes.
Diapason Major, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Tibia Major, 8 ft., 61 pipes.
Violoncello, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harp Celeste, 8 ft., 49 bars.
Enclosed Division:
Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Tuba Clarion, 4 ft., 61 notes.
Tuba Mirabilis, 8 ft., 61 notes.
Tuba Profunda, 16 ft., 97 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Sallecional, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Baritone, T. C., 16 ft., 61 notes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Contra Viola, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

Stopped Flute (extended to 16 ft.), 8 ft., 73 pipes.
Muted Viol, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 61 pipes.
Concert Flute, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Cor Anglais, 8 ft., 61 pipes.
Chimes (with dampers), 25 bars.
Chimes (without dampers), 25 bars.
Tremolo.

PEDAL ORGAN.

Acoustic Bass Special (12 pipes), 32 ft., 32 notes.
First Diapason, 16 ft., 44 pipes.
Second Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Dolce, 16 ft., 32 notes.
Violone, 16 ft., 44 pipes.
Echo Bourdon (in Echo organ), 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Tromba, 16 ft., 32 notes.

HARDY IS KIMBALL MANAGER

Appointed As Head of the Organ Department of Company.

Announcement was made by the W. W. Kimball Company May 22, through E. B. Bartlett, vice president, of the appointment of Walter D. Hardy as manager of the organ department. Mr. Hardy succeeds R. P. Elliot, whose departure for New York is mentioned in another column.

Mr. Hardy has been connected with the organ department of the Kimball Company for eighteen years and his entire business training has been with that company. He began by spending his summer vacations from school work in the organ business. Mr. Hardy is rated as a salesman of the highest ability and has made a host of friends among the organists of the country in his connection with the Kimball establishment.

Mrs. Charles M. Morton, organist for Dwight L. Moody from 1864 until the evangelist left Chicago and since that time organist for the prayer meetings at the First Congregational Church, Oak Park, died at the family residence, 118 Clinton avenue, Oak Park, May 19. Her husband, the Rev. Charles M. Morton, was for more than twenty years pastor of the Railroad Chapel.

KARL O. STAPS, WHO GOES TO DENVER CATHEDRAL.



STAPS CALLED TO DENVER CHRISTIAN HEARD AT HOME

Chicago Man Takes Position at Cathedral, Succeeding Houseley.

Chicago will lose one of its foremost church organists through the departure of Karl Otto Staps, who has resigned as organist and choirmaster of St. Paul's Episcopal Church, Kenwood, to take a similar position at St. John's Cathedral, Denver. In Denver Mr. Staps will succeed the late Henry Houseley. He will take up his new duties Sept. 1 and will remain at St. Paul's until Aug. 15.

Mr. Staps has been in Chicago for three years. Before that he was in Cincinnati. When he was 15 years old he entered the National Conservatory of Music, New York City, making the organ his chief study, under the celebrated organist John White. During this period he was appointed organist of the Church of the Holy Sepulchre, New York. On completing his studies at the conservatory he went to England and entered the Royal Academy of Music, London, studying under Dr. W. S. Hoyte. While a student at the Royal Academy of Music he won the bronze medal and the silver medal for artistic organ playing. He also received the appointment as organist and director of St. Paul's Church, Clerkenwell, London, won in competition with many of the leading organists of the city. His work at the Royal Academy won the highest commendations from the principal, Sir Alexander Mackenzie. On leaving the institution he was made an associate of the Royal Academy of Music.

In 1907 Mr. Staps became organist and choirmaster of St. Paul's Cathedral, Cincinnati, and remained until he made a second trip to Europe in 1919.

Upon his return he was called to the position at St. Paul's.

Dedicated by Lee S. Greene.

The two-manual Reuter organ in the First Christian Church at Lawrence, Kan., was opened with an inaugural recital by Lee Seifert Greene on the evening of April 19. Mr. Greene played this program: "Concerto Gregoriano," Yon; "In Fairyland," Stoughton; Berceuse from "Jocelyn," Godard-Salter; Allegretto from Fourth Sonata, Mendelssohn; Southern Fantasy, Hawke; Modern Suite, Ferrata.

Gives Recital Marking May Festival at First Baptist, Oak Park.

Palmer Christian of the University of Michigan, fresh from many acclaims in the east, where he has been establishing himself in the front rank among the American organ virtuosos of today, came back to Chicago, his home, in May and gave a recital as a feature of the third music festival of the First Baptist Church of Oak Park on the evening of May 20. Chicago friends of Mr. Christian who knew of his coming gathered in numbers at the recital and helped make the large audience. Mr. Christian played the beautiful four-manual Skinner organ and revealed "all its hidden beauties," as was promised by Dr. Carl D. Case, the pastor, when he introduced the performer.

The program was well-balanced and interesting throughout. The lovely Hollins Intermezzo and the colorful "Aftonfrid" of Hägg stood out as high points and the closing number, Mulet's famous toccata, "Thou Art the Rock," heard for the first time in Chicago so far as memory recalls, but made famous by Farnam and others in their recitals, was a powerful and thrilling climax for the evening. In response to insistent applause Mr. Christian played Dickinson's Reverie in a most fascinating manner. The sparkling "Sportive Fauns" of d'Antalfy and the Strauss "Träumerei" revealed Mr. Christian at his best as a color artist and the playing of the Bach D major Prelude and Fugue proved his calibre as an orthodox organist, with fine technique and a regard for traditions. His opening number, Allegro con fuoco, by de Boeck, was brilliant in rendition, but made no appeal with its seemingly aimless modernity.

Death of Miss Pauline Ebaugh.

Word comes from Littlestown, Pa., of the recent death of Miss Pauline B. Ebaugh. Miss Ebaugh was an active musician of Littlestown and organist of the Strand Theater for eight years. She passed away at the Maryland General Hospital in Baltimore a few weeks after an operation. Miss Ebaugh was a daughter of Mr. and Mrs. William Ebaugh of Littlestown. She is survived also by a brother. She received her musical education at the Peabody Institute in Baltimore.

FOUR-MANUAL BY ESTEY IN FORT WAYNE CHURCH

OPENED BY STANLEY SEDER

Instrument of Forty-six Speaking Stops in Presbyterian Church Is Dedicated on May 3—Specifications Presented.

The Estey Organ Company, through its Chicago representative, Lyon & Healy, has placed a four-manual organ in the First Presbyterian Church at Fort Wayne, Ind., and the dedicatory recital was played on May 3 by Edwin Stanley Seder of Chicago. The organ has a total of forty-six stops.

Following are the specifications of the instrument:

GREAT ORGAN.

1. Open Diapason, 16 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Dulciana, 8 ft., 61 pipes.
5. Gemshorn, 8 ft., 61 pipes.
6. Gross Flöte, 8 ft., 61 pipes.
7. Melodia, 8 ft., 61 pipes.
8. Flute Harmonic, 4 ft., 61 pipes.
9. Tuba, 8 ft., 61 pipes.
10. Harp, 8 ft., 49 notes.
Five combination pistons affecting Great stops and couplers.

SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Viol d'Orchestre, 8 ft., 73 pipes.
14. Sallecional, 8 ft., 73 pipes.
15. Vox Celeste, 8 ft., 61 pipes.
16. Stopped Diapason, 8 ft., 73 pipes.
17. Aeoline, 8 ft., 73 pipes.
18. Flauto Traverso, 4 ft., 73 pipes.
19. Oboe, 8 ft., 73 pipes.
20. Cornopean, 8 ft., 73 pipes.
21. Vox Humana, 8 ft., 73 pipes.
22. String Taper, 3 ranks, 8 ft., 207 pipes.
23. Harp, 49 notes.
Eight combination pistons affecting Swell and Echo stops and swell couplers.

CHOIR ORGAN.

24. Contra Viol, 16 ft., 73 pipes.
25. Violin Diapason, 8 ft., 73 pipes.
26. Viol d'Amour, 8 ft., 73 pipes.
27. Clarabella, 8 ft., 73 pipes.
28. Unda Maris, 8 ft., 61 pipes.
29. Flute d'Amour, 4 ft., 73 pipes.
30. Clarinet, 8 ft., 73 pipes.
31. French Horn, 8 ft., 73 pipes.
32. Piccolo, 2 ft., 73 pipes.
Five combination pistons affecting Choir stops and couplers.

ECHO ORGAN.

33. Echo Diapason, 8 ft., 73 pipes.
34. Muted Viol, 8 ft., 73 pipes.
35. Muted Celeste, 8 ft., 61 pipes.
36. Rohr Flöte, 8 ft., 73 pipes.
37. Wald Flöte, 4 ft., 73 pipes.
38. Vox Humana, 8 ft., 73 pipes.
39. Chimes (Cathedral), 20 notes.

PEDAL ORGAN.

40. Open Diapason, 16 ft., 32 pipes.
41. Bourdon, 16 ft., 32 pipes.
42. Lieblich Gedeckt, 16 ft., 32 pipes.
43. Bass Flute, 8 ft., 32 pipes.
44. Echo Bourdon, 16 ft., 32 pipes.
45. Contra Viol (from No. 24), 16 ft. 32 notes.
46. Tuba (from No. 9), 8 ft., 32 notes.

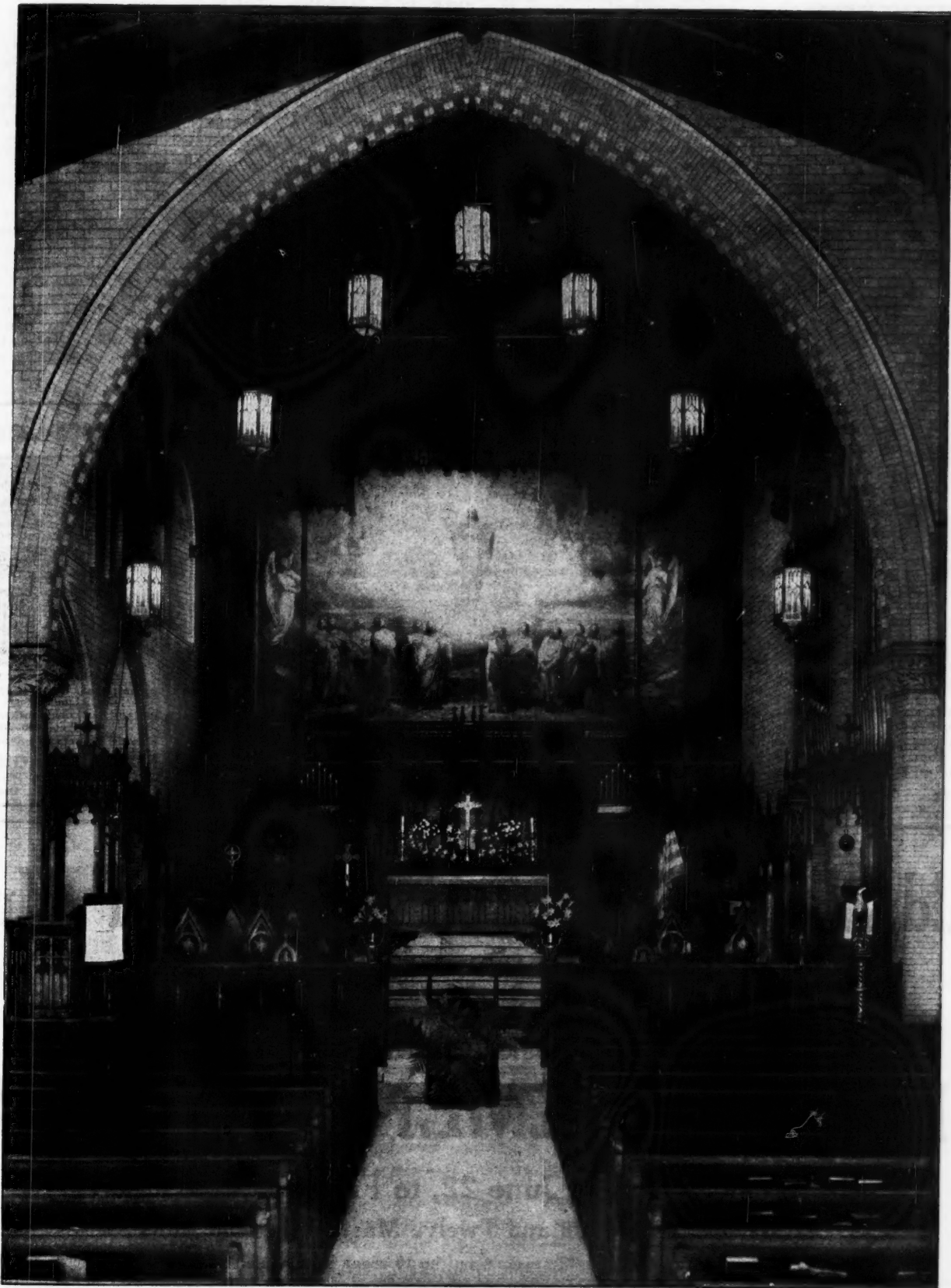
Six combination pistons affecting pedal stops and couplers, and eight universal pistons are also provided, affecting all manual and pedal stops, and one zero piston, canceling all stops and couplers.

PORTER HEARD IN CHICAGO.

Recital Proves Rapid Growth of Young Virtuoso Performer.

Hugh Porter was heard with deep interest and great admiration by his old friends in Chicago May 4, when he gave a recital on the new four-manual in Kimball Hall before a large audience. Mr. Porter was brought to the city by the Musical Guild. His rapid growth as a virtuoso was amply demonstrated to the audience before the performance had gone far. He has gained in force and in poise since he went to New York and is carrying out all the promises made for him.

The opening number, two movements of Widor's Sixth Symphony, was played with precision and splendid perfection of technique. Vierne's Scherzetto was most refreshing and the playing of the Bach Toccata, Adagio and Fugue brought an ovation whose meaning was unmistakable. Boellmann's "Ronde Francaise" was one of the most beautiful things of the evening. DeLamarter's "Carillon" and Karg-Elert's "The Legend of the Mountain" were other numbers on the program and the closing selection was the Finale from Barnes' Second Symphony. In response to very insistent recalls Mr. Porter played the "Soeur Monique" of Couperin and the variations from Widor's Fifth Symphony were done as an extra with an exquisite coloring never before heard.



Interior of Church of The Ascension, Pittsburg, Pa.

Organ of Church of the Ascension dedicated. Profound impression on all present. The Church joins in thanking you for an instrument which is a delight to the congregation, a joy to me and a monument to your art.

(signed) Daniel R. Philippi, 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.

OPENS ORGAN BOUGHT WITH CAFETERIA GAINS YON AT AUSTIN FOUR-MANUAL

Kansas State Teachers' College at Pittsburg Has Its New Instrument and It Is Accepted by the State.

Before a large and enthusiastic audience, at the Kansas State Teachers' College, Pittsburg, Kan., Pietro Yon opened the 1925 spring music festival April 27 with a dedicatory concert on the college's new \$35,000 organ. The organ was built by the Austin Company and has four manuals and seventy stops. The specification appeared in the January Diapason.

Before the concert were held the presentation exercises, giving the organ to the state. President W. A. Brandenburg made the presentation speech, telling the way in which funds were provided for the organ by economy in managing the cafeteria. He thanked all who had by their co-operation made it possible to obtain the organ. He also recalled the giving of the stadium to the state a few months ago.

The acceptance speech was made by Dr. Charles Huffman of Columbus, vice-chairman of the board of administration, who received the organ in the name of the state. He expressed the regret of Governor Ben S. Paulen over not being able to be present. He also told of his own interest in the growth of the Pittsburg Teachers' College and the pleasure it gave him to see its progress. In thanking President Brandenburg he added his thanks to all those who had made the organ possible.

At the close of the evening's entertainment an informal reception was held behind the scenes by Mr. Yon. Special trains were run to Pittsburg from various parts of the state and one train contained ten cars loaded with people eager to hear the new instrument.

While on his latest western trip Mr. Yon played a Sunday afternoon concert at the Catholic cathedral in Lincoln, Neb. This was well received and he was feted by dignitaries and prominent citizens. At Kansas City his second appearance there this season opened music week, easily drawing an overflow audience at the Grand Avenue Temple. At the Scottish Rite Cathedral, Joplin, Mo., an impromptu concert was arranged.

At Memphis, Tenn., Mr. Yon paid his annual visit May 4 to St. Peter's Church.

Schminke Plays His New Organ.

Dr. Oscar Schminke, the organist and composer, gave a recital before an audience of invited friends on the new Austin organ in his studio at New Rochelle, N. Y., May 17. With the assistance of N. Stuart Smith, pianist, some interesting work combining the piano and the organ was included on the program. The offerings were: Toccata in C, Bach; Aria in A minor, Bach; Chorale in A minor, Franck; Arabesque (first time), Schminke; Allegro Vivace from Fifth Symphony, Widor; Adagio from Second Piano Concerto, Rachmaninoff, (Mr. Smith and Dr. Schminke); Toccata from Fifth Symphony, Widor.

Nevins Plays New Moller.

Willard Irving Nevins of New York, who is just completing a busy season of recitals and teaching, opened a Moller organ in the Christian Reformed Church of Passaic, N. J., on May 1. The recital attracted a large audience which was most enthusiastic.

Herbert Foster Sprague, who has been playing for the last fourteen weeks at the Central Theater, Broadway and Forty-seventh street, New York, also has played in a number of New York churches. He has presided at the organ at the Sunday morning children's services at Temple Emanuel and played for six services in March at Temple Israel. Mr. Sprague gave a recital at the Brooklyn Academy of Music April 19.

ONE CITY PURCHASES FIVE SCHANTZ ORGANS

ONE FOR MASONIC TEMPLE

Canton, Ohio, Good Customer for Company—Specifications of Three-Manual for Million-Dollar Structure.

A. J. Schantz, Sons & Co., of Orrville, Ohio, have contracts to install five organs in Canton, Ohio, a city near Orrville. Three of the instruments are to be of three manuals. One of the three-manual organs is for the Scottish Rite lodge room of the new million-dollar Masonic Temple of Canton. The Schantz factory takes considerable pride in these contracts because they were given practically without competition on account of the performances of other organs of that make in the same city.

Following are the specifications of the organ for the Canton Masonic Temple:

- GREAT ORGAN.**
 - Open Diapason, 8 ft., 73 pipes.
 - Gamba, 8 ft., 73 pipes.
 - Doppel Flöte, 8 ft., 73 pipes.
 - Stopped Diapason, 8 ft. (duplexed from Swell), 73 notes.
 - Tuba, 8 ft., 73 pipes.
 - Octave, 4 ft., 73 pipes.
 - Chimes, 20 bells.
 - SWELL ORGAN.**
 - Bourdon, 16 ft., 97 pipes.
 - Stopped Diapason, 8 ft., 73 notes.
 - Flute d'Amour, 4 ft., 73 notes.
 - Flautina, 2 ft., 73 notes.
 - Open Diapason, 8 ft., 73 pipes.
 - Salicional, 8 ft., 73 pipes.
 - Voix Celeste, 8 ft., 61 pipes.
 - Viol d'Orchestre, 8 ft., 73 pipes.
 - Oboe, 8 ft., 73 pipes.
 - CHOIR ORGAN.**
 - Violin Diapason, 8 ft., 73 pipes.
 - Melodia, 8 ft., 73 pipes.
 - Dulciana, 8 ft., 73 pipes.
 - Unda Maris, 8 ft., 61 pipes.
 - Vox Humana, 8 ft., 73 pipes.
 - Harp, 49 bars.
 - PEDAL ORGAN.**
 - Open Diapason, 16 ft., 44 pipes.
 - Octave, 8 ft., 32 notes.
 - Bourdon, 16 ft., 12 pipes, 32 notes.
 - Bass Flute, 8 ft., 32 notes.
 - Lieblich Gedeckt, 16 ft., 32 notes.
 - Flute Dolce, 8 ft., 32 notes.
 - Violoncello, 8 ft., 32 notes.
 - Bass Tuba, 16 ft., 12 pipes, 32 notes.
- The summary shows a total of 1,352

pipes. There are thirty stops and twenty-one couplers, besides nine combination pistons.

Activities of Miss Carbone.

Miss Anna Carbone, the New York organist, has had a busy spring season and is making important plans for the fall. She took part in programs recently at the Judson Memorial on Washington Square and at Aeolian Hall. She is to make a brief tour under the management of the Standard Booking Office and in August has been engaged to play at the Herbert Wilber Greene School, Brookfield, Conn.

Plays Great Hamburg Organ.

Wilhelm Middelschulte has greatly enjoyed his period of teaching in Berlin and the recitals which he has played in Germany. He played the famous Walcker organ of 163 stops in St. Michael's Church, Hamburg, May 11. He has had a large class of pupils, including one former pupil of Max Reger.

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.

Baldwin Wallace Conservatory of Music

announces

Summer Master Class for Organists

to be Conducted by

ALBERT RIEMENSCHNEIDER

Six Weeks Monday, June 22, to Friday, July 31, 1925

Private Instruction and Twelve Master Class Sessions

Mr. Riemenschneider will specialize in these 12 sessions on the **10 organ symphonies of Ch. M. Widor** with especial stress upon the **traditional interpretation** of these master-works as received from M. Widor himself, and also in the Chorals of the Liturgical year by J. S. Bach, with a special study of Bach's symbolical tendencies as newly investigated by Albert Schweitzer. Widor says of Mr. Riemenschneider in various letters as follows:

"He plays my symphonies in their true spirit. His organ technic is perfect"

"He is a finished organist and musician, one of the present-day masters of the organ"

The splendid organ equipment of the Conservatory as well as several church organs available for practice.

Lessons and Class Sessions on the large 74 Stop, 4 Manual Austin (2 Consoles).

Summer Session of College and Conservatory, Excellent Faculty

Special Stress Upon Preparation for Guild Examinations

Expenses for the summer session surprisingly low

For bulletin and information regarding registration, terms, etc., apply to **EMILY STRETCH, Secy. Conservatory, Berea, Ohio**



The Luminous Stop Console of the Estey Organ of the National Cash Register Company, Dayton, Ohio.

“Numbered Among America’s Representative Instruments”

To Mr. Henry F. Seibert, concert organist, of New York City, we are much indebted for a spirited letter of appreciation; wholly unsolicited, it is a spontaneous expression of his enthusiasm after a recital on a four manual Estey in Dayton, Ohio.

May 2, 1925.

Estey Organ Company
Brattleboro, Vermont.

Gentlemen:

Permit me to express in words of enthusiasm my great admiration for your new organ at Dayton, Ohio, in the National Cash Register Company School-house, which I played in recital April 26th. It is a fine piece of work. I am truly convinced that it can be numbered among America's representative instruments. The luminous console was new to me. It surely permits one to know just where one stands as regards registration, and gives a clear picture at all times of the stops in use.

The voicing of the pipes appealed to me very strongly. One cannot “put across” a recital unless the quality of tone grips the audience. The people of Dayton speak in the highest terms of praise of the organ. The praise is merited. I trust every musical center can eventually claim an instrument such as you have in Dayton. It is a credit to any community.

Truly yours

HENRY F. SEIBERT

ESTEY ORGAN COMPANY

BRATTLEBORO, VERMONT

An Apology

Our advertisement in the May issue of The Diapason carried a photograph of Senor Bossi, inscribed to this Company. Through an unfortunate oversight we failed to carry out our intention to state that Bossi was seated at the console of the New York Wanamaker organ. The text implied it was the console of the Capitol Theatre organ, New York. We regret the omission, and apologize to the Wanamaker Company and to Dr. Alexander Russell, their concert director.

ESTEY ORGAN COMPANY

American Organ Builders of Today

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

Frazee Organ Company.

One of the rapidly growing establishments of the east is the Frazee Organ Company, whose Boston factory has turned out a number of important instruments and whose reputation in the New England section is of the best.

Leslie H. Frazee was born at St. John, N. B., in 1870. At the age of 14 he entered the employ of the F. A. Peters Organ Company of St. John, acquiring at an early age a practical knowledge of every phase of organ work. In 1894 Mr. Frazee became associated with the late Jesse Woodberry of Boston, at first having charge of the erection of Woodberry organs. Beginning in 1901 he did all of the voicing. During the years spent here he developed a successful electric action with the assistance of E. E. Smallmann, Mr. Woodberry's foreman.

In 1910 Jesse Woodberry retired from business. That year Leslie H. Frazee, E. E. Smallman and Henry D. Kimball, the latter of the Hutchings Organ Company, began doing business as Kimball, Smallman & Frazee. The firm acquired the Woodberry plant and machinery, and retained most of Woodberry's men.

Mr. Smallman retired in 1915 and the firm name was changed to the Kimball-Fraze Organ Company. Mr. Kimball died in 1920, shortly after which Mr. Frazee's son, H. Norman Frazee, became associated with his father, the firm name being changed to the Frazee Organ Company.

The main factory is at 101 Bristol street, Boston, where there are facilities for the complete manufacture of organs from the smallest to the largest. This year an auxiliary plant has been acquired in Somerville, the work connected with the casting of metal, manufacture and voicing of metal pipes having been transferred to this location.

Leslie H. Frazee's career as an organ builder has been characterized by progress along all lines. An intimate knowledge of every detail of construction, natural ability as a voicer and honorable fulfillment of all contracts entrusted to him have won the respect of a host of organists.

The Frazee Organ Company has not entered the theater field, being concerned primarily with the perfection of the church organ. Rebuild work has been discontinued as the demand for new organs has increased.

At the present time the Frazee Company is constructing a large four-manual organ for the magnificent Temple Mishkan Tefila, Boston, which will take its place with the largest organs in the city. The contract includes a two-manual for the chapel connected with the edifice. Other work in process of construction includes a three-manual of fifty-six stops for the First Baptist Church, Arling-

ton, Mass., and a two-manual for the Congregational Church, Faneuil, Mass.

This company's more important installations include the following:

St. Jean Baptiste Catholic Church, Lowell, Mass., four manuals, 112 stops.
Masonic Temple, Lowell, Mass., three manuals, 51 stops.

Lawrence Street Congregational Church, Lawrence, Mass., three manuals, 38 stops.

Residence of E. B. Dane, Brookline, Mass., four manuals, 85 stops.

Stone Chapel, Phillips Academy, Andover, Mass., three manuals, 46 stops.

Peabody House, Phillips Academy, Andover, Mass., two manuals, 13 stops.

Harvard Club, Boston, Mass., four manuals, 68 stops.

Stoughton Street Baptist Church, Dorchester, Mass., two manuals, 25 stops.

St. Martin's Episcopal Church, New Bedford, Mass., three manuals, 35 stops.

Park Street Church, Boston, three manuals, 45 stops.

First Congregational Church, Lowell, Mass., (rebuilt) four manuals, 48 stops.

At Work on Pitch Problem.

The technical committee on standard of musical pitch of the Music Industries Chamber of Commerce, of which Charles Deutschmann is chairman, and which has been working on this subject for some time, will hold its next meeting during convention week in Chicago. Since the previous meeting questionnaires have been sent to various manufacturers in the trade to get the evidence concerning the pitch now used so that the committee will be in a position to make its report based upon actual evidence. Nearly sixty questionnaires have been received filled out and they are coming in daily. The committee does not expect to make a final report at the convention, as the mass of evidence is such that a complete report embodying recommendations will take longer to get up. The matter of pitch is proving of special interest to organ manufacturers, who have difficulty with the pitch problem when installing organs in theaters and other places where they are used with orchestras. The problem is likewise of vital importance to manufacturers of band instruments.

J. Howard Wiley at New Post.

J. Howard Wiley has resigned his position as organist of Grace Presbyterian Church, Philadelphia, having accepted the position of organist of the new Strand Theater at Nesquehoning, Pa., where he has a large United States organ at his disposal. He will devote all his time to theater work. One of the features of his new post will be regular Sunday afternoon recitals.

ROLLO F. MAITLAND CONCERT ORGANIST

"The Organist with a Soul"

"Maitland's skill amazes auditors"

—Headline, Lancaster Examiner-New Era.

Season 1925-26 Now Booking

Concert Management

JEANNE SCOTT

P. O. Box 4518, West Park Station, Philadelphia, Pa.

4 Anthems for CHILDREN'S SUNDAY

- Angels Breathe on Flowers, The.....Naylor .08
(Hymn Anthem)
- Consider the Lilies.....Topliff .10
(Hymn Anthem)
- Loving Shepherd of the Sheep.....Stair .10
(Solos for Soprano and Alto)
- Sing, Dear Children.....Hayes .15
(Solos for Soprano, Alto and Tenor)

WHITE-SMITH MUSIC PUBLISHING CO.

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

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

REG. U.S. PAT. OFF.
THE RUDOLPH WURLITZER COMPANY
121 E. Fourth St., 329 S. Wabash Ave.
Cincinnati, O. Chicago, Ill.
120 W. 42nd St., 250 Stockton St.,
New York San Francisco, Cal.

DEPARTMENT OF MUSIC CARLETON COLLEGE

Northfield, Minn.

Unusual opportunity for serious study of organ under James Robert Gillette, distinguished American organist. Practice and lessons on famous four manual Steere organ in Skinner Memorial Chapel. Two modern electric practice organs in Music Hall.

Fall Semester begins Sept. 15.

Address,
Chairman, Department of Music
Carleton College
Northfield, Minnesota

Specializing in
String-tone, Reed
and Flue Pipes

NATIONAL ORGAN SUPPLY CO.
Cascade at Seventeenth Street
ERIE, PENNSYLVANIA



THE FARNAM

WESTERN TOUR---NOVEMBER, 1925

To play recitals already booked in California, Lynnwood Farnam, whom a New York critic has called "the master organist of the century," will make a tour to the Pacific Coast in the month of November, leaving New York November 1st, arriving on the Coast two weeks later, and returning by the Southern route at the end of the month;—thus for the first time in several seasons, and probably for the last time in two more, as Mr. Farnam goes to Europe next year again, he will be available for a few more Western recitals.

Here is your great opportunity to hear the virtuoso who the New York Times says is "the last word in organ playing."

The New York Post says: "Primus Inter Pares on the organ bench."

The Diapason says: "Occupies a position in the category of such artists and artistic organizations as Bauer, Kreisler, the Philadelphia Orchestra, the Flonzaley Quartette."

The New Music Review says: "His recital was a musical joy."

The American Organist says: "Marvellously satisfying in perfection of technic, refinement and artistic balance."

The London (England) Morning Post says: "An artist of compelling sincerity."

The Louisville Courier-Journal says: "An artist of whom this continent may be proud.... technique forgotten in the joy of his interpretations."

The Detroit News says: "The organ was gloriously revealed under his impelling hands."

The London Daily Mail says: "Certainly is in the first flight of living organists."

The Cleveland Plain Dealer says: "Mr. Farnam touches nothing that he does not adorn. In a way his playing is best described as flawless, which is, in fact, the simple truth."

The London Musical Times says: "The nave of Westminster Cathedral was well filled for Mr. Lynnwood Farnam's recital on Sept. 13th..... Certainly this Canadian ex-student of the R. C. M. is one of the finest players of today."

The Detroit Chronicle says: "Mr. Farnam held his audience spellbound and gave a demonstration that must have made some of his confreres pale with envy and grieve for that which they have not."

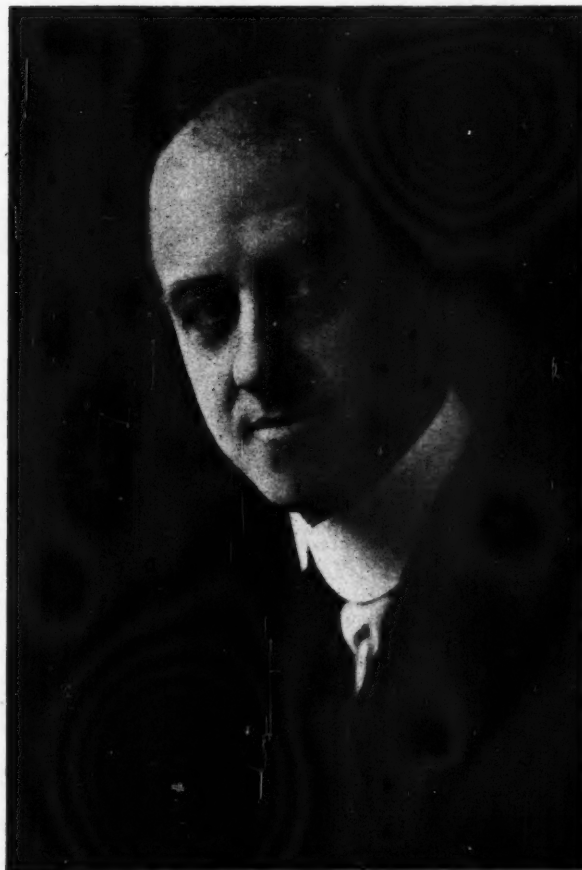
Ernest Newman in The New York Evening Post, says: "Mr. Lynnwood Farnam's skilled registration gave all possible life to the organ Toccata, Adagio and Fugue in C. Especially striking was the color of the fine passage that links the lovely Adagio to the Fugue."

Here are just a few of the hundreds of notable recitals which have been played by the great organ virtuoso in America and abroad:

NOTABLE APPEARANCES

- York Minster, England
- Southwark Cathedral, England
- Westminster Cathedral, England
- Christ Church Cathedral, Oxford, England
- Trinity College Chapel, Cambridge, England
- Bath Abbey, England
- American Cathedral, Paris, France
- St. Mary Redcliffe, Bristol, England
- Church of St. Ouen, Rouen, France
- Emmanuel Church, Boston
- Carleton College, Northfield, Minnesota
- Second Church, Newton, Massachusetts
- Knox Church, Saskatoon, Canada
- Wanamaker Auditorium, New York
- Cleveland Museum of Art
- The Auditorium, Melrose, Massachusetts
- Oberlin College
- Vassar College
- Wellesley College
- University of Wisconsin
- Yale University
- Town Hall, New York
- Fourth Presbyterian Church, Chicago
- Harvard Club, Boston
- Church of the Holy Name of Jesus, Maisonneuve, Quebec
- Christ Church Cathedral, Montreal
- Cathedral of St. John the Divine, New York
- St. Thomas's, New York
- Old St. Bartholomew's Church, New York
- Old Trinity, New York
- New Old South Church, Boston, Massachusetts
- St. Paul's Church, Troy, New York
- Church of the Epiphany, Washington, D. C.
- First Congregational Church, Washington, D. C.
- Orchestra Hall, Detroit, Michigan

TO OUR WESTERN FRIENDS:



Lynnwood Farnam
 "The Master Organist of the Century"

Is your city on or near those on this list?

- Chicago
- St. Paul
- Winnipeg
- Calgary
- Spokane
- Vancouver
- Seattle
- Portland
- San Francisco
- Los Angeles
- Salt Lake City
- Denver
- Omaha
- Kansas City
- St. Louis
- Fort Worth
- Dallas
- New Orleans
- Memphis
- Cincinnati

If so: Take this unusual opportunity to hear Farnam. He will probably not be available again in this territory for a year or two as he goes to England and the Continent for a portion of next season. Wire for your dates as they are going rapidly.

Exclusive Management:

MR. FAY LEONE FAUROTE
 677 Fifth Avenue at 53rd Street
 New York City

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.

TENTATIVE PROGRAM OF CLEVELAND CONVENTION.

TUESDAY, Aug. 4—Demonstration of Kimball organ at the Temple by Carleton H. Bullis. Exposition of the music of the synagogue. Paper, "How to Place an Organ in a Building," by H. Leroy Baumgartner. Recital by Edwin Arthur Kraft at Trinity Cathedral.

WEDNESDAY—Historical recital by Miss Charlotte Mathewson. Talk by Albert Riemenschneider and later a group of American organ compositions by Mr. Riemenschneider. Recital by Russell Hancock Miles and a representative of the Canadian College of Organists.

THURSDAY—Program by the Society of Theater Organists on Wurlitzer unit orchestra at the State Theater. Evening recital by Charles M. Courboin as representative of the American Organ Players' Club.

FRIDAY—Talk by Dr. Alexander Russell on the development of the organ with orchestra. Palmer Christian, soloist. Discussion on musical education. Recital by Charles E. Clemens and Miss Lillian Carpenter. Tea and musicale by the women's committee of the Cleveland Orchestra at the residence of the president, Mrs. Amos N. Barron. Banquet.

Annual national convention, Aug. 4, 5, 6 and 7, Cleveland, Ohio. We expect to secure reduced fares for that time if we have 250 members who procure certificates when purchasing railroad tickets.

From the number of music week programs received to date, we realize the growing interest in that celebration. If you failed to participate in the program of this year, please plan to have an active part next season. May we suggest the plan of the Wanamaker festival as being one of the most interesting for such an occasion.

May and June bring two state rally days of importance. In Pennsylvania they have grown to a two-day celebration which is a most happy testimonial to the value of these annual meetings. New Jersey had a splendid program late in May and the enthusiasm continues to grow. Let us hope that these two events will interest many in the convention in Cleveland.

Cleveland Convention.

The program for the Cleveland convention continues to grow and become more interesting. One new recitalist, Russell Hancock Miles, has been added to the already imposing list. One feature which should prove of unusual interest will be the various talks on musical education. We have several experts in college education, who cover a wide variety of subjects, and we are sure their messages will be of timely value. There will be a wealth of recital organs and it will afford an opportunity of hearing and seeing the various masterpieces of the organ builder's art, all within the space of a few days.

We cannot refrain from emphasizing the fact that our headquarters will be at the Hollenden Hotel, where we will find accommodations suitable to all. The prices are reasonable and the hotel is near our many recital organs. You will miss one of our best conventions if you are not in Cleveland.

New Jersey Rally Day.

The seventh annual New Jersey rally day was held at Trenton Wednesday, May 20. Registration took place in the Barracks, a historic and attractive building, at 9:45 a. m. At 10:30 there were addresses of welcome by the mayor of Trenton and Mrs. Kendrick C. Hill, president of the Central chapter.

The annual business meeting was held at 10:45, at which time there

were reports from officers, chapters and committees. The election of officers also was held at that time. John Tasker Howard gave a talk on "The American Composer, the Victim of Friends," at 11:15. At 12:45 luncheon was served at the Stacy-Trent Hotel. A choral grace written by Paul Ambrose was sung at that time by the Schubert Quartet. Mr. Ambrose also acted as toastmaster.

Miss Jane Whittemore of Elizabeth was re-elected president and the other officers, also re-elected, are: Mrs. Bruce Keator, Asbury Park, vice president; Miss Katherine Chetwood, Elizabeth, corresponding secretary; Paul Ambrose, Trenton, recording secretary, and Arthur L. Titsworth, Plainfield, treasurer. Howard S. Tussey, president of the Camden chapter of the New Jersey council, was elected delegate to the national convention.

In welcoming the delegates from all sections of New Jersey to Trenton, Mayor Donnelly outlined Trenton's plan for developing a love of the arts in the city. He told of the plan of the city, in co-operation with the county and the state, to erect a state memorial building in Stacy Park, which will provide a splendid auditorium. This auditorium according to Mayor Donnelly will hold a municipal organ, which will be available for all musical events.

Senator Emerson L. Richards, president of the Atlantic City chapter, presented a report of his organization, in which he told of the organization of a city festival choir of more than 100 voices, formed under the auspices of his council.

An organ and violin recital by Edwin Grasse at the First Presbyterian Church brought the successful rally day to a close.

The program by Mr. Grasse follows: Prelude in B minor, Bach; Chorale Prelude, "Oh Sacred Head," Reger; Finale in B flat major, Franck; violin solo with organ accompaniment: "La Folia" variations in D minor, arranged by Cesar Thomson, Corelli, (Paul Ambrose at the organ); Sonata No. 3 in C major, (manuscript), Grasse; "Melodia," Bossi; "Etude Symphonique," Bossi; "Meistersinger" Prelude, Wagner.

Annual Festival of the Organ.

The fourth annual festival of the organ in honor of music week at the New York Wanamaker Auditorium provided a wide variety of musical offerings which attracted capacity audiences and aroused them to enthusiasm. It was perhaps a program which contained a greater appeal to the general public than any heretofore given. It showed the many phases of musical art in their most alluring forms and made one realize the great influence of such a well-planned festival.

Beginning on Monday afternoon, May 4, the first program was devoted to the organ and orchestra. The American Orchestral Society under the direction of Chalmers Clifton gave the "Leonore" Overture of Beethoven, the "Romeo and Juliet" Fantasia by Tchaikowsky and the Overture to "Le Roi d'Ys" by Lalo. Charles M. Courboin, with the orchestra, played the Concerto in D minor by Handel and the "Grand Chorus Dialogue" by Gigout. The latter number was heard for the first time in this orchestral version.

On Tuesday afternoon there was a program of organ and secular vocal music. Those participating were: Miss Lillian Carpenter, organist; Melville Smith, organist; Margaret Northrup, soprano; Florence Detheridge, contralto; Foster House, tenor; Alexander Crawford, baritone, and A. Campbell Weston, pianist. Mr. Smith played: Chaconne in E minor by Buxtehude; Two Chorale Preludes, Bach; Fantasia in C, Franck, and two Preludes by Faure. The quartet was heard in a song cycle, "Serbian Song-Plays," by Henschel, and another song cycle, "In Fairyland," by Morgan. Miss Carpenter closed the program with

the Reverie by Dethier and the Concert Variations by Bonnet.

Wednesday was devoted to the Society of Theater Organists. There were two films, "George Frederick Handel," one of the Famous Music Master Series of pictures, accompanied entirely by selections of that composer, and a feature film, "Forbidden Paradise." Frank Stewart Adams, of the Rivoli, New York, presided at the organ.

Thursday afternoon the organ was heard as a solo instrument and with a solo quartet. Henry F. Seibert played: Sonata Cromatica, Yon; "At Evening," Kinder; "Marche Champetre," Boex; Caprice, Sturges; Toccata, Mansfield; "Bourree et Musette," Karg-Elert; "The Pygmies," Stoughton, and Concert Study No. 2, Yon. A solo quartet made up of Edna Beatrice Bloom, soprano; Esther Price, contralto; James Price, tenor, and Paul Parks, bass, very ably substituted at short notice for the solo quartet of Holy Trinity Lutheran Church and assisted Mr. Seibert in this program.

The Friday program brought the organ into conjunction with stringed instruments. Alexander McCurdy of the Church of the Redeemer, Morristown, N. J., played organ solos from Schumann, Delbruck, Sabin and Liszt and closed the program with the Finale of the Second Symphony of Vierne. Christine Phillipson, violinist; Oscar Nicastro, cellist, and Verne Gay, pianist, were heard in trios and solos and Miss Jane Thomas, soprano, contributed a group of solos, appearing in old English costume.

The final recital of the week was given by the choir of Calvary Episcopal Church under the direction of John Bland, Hugh Porter, organist, and Charles Stratton, tenor. Mr. Porter played: Allegro from Symphony 6, Widor; "The Legend of the Mountain," Karg-Elert, and Intermezzo from Symphony 6, Widor. The choir sang numbers from Palestrina, Ivanoff-Ippolitoff, Davies, Gretchaninoff, Saint-Saens, Tschesnokoff and Noble. Mr. Stratton sang the tenor aria, "Waft Her, Angels, to the Sky," by Handel.

It would be difficult to single out outstanding performances during the week. It was a week of musical enjoyment, most happily managed by Dr. Russell under the auspices of the National Association of Organists in association with the American Guild of Organists, the Society of Theater Organists and the auditorium concert direction.

Pennsylvania Convention.

The fifth annual convention of the Pennsylvania state council will be held in Pottsville Tuesday and Wednesday, June 2 and 3. This will be the first occasion in the history of the N. A. O. that a two-day session is held by a state council.

The program will include: Conferences relative to organ builder's art; choir mastery; various phases of ecclesiastical music; artistic organ playing by noteworthy recitalists, and the playing of the "silent drama." The social side will include: Get-together meetings, luncheons, banquet and a pilgrimage to various churches and theaters.

A four-manual Casavant organ at the Second Presbyterian Church will be at the disposal of organists for recitals and demonstrative conferences, and the Hollywood Theater, with a new three-manual Wurlitzer organ, will be available for moving-picture demonstration.

All organists, regardless of membership in the N. A. O., are invited to attend. Information relative to hotel reservations and train service may be had upon application to Mrs. W. P. Strauch, Pottsville, Pa.

Executive Committee.

The executive committee met at headquarters Monday, May 11, with

the following present: Chairman McAll, Mrs. Keator, Miss Whittemore and Messrs. Stanley, Porter, Riesberg, Richards and Nevins. The usual reports of the secretary and treasurer were heard and approved. Mrs. Keator gave a report of the Monmouth chapter and reported that Alfred Hollins had been engaged for a recital for that chapter. Miss Whittemore gave an outline of the program for the New Jersey rally day.

It was moved that special letters be sent to members in every state urging attendance at the Cleveland convention. For the recital programs of this year it was suggested that one American composition be included in each one. The program advertisements, as heretofore, will be handled by F. W. Riesberg.

Alfred Hollins Tour.

Dr. Alexander Russell reports that the Hollins tour is booking rapidly and that several of the N. A. O. chapters have reserved dates for the noted blind organist. A Hollins recital will be a unique event of the musical season of next winter. His improvisations are of the charming melodic nature which can never fail to interest any audience and the most recent press notices from England speak of his brilliant recital work.

Union-Essex Chapter.

For the May meeting of the Union-Essex chapter, Alban W. Cooper gave an organ recital at Trinity Episcopal Church in Elizabeth, N. J., Wednesday evening, May 6. There was an appreciative audience for the well-chosen program, which was as follows: Canzonetta, Rheinberger; Fugue in E flat (St. Ann's), Bach; Andante Religioso, Gillett; Berceuse (En style libre), Vierne; Fugue alla Handel, Guilman; Meditation, Gostelow; Prelude in C sharp minor, Vodorinski; "Where Wild Judea Stretches Far," Stoughton; Cavatina, Raff; "Voix Seraphique," Maunder; "Consecration" (dedicated to Mr. Cooper), Coerne; Triumphant March ("Naaman"), Costa.

Camden Chapter.

At the April meeting Dr. Strock, chairman of the nominating committee, presented the following list of officers to be voted upon at the annual election in May: President, Howard S. Tussey; first vice president, Mrs. F. Marie Wesbroom Dager; second vice president, Miss Ruth Bowen; secretary, Mrs. Marjorie Riggins Seybold; treasurer, Raymond B. Heston; editor of the Cipher, Howard C. Eagin.

The program of the evening was in charge of Miss Julia E. Williams, president of the New Jersey Federation of Music clubs. She gave an excellent talk descriptive of the work of the federation. The musical feature was a group of tenor solos by J. Logan Fitts.

For music week the chapter united with the music section of the Camden Woman's Club and the Beethoven Club in presenting a program in the First Presbyterian Church on Tuesday evening, May 5. Miss Isabel D. Ferris and Albert C. Williams gave groups of organ solos and assisted in ensemble numbers. Over 400 attended this successful recital.

Our chapter was represented at the New Jersey rally day in Trenton by Mrs. Seybold, Mrs. Dager, Miss Sterling, Mr. Haley and President Tussey.

The following new members have been elected: Active, Miss Cora T. Schwenger; associate, Mrs. L. H. Morris, Mrs. A. B. Chandler and Mrs. Eleanor L. Valentine.

Delaware Council.

The monthly recital of the Delaware chapter was given in Grace M. E. Church Thursday evening, May 7. The recital was held in connection with music week and was played by Firmin Swinnen, organist at the Longwood estate of P. S. DuPont, and organist of Christ Episcopal Church. The beau-

tiful tonal effects of the four-manual organ were portrayed under Mr. Swinnen's touch. After the recital an informal reception was held. It was decided to hold the final round-table dinner for the season June 11.

The following new members were voted on and accepted: Miss Catherine Bouds, Mrs. Clara Joseph and Norris C. Morgan.

E. M. Devereaux, organist of St. John's Church, gave a recital under the auspices of the chapter, Sunday, May 10. It is planned to have another recital at Grace Church in the near future, at which time several of the members will take part. The program will be under the direction of Norris C. Morgan, organist, and his assistant, Homer Ewing.

Installation of the four-manual Moller organ in St. Paul's M. E. Church will be begun in a few weeks.

Monmouth Chapter.

An important meeting of the Monmouth chapter was held at the residence of the president, Mrs. Bruce S. Keator, Asbury Park, Sunday, May 10, with a representative number of members present. Delegates to the New Jersey state rally were appointed and a delegate to the annual convention, to be held in Cleveland, was elected.

Arrangements are under way for a recital to be given in St. Luke's M. E. Church, Long Branch, early in December, by Alfred Hollins.

Two names were added to the list of members, making a total of twenty-five members.

Central New Jersey.

One of the most brilliant events of music week in Trenton was the second annual music festival given by the Central New Jersey chapter at the State Street Methodist Church, May 5. The choirs taking part in the service were those of the State Street Methodist, Greenwood Avenue Methodist, First Presbyterian, Third Presbyterian and Clinton Avenue Baptist churches. The program was as follows: Prelude, "Andante Mistico" and

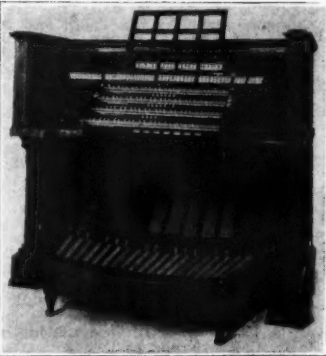
"Allegro Deciso," from "Concerto Gregoriano," Yon (played by George I. Tilton, Third Presbyterian Church); anthem, "And in That Day," Woodman; offertory, Adagio from Fifth Sonata, Guilment (played by Theodore H. Keller, Lawrenceville School); anthem, "The Twilight Shadows Fall," Wood; address by Dr. J. Purman Shook, pastor of the church; anthem, "Hallelujah," from "Mount of Olives," Beethoven; postlude, Allegro from Sixth Symphony, Widor (played by Mr. Keller). The choirs were accompanied by Edward A. Mueller, organist of the church.

After the service a short business meeting was held. Mrs. Elliot Cook, chairman of the nominating committee, presented a list of officers for the coming year, and they were unanimously elected, as follows: George I. Tilton, president; Paul Ambrose, first vice-president; Alfred M. Masonheimer, Jr., second vice-president; Mrs. Carl Myers, secretary, and Mrs. Kendrick C. Hill, treasurer.

Six new members were added to our roll in April and May: Theodore H. Keller, Lawrenceville; Miss Elizabeth Cooley, Trenton; Miss Kathryn Wilcox, Lambertville; Miss Nellie Girtou, Yardley, Pa.; Charles MacConnell, Trenton; Miss Clara Fetter, Hopewell.

Mrs. Bruce S. Keator of Asbury Park, N. J., sailed for Europe May 16 with her daughter and sister on the Homeric. The party will tour through England and Scotland by automobile. June 17 they will go to Paris. After visiting other countries of the continent they will return to the United States Sept 11 and on Oct. 1 Mrs. Keator will resume her duties at the organ, interrupted since the death of Dr. Keator.

The recital of Arthur Davis May 1 at Christ Church Cathedral, St. Louis, closed the season of organ recitals there. The program for the final day was the 144th.



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.

The Cheapest Way to Buy Organ Music

THE AMERICAN ORGAN QUARTERLY

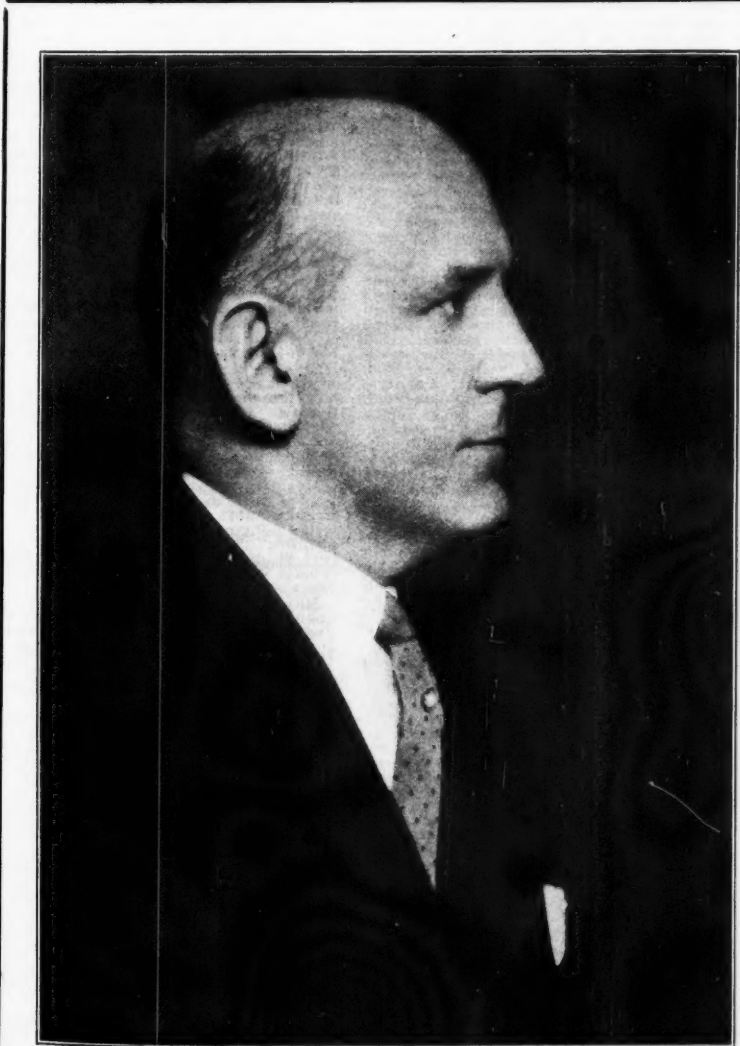
Vol. 6 No. 13
Contents for April, 1925

- 1 Sonus Epulantis, Wm. X. Webbe
- 2 In Indian Summer, Wm. Lester
- 3 An Autumn Mood, Wm. Lester
- 4 Scherzo, H. Blair
- 5 Canzona, H. Blair
- 6 My Spirit Was in Heaviness, Bach-Boyd
- 7 Lyric Idyll, Palmgren-Stanley
- 8 Capriccio, Mendelssohn-Thompson.

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.



Ralph Kinder's Organ Recital Is Brilliant Climax to Musical Season of Richmond

In a wonderful recital played on the organ at St. Mark's Church on Tuesday evening (May 5th, 1925), Ralph Kinder, Organist and Choirmaster of the Church of the Holy Trinity, Philadelphia, won unstinted praise from an audience that filled the church auditorium and has forever endeared himself to the musical public of Richmond.

It is impossible to find words adequate to express the wonderful impression created by Mr. Kinder's playing. His clear, distinct and beautiful touch, on pedals as well as on manuals, together with a perfect technic combined with marvelous musicianly feeling, produced such effects that his hearers sat enthralled, listening to music such as had never before been brought forth from an organ.

Opinion was unanimously voiced that it was the finest organ recital given in Richmond and it was regretted that Mr. Kinder's activities prevented him from remaining in Richmond so that a second recital might be heard.

—Written by a critic of the Richmond, Va., News Leader.

RECITAL PROGRAMS

Ralph Kinder, Philadelphia, Pa.—Mr. Kinder gave a recital May 5 at St. Mark's Episcopal Church, Richmond, Va., and made a deep impression on the music lovers of the city with his playing, as evidenced by highly enthusiastic reviews in the press of the city. Mr. Kinder's offerings included: "Offertoire de Sainte Cecile," No. 3, Grison; "Angelus du Soir," Bonnet; Fugue a la Gigue, Bach; Theme (varied) in E major, Faulkes; "Christus Resurrexit," Ravanello; Spring Song, Macfarlane; Berceuse in D flat, Dickinson; "Burlasca e Melodia," Baldwin; "In Moonlight" and "Arietta," Kinder; March, "Pomp and Circumstance," Elgar.

Kate Elizabeth Fox, Watertown, N. Y.—Mrs. Fox, organist and choirmaster of the First Presbyterian Church, gave a music week program May 3 at which her choir sang a part of Gounod's "Redemption." She played the following organ program at the close of the service: "The Bells of St. Anne de Beaupre," Russell; Adagio from Sixth Symphony, Widor; Maestoso, MacDowell; "Dawn," Cyril Jenkins; Festival Toccata, Fletcher.

On April 19 Mrs. Fox gave a program which included: "Christus Resurrexit," Ravanello; "Sunshine and Shadow," Gale; "In Moonlight," Kinder; Andante and Allegro con fuoco from First Sonata, Borowski.

Miss Eda E. Bartholomew, Atlanta, Ga.—Miss Bartholomew gave a program under the auspices of the Atlanta Music Study Club at the Westminster Presbyterian Church May 6, assisted by Mrs. Will Griffith, harpist; Mary Miller Trowell, violinist, and Mrs. John Sizoo, contralto. There were two ensemble groups for organ, violin and harp. The program included: Fugue in B minor, Carl Plutt; Andante Religioso, organ, harp and violin, Thome; "Praeludium" ("Adoremus"), Nowowiejski; "Prayer," Ravanello; "Angelus," Liszt; Meditation, organ, harp and violin, Gounod; "Hymne Nuptiale," organ, harp and violin, Dubois; Elegie, organ, harp and violin, de Boisdefre; Toccata from Symphony 5, Widor.

Dr. Humphrey J. Stewart, San Diego, Calif.—The following programs were played during the last month on the outdoor organ at Balboa Park by Dr. Stewart, municipal organist of San Diego, who gives daily recitals throughout the year: No. 1—Sonata No. 1, Rene L. Becker; "Cadiz," Albanez; Fantasia on Hawaiian Melodies, Stewart; Rhapsody No. 2, Saint-Saens; Prize Song ("Die Meistersinger"), Wagner; Valerie, Federle; Overture to "Ezra," Beethoven.

No. 2—Prelude and Fugue, "St. Ann's," Bach; Prelude, "L'Arlesienne," Bizet; Egyptian Suite, Stoughton; "Rheingold," Fantasia, Wagner; Gavotte in C minor, Saint-Saens; Festival March, Stewart.

Dr. Percy B. Eversden, St. Louis, Mo.—Dr. Eversden's programs for last month included: Andante from String Quartet, Tschalkowsky; Evensong, Johnston; "Salut d'Amour," Federlein; "Carillon," Vierne; Elevation, Faulkes; Finale, Second Sonata, Gullmant; "Grand Choeur," Chauvet; "Legende" and "Vision," Torjussen; Concert Overture, C minor, Hollins; Andantino, D flat, Lemare; Communion, Wely; "Sunshine and Shadows," Andrews; "In Springtime," Kinder.

Walter L. Flexon, Williamstown, N. J.—Mr. Flexon gave a joint recital with Jeanette E. Prickett, pianist, at the First Methodist Church May 14. One feature was the playing of the first movement of Grieg's Concerto in A minor by Miss Prickett, with Mr. Flexon playing the orchestra parts on the organ. The selections on the program were: "Suite Gothique," Boellmann; piano and organ, Slavic Dance No. 1, Dvorak; Meditation, Kinder; Offertoire in D major, (St. Cecilia), Batiste; Concerto in A minor (first movement), Grieg; piano and organ, Slavic Dance No. 4, Dvorak; "One Fleeting Hour," Lee.

Charles A. Sheldon, Mus. D., Atlanta, Ga.—Dr. Sheldon, the municipal organist, gave the following music week program at the Auditorium Armory, Sunday afternoon, May 3: Rhapsody, Rosseter, G. Cole; "Chant de Bonheur," Edwin H. Lemare; Toccata and Fugue in D minor, Bach; Scherzo, Dethier.

A. Cyril Graham, Rock Island, Ill.—Mr. Graham, head of the conservatory of music of Augustana College, gave the final recital in the artist series at the college April 30. His program included: Prelude and Fugue in C minor, Bach; Allegro Moderato (from First Symphony), Bach; "Song of the Flower Maidens" ("Parfall"), Wagner; Adagio from Toccata Sexta, Muffat (1635-1704); "Souvenir," Kinder; "Fauna at Play," d'Antalfy; Concerto Gregoriano, Yon.

Florence Clayton Dunham, Fairmont, W. Va.—Mrs. Dunham of the Billingsley Memorial M. E. Church, gave the following program in a recital at the First Methodist Church of Ashland, Ky., April 28: Sonata No. 1, Borowski; Largo from Symphony, "From the New World," Dvorak; Southern Fantasy, Hawke; Russian Lament's Song, arranged by Clarence Eddy; Londonderry Air, arranged by Coleman; "Hymn of Glory," Yon; Sketches of the City, Nevin; "Ave Maria," No. 2, Bossi; Toccata in G major, Dubois; "Home, Sweet Home," Buck.

In a joint recital with Elsie Fischer Kinchloe, soprano and pianist, and Frank H. Kinchloe, baritone, at the Thomson M. E. Church, Wheeling, W. Va., April 30, Mrs. Dunham played several piano and organ duets with Mrs. Kinchloe.

Anna Louise Petri, Mus. B., St. Louis, Mo.—Miss Petri gave a recital at the Second Presbyterian Church April 28. A feature of her program was Handel's

Largo, arranged for two organs by Ernest Prang Stamm, with Mr. Stamm at the second console of the large Hillgreen-Lane organ in this church. The offerings of Miss Petri were: Sonata No. 2, James H. Rogers; A Southern Fantasy, Hawke; Musical Reading with Organ, "Goin' Home," Dvorak (Catherine Snodgrass Scott and Miss Petri); Romance Pastorale, Louis Victor Saar; "Russian Boatmen's Song on the River Volga," Anon.; Minuetto, Cuthbert Harris; "Legend," Stamm; Largo, Handel; "The Bells of St. Anne de Beaupre," Russell; Toccata from Fifth Symphony, Widor.

Daniel R. Philipp, Pittsburgh, Pa.—Mr. Philipp's programs on Sunday evenings in May at the Church of the Ascension have been as follows:

May 3—Prelude and Fugue in A minor (the smaller), Bach; "By the Sea," Schubert; "Traumerlei," Schumann; "The Question" and "The Answer," Wolstenhulme; "Legend" and "Symphonie Pathetique," Tschalkowsky.

May 10—Largo, "New World" Symphony, Dvorak; Romanza, Wolstenholme; Serenade, Schubert; "From an Indian Lodge," MacDowell; "Grand Choeur" in D major, Gullmant.

May 17—Russian composers: Fantasia, F sharp minor, Bubeck; Andante, First Sonata, Borowski; "Kammenol Ostrow," Rubinstein; "Legend" and Prelude, C sharp minor, Rachmaninoff.

May 24—Gothic Suite, Boellmann; Cantilene, Salome; Prelude, G minor, Dupre; Minuet in G, Beethoven; Toccata in F major, Bach.

The series closed with the recital May 24.

Frederick N. Shackley, Boston, Mass.—Mr. Shackley assumed charge of the music at the Dudley Street Baptist Church on April 1 and since that date has played the following as preludial recitals and offertory numbers: "Hosannah," Dubois; Scherzo-Toccata, Nevin; Pastorale in E, Clausmann; "Flat Lux," Dubois; "Amaryllis" (Old French Air), Ghys; Festival Prelude on "The Strife is O'er," Buck; "Marche Militaire," Gounod; "Battle Hymn" (for pedals alone); "A. D. 1620," MacDowell; "Onward, Christian Soldiers," Sullivan-Whitney; "Swanee River," arranged by Lemare; "Pilgrims' Chorus," Wagner; Prologue, Rogers; "To a Wild Rose," MacDowell; Nocturne, Stoughton; "Aida," March, Verdi; Largo, Handel; Offertoire in E flat, Wely; Serenade, Schubert; "Gloria," from Twelfth Mass, Mozart; Melody in A, Dawes; "The Lost Chord," Sullivan; "In Moonlight," Kinder; "Home, Sweet Home," arranged by Lemare.

Edwin B. Beattie, Sudbury, Ont.—In a recital at St. Andrew's Church April 30 in aid of the choir fund Mr. Beattie played as follows: Sonata No. 1, in F minor, Mendelssohn; "Pilgrim's Song of Hope," Batiste; Largo ("New World" Symphony), Dvorak; "An Evening Idyl," Sellers; Toccata in D, Kinder; Grand Fantasia, "The Storm," Lemmens; "Chanson du Soir," Becker; "Will o' the Wisp," Nevin; "Scottish Rustic Scene," Stibelt; "The Fountain," Bennett; Overture, "Poet and Peasant," Suppe.

William H. Oetting, Pittsburgh, Pa.—Under the auspices of the Pittsburgh Musical Institute Mr. Oetting has given a series of three recitals at the Sixth United Presbyterian Church. The last program, presented on the evening of May 4, was devoted to works of German composers and consisted of the following: Passacaglia and Finale on the name B-A-C-H, G. Schumann; Canzona from Suite, Op. 55, and Fantasia from Suite, Op. 61, Joseph Renner; Three Chorale Preludes, and Chorale Improvisation on "Nearer, My God, to Thee," Karg-Elert; "Benedictus" and Variations and Fugue on "America," Max Reger.

On March 2 Mr. Oetting played this French program: Second Symphony, Louis Vierne; Two movements from Sixth Symphony, Widor; Berceuse, Bonnet; Toccata, Augustin Barle.

On April 28 Mr. Oetting assisted the Lutheran Choral Society, which sang Mendelssohn's "Hymn of Praise" under the direction of Edwin G. Bankworth of Trinity Lutheran Church. He played these organ selections: First Movement, First Sonata, Borowski; Scherzo Symphonique, Debat-Ponsan; Chorale Improvisation, Karg-Elert; "Clair de Lune," Karg-Elert; "Arpa Notturna," Yon; Largo from "New World" Symphony, Dvorak; Toccata from Fifth Symphony, Widor.

Hugh Porter, New York City.—Mr. Porter gave a private recital at the home of Mrs. Charles O. Barnes in Evanston on the occasion of his recent Chicago visit and played before an audience of several hundred Evanston people. He was assisted by William H. Barnes at the piano and by Vilas Johnson, baritone. Mr. Porter played these compositions: "Piece Heroique," Cesar Franck; "Legend of the Mountain," Karg-Elert; Allegro Cantabile (Symphony 5), Widor; Intermezzo (Symphony 4), Widor. With Mr. Barnes he played: "Le Matin," Chamade; "The Cygne," Saint-Saens; Romance, Sibelius. Mr. Barnes also played an organ group which included: Andante (Symphony 6), Tschalkowsky; "Beside the Sea," Schubert; Scherzo (First Sonata), Rogers; Toccata ("Suite Gothique"), Boellmann.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—Mr. Steuterman gave the following program at his forty-sixth recital in Calvary Episcopal Church April 26: Chorale in A minor, Franck; "Invocation," Mally; "Gondoliers," Ethelbert Nevin; Fugue in E flat major, Bach; "To the Evening Star," Wagner; "Spring Day," Kinder; "Hosannah," Dubois; "Menuet Gothique," Boellmann; "The

Bee," Lemare; "The Swan," Saint-Saens; "Marche Russe," Schminke.

O. H. Kleinschmidt, A. A. G. O., Warrenton, Mo.—In a faculty recital of Central Wesleyan College, where he is director of the conservatory, Mr. Kleinschmidt played these organ selections April 28 at the college church: Fugue (G major), Bach; Recitative, Aria and Chorale, W. D. Armstrong; Romance, Sibelius; "By the Waters of Minnetonka," Lieurance; "Song of the Basket Weaver," Russell; Serenade, Moszkowski; "Laudate Dominum," Frysinger; "Hymn of Glory," Yon.

Mauritz A. Lundholm, Freeport, Ill.—Mr. Lundholm, organist of the First Presbyterian Church, gave a recital May 10 on a new Moeller organ in the Evangelical Church of Elroy, Ill., playing this program: Prelude and Fugue, E minor, Bach; Organ Suite, Nevin; "At Even," Sidel; "To the Rising Sun," Torjussen; Sonata 3, Gullmant; "Cantilena Pastorale," Gullmant; "Variations de Concert," Bonnet; Grand Processional March ("Queen of Sheba"), Gounod.

Miss Belle Adriansen, New Brighton, Pa.—At a vesper service in Trinity Lutheran Church April 26 Miss Adriansen gave a program in which the organ was supplemented by the violin and piano in the following selections: "Christus Resurrexit," Ravanello; "Gesu Bambino," Yon; Meditation (organ, violin, piano), Mielitzke; Grand Aria (organ and piano), Demarest; Lullaby (organ, violin, piano), Goepff; "In Paradisum," Dubois; "Resurrection Morn," Johnston.

Alfred Hubach, Kansas City, Mo.—Mr. Hubach played a recital for the Independent Music Teachers' Association at the First Methodist Church May 4, his program including the following: Sonata 1, in D minor, Gullmant; Andante Cantabile, Dethier; "Reve d'Amour," Corbett; "L'Organo Primitivo," Yon; Gruenian Song, Rachmaninoff; "To Spring," H. Alexander Matthews; "By the Sea," Schubert; Coronation March, from "Le Prophete," Meyerbeer.

J. Lawrence Erb, New London, Conn.—Dr. Erb, organist and choirmaster of the First Church of Christ, Congregational, gave a recital at the Muskingum College Conservatory of Music, New Concord, Ohio, April 14, playing these compositions: Toccata and Fugue in D minor, Bach; "Vision," Rheinberger; Pastorale in F sharp minor, Faulkes; "The Swan," Stebbins; Cantilene in A minor, Salome; Grand Chorus in D, Renaud; Sonata No. 4, in D minor, Gullmant; Madrigal, Rogers; "Within a Chinese Garden," Stoughton; "From the South," Gillette; "Summer Fancies," Op. 38, No. 2, Cole; Concert Piece in E flat, Parker; Prayer in A flat, Stark; Meditation in D flat, Kinder; Allegretto Scherzando in F minor, and Triumphal March in D flat, Erb.

Dr. Erb gave a recital March 22 at the Palace Theater, Norwich, Conn.

Raymond C. Robinson, Boston, Mass.—Mr. Robinson of the New England Conservatory faculty gave a recital in Jordan Hall May 8, presenting the following program: "Rhapsodie Catalane," Bonnet; Two Chorale Preludes: "Jesus Christus, unser Heiland," and "O Mensch, bewein dein Sünde gross," Bach; Toccata in F major, Bach; Chorale "Symphonie Romane," Widor; "Noel," Mulet; "Ave Maria," Karg-Elert; Fantasia in F, Mozart; Adagio from First Sonata, D u n h a m; Scherzetto, "Lied" and Finale (Symphony 4), Vierne.

Mr. Robinson gave the last recital of the season in the noon-day series at King's Chapel May 4, with these offerings: Fantasia in F, Mozart; Menuetto, Foote; Andante (Sonata 4), Foote-Bach; Chorale ("Symphonie Romane"), Widor; "Ave Maria," Karg-Elert; "Lied," Vierne; "Rhapsodie Catalane," Bonnet.

Miss Nan Swearingin, Columbia, S. C.—Miss Swearingin, a pupil of Henry S. Wesson at the Chicora College for Women, gave the opening recital of a series which marked music week in the First Baptist Church of Columbia May 4. Her program follows: "Esquise," in F minor, Schumann; "At Evening," Kinder; Toccata and Fugue in D minor, Bach; Andante Cantabile, Widor; Intermezzo in B flat minor, Callaerts; Scherzo, "En Route," Vincent; March for a Church Festival, Best; Caprice, Wrightson.

William G. Schenk, Mus. B., Detroit, Mich.—Mr. Schenk, organist and choirmaster of St. Mark's Lutheran Church, gave the "first anniversary concert," commemorating the dedication of the organ, at Nazareth Lutheran Church April 19. He played as follows: "Prayer," Alkan; "Benedictus," Reger; Meditation, Klein; Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; "Dreams," Wagner; Fantasia in F minor, Schenk; Gavotte, Martini; Theme, Variations and Finale, Thiele.

Mrs. Florence Bente, Elkader, Iowa.—Mrs. Bente gave a recital at the Evangelical Church May 18, playing: Third Sonata in C minor, Gullmant; "Fire-side Fancies," J. W. Clokey; "Will o' the Wisp," Nevin; Romanza in A, Keller; "Mammy," Dett; Festival March, Foote.

Chester E. Morsch, Evanston, Ill.—Mr. Morsch, of the senior class in Northwestern University School of Music, and organist of the Rogers Park Methodist Church, Chicago, gave the thirty-third pupils' recital under the auspices of the school May 15, playing the following program: Pastoral Sonata, Op. 154, Rheinberger; "Lied des Chrysanthes," Bonnet; Fantasia in G minor, Bach; "Piece Heroique," Franck; "Claire de Lune,"

Karg-Elert; "The Bells of St. Anne de Beaupre," Russell; "Grand Choeur," Hollins.

John S. Thompson, Norristown, Pa.—Mr. Thompson gave a recital May 21 at All Saints' Church, assisted by Raymond W. Mason, violinist. The organ selections included: Fugue ("St. Ann"), Bach; "Chant sans Paroles," Bowman; Theme in E, Faulkes; "Pilgrims' Song of Hope," Batiste; Humoresque, Dvorak; Berceuse from "Jocelyn," Godard; Arietta, Kinder; "Offertoire de Ste. Cecile," Grison.

John J. McClellan, Salt Lake City, Utah.—Mr. McClellan played the following selections at a special service for tourists May 3 at the Mormon Tabernacle: Funeral March, Chopin; "Traumerlei," Schumann; Spring Song, Mendelssohn; Andantino, Scherzo; An Old Hymn Tune, arranged by organist; Toccata from Suite in C, d'Evry.

Fountain P. Leigh, St. Louis, Mo.—Dr. Leigh, organist and director of the Third Baptist Church, gave a recital May 14 at the First Presbyterian Church of Duquoin, Ill., playing this program: Sonata in E minor, Rogers; "Pastorale Religieuse," Kramer; Melody in D flat, St. Clair; "Walther's Prize Song" ("Die Meistersinger"), Wagner; Toccata and Fugue in D minor, Bach; "Marche Champetre," Boex; Bell Symphony, Purcell; "The Rippling Brook," Gillette; "Thanatopsis," Leigh; "From the Southland," Gaul; "At the Window," Lamont; "Fantasietta avec Variations," Dubois; "The Primitive Organ," Yon; "Grand Choeur" in D, Spence.

In a recital March 25 at the First Baptist Church of Moberly, Mo., he played: Sonata in E minor, Rogers; "Daybreak," Spinney; "At Sunset," Diggle; "Where Dusk Gathers Deep," Stebbins; "At the Window," Lemont; Allegro Risoluto and Andante (Sonata in D minor), Merkel; Allegro Maestoso (Third Sonata), Gullmant; "Potomac Park Boat Song" and "Mirror Reflecting Pool," Shure; "Gray Dusk," Nordman; "Marche Champetre," Boex; "Thanatopsis," Leigh; Reverie, Dickinson; "Fantasietta avec Variations," Dubois; "The Primitive Organ," Yon; "Grand Choeur" in D, Spence.

C. Harold Enecke, Quincy, Ill.—Mr. Enecke gave a recital for the Quincy Music Club at Salem Evangelical Church on the afternoon of April 26, before an audience of 600. His selections included: Toccata in G major, Dubois; "Souvenir," Della-Rogers; Prelude and Fugue, No. 3, Bach; "Marche Champetre," Boex; "Hymn of Glory," Yon.

Harold D. Smith, Ithaca, N. Y.—In his recital at Sage Chapel, Cornell University, May 8, Professor Smith played: "A Song of Gratitude," Rosseter, G. Cole; Andante from Symphony 5, Beethoven; "L'Organo Primitivo," Yon; "Dialogue," Clerambault; "Walther's Prize Song," from "Die Meistersinger," Wagner; Prelude and Fugue in D major, Bach.

In a recital at Bailey Hall May 15 Mr. Smith played this program: Chorale, "Wachet auf, ruft uns die Stimme," Bach; Aria, Handel; "Au Couvent," Borodin; "Jagged Peaks in the Starlight" and "Canyon Walls" (from "Three Mountain Sketches"), Clokey; Scherzo, from Symphony 3, Schumann; "Hymn to the Sun," from "Le Coq d'Or," Rimsky-Korsakoff; Chorale No. 2, B minor, Cesar Franck.

Samuel A. Baldwin, New York City.—In his recitals at the College of the City of New York in May Professor Baldwin played, among other programs, the following:

May 13—Prelude in E flat, Bach; Concert Adagio in E major, Op. 35, Merkel; Sonata No. 2 in C major, Borowski; "Menuet Heroique," Stewart; "Aria Popolare," Bossi; "Marche Funebre et Chant Seraphique," Gullmant; Fountain Reverie and Festival Toccata, Fletcher.

May 17—Prelude and Fugue in B minor, Bach; Autumn Song and Cradle Song, Gretchaninoff; Suite in C, Op. 205, Bartlett; "Loving," "Supplication," and "Spiration," John Winter Thompson; Concert Study for Pedals (No. 1), Yon; Berceuse, Vierne; Overture, "Tannhauser," Wagner.

May 20—First Symphony, Op. 20, Maquaire; Largo, Handel; Prelude and Fugue in D major, Bach; Good Friday Music, "Parsifal," Wagner; Spring Song, Hollins; "In the Morning" and "Ase's Death" (from "Peer Gynt" Suite, No. 1), Grieg; Intermezzo, Brahms; "Finlandia," Sibelius.

May 24—Chromatic Prelude and Fantasia (MS.), Chaffin; Prelude to "La Demoiselle Elue," Debussy; Chorale Preludes: "All Men Are Mortal" and "In Thee is Gladness," Bach; "Over the Prairie" and "A Japine Sketch," Cyril Scott; "The Magic Harp," Meale; Prelude in C sharp minor, Rachmaninoff; "By the Sea," Schubert; Symphony, No. 5, Widor.

Caspar P. Koch, Pittsburgh, Pa.—Mr. Koch, organist of North Side Carnegie Hall, gave the 1,496th recital there on the afternoon of Sunday, May 3. His program consisted of the following: Jubilee Overture, Weber; A Madrigal, Jawlak; "Praeludium," Jarnefelt; A Fantasy (For organ and piano), Jawlak; "The Question" and "The Answer," Wolstenholme; "In Moonlight," Kinder; "Les Preludes" (For organ and piano), Liszt.

Mr. Koch's program on April 26 was as follows: Prelude in C sharp minor, Rachmaninoff; "Moment Musical" in F minor, Schubert; Prelude and Fugue in D major, Bach; Canzona from First "L'Arlesienne," Bizet; "Reve Charman," Gaston de Lille; March from "Aida," Verdi.

RECITAL PROGRAMS

Frederick B. Stiven, Urbana, Ill.—Professor Stiven gave the following request program May 10 at the University of Illinois Auditorium: Gloria, from Twelfth Mass, Mozart; "To the Rising Sun," Torjussen; Spring Song, Mendelssohn; Treadlode, from Third Sonata, Guilman; Elevations in A flat, Guilman; Two Songs transcribed for Organ, "One, Fine Day," from "Madame Butterfly," Puccini, and "The Rosary," Nevin; Introduction to Third Act and Bridal Chorus, from "Lohengrin," Wagner; Berceuse, Dickinson.

Russell H. Miles, Urbana, Ill.—Mr. Miles' program at the University of Illinois Auditorium May 3 was as follows: "Jubilate Amen," Kinder; Canzona, Guilman; Chorale in A minor, Franck; "L'Arlequin," Nevin; "The Bells of St. Anne de Beaupre," Russell; "Springtide," Grieg.

Charles Hopkins, M. A., Urbana, Ill.—Mr. Hopkins gave this program at the University of Illinois, Apr. 26: "Marche Religieuse," Guilman; "Cameo," Cole-ridge-Taylor; Sonata No. 2, Mendelssohn; "Chanson Triste," Tchaikowsky; Eighth Sonata (Introduction and Allegro Risoluto), Guilman; Menuetto, from "L'Arlesienne Suite" No. 1, Bizet; "Piece Heroique," Franck; "Ave Maria" (request), Henselt.

Carrie Hyatt Kennedy, Indianapolis, Ind.—Mrs. Kennedy gave a program before the Indiana chapter, A. G. O., at Christ Church Sunday afternoon, May 10. She was assisted by Hazel Simmons Steele. The organ selections were: Toccata and Fugue in D minor, Bach; Melody, Guilman; "The Bells of St. Anne de Beaupre," Russell; "Frere Jacques! Dormez-vous?" Ungerer; "Rejoice, Ye Pure in Heart," Sowerby.

Lucius Lescale, Galveston, Tex.—Mr. Lescale, organist of the Martini Theater, is giving organ programs which are broadcast through station KFUL. In compliance with Mayor Harris' music week proclamation he played the following at the theater May 4: Overture to "Caliph of Bagdad," Boieldieu; Offertory in D flat, Floyd St. Clair; "Still as the Night," Carl Bohm; Spring Song, Mendelssohn; "Harmonies de la Nature," Hubert Roelling; "La Charite" ("Grand Choeur"), Rossini; "Marche de Fete," Edgar Barrell.

Arthur W. Poister, Sioux City, Iowa.—In his recital the afternoon of May 3 at the First Congregational Church Mr. Poister was assisted by the glee clubs of the Central high school. His organ selections included: Allegro Maestoso from First Sonata, West; Romanza (Festival Suite), Reiff; "At Dawn," and "Still as the Night," Gordon B. Nevin; "Etude de Concert," Bonnet; Concert Prelude and Fugue, Faulkes; Andante Cantabile from String Quartet, Tchaikowsky; "La Concertina," Yon; Meditation, Sturges; "Pomp and Circumstance" March, Elgar.

Arthur L. Titsworth, Plainfield, N. J.—In a recital April 8 at the Seventh Day Baptist Church Mr. Titsworth presented the following program: "O Sanctissima," Lux; "At Evening," Dudley Buck; "Night," Cyril Jenkins; "Chant sans paroles," Frysinger; Andante in E flat, Will M. S. Brown; "March to Calvary," Bapist.

J. Howard Wiley, Philadelphia, Pa.—Mr. Wiley gave a recital at the Second Baptist Church at which the program included: "Pomp and Circumstance" Elgar; "Ave Maria," Schubert; "Jubilate Deo," Silver; Largo, "New World" Symphony, Dvorak; Toccata in D, Kinder.

Allen R. Kresge, Athens, Ohio.—Professor Kresge of the Ohio University School of Music played the following program May 14 at the First Methodist Church of Athens: Toccata and Fugue, D minor, Bach; "A Rose Breaks into Bloom," Brahms; "O Man, Thy Grievous Sins Bemoan," Bach; Sonata, Op. 142, Rheinberger; "Finlandia," Sibelius; "Dawn" and "Night," Jenkins; "La Concertina," Yon; "Piece Heroique," Franck.

Miss Eula Ackerman, New York City.—Miss Ackerman, a pupil of J. Warren

Andrews, gave a recital arranged by Mr. Andrews at the Church of the Divine Paternity May 23, playing the following program: Toccata in F, Bach; "Ave Maria," Arkadelt; Symphony in D minor, No. 1, Guilman (Prelude, Pastorale); "Romance sans Paroles," Bonnet; Vorspiel, "Nun freut euch," Bach; "Marche Funebre et Chant Seraphique," Guilman; "Jubilate Amen," Kinder.

Rollo F. Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland played the following program for the members and guests of the Philadelphia Fraternity of Theater Organists in the Church of the New Jerusalem on Sunday evening, April 26: Overture, "Midsummer Night's Dream," Mendelssohn; "Dreams," Stoughton; Passacaglia, Bach; Caprice, "The Brook," Dethier; "The Bells of St. Anne de Beaupre," Russell; Canzonetta, S. Marguerite Maitland; Scherzo-Caprice, R. F. Maitland; "Elfes," Bonnet; "Marche Slav," Tchaikowsky.

In connection with national music week Mr. Maitland played the following numbers under the auspices of the American Guild of Organists in the Church of the New Jerusalem, May 7: Festival Postlude on Ancient Melodies, Russell King Miller; "Legend," Cadman; "Sweet Ringing Chimes" and "Marche aux Flambeaux," S. Marguerite Maitland; "Cherubs at Play," Frances McCollin; "Will of the Wisp," Gordon Balch Nevin; "Paean Symphonique," R. F. Maitland.

Mr. Maitland played the opening recital on the three-manual Moller in the Overbrook Baptist Church, Philadelphia, on May 21, offering the following: "Hosannah," Dubois; Adagio in A minor, Bach; Scherzo Symphonique, R. K. Miller; Pastorale from First Sonata, Guilman; Canzonetta, S. Marguerite Maitland; "The Question" and "The Answer," Wolstenholme; "Chinoiserie," Swinnen; Improvisation; Spinning Song, Mendelssohn; Concert Overture in E flat, Faulkes.

James R. Gillette, Northfield, Minn.—In his Carleton College recitals Mr. Gillette has played:

May 3—Coronation March, Meyerbeer; "Forest Murmurs," Wagner; "Fireside Fancies," Clokey; "Liebestraum," Liszt.

May 10—"Pomp and Circumstance," Elgar; "Dawn," Friml; Scherzo Symphonique, Faulkes; Chorale Prelude, "Melcombe," Parry; "Dreams" and Finale, Seventh Sonata, Guilman.

May 17—Sonata No. 2, Mendelssohn; Meditation, Sturges; "Reve Angelique," Rubinstein; Scherzo, Vodorinski; Nocturne, Schumann.

May 24—Sonata in C minor, Becker; "Amaryllis," old French; "Erica" and Cradle Song, Grieg; Fantasie on "Ein Feste Burg," Faulkes.

Richard C. Warner, Paterson, N. J.—Mr. Warner, organist of the Riverside Reformed Church, and a pupil of J. Warren Andrews, gave a recital at the Church of the Divine Paternity in New York City May 21, playing this program: Sixth Concerto, Handel; Serenade, Gounod; Toccata and Fugue in D minor, Bach; Sea Song and "To a Wild Rose," MacDowell; "Song of Sorrow," Nevin; Evensong, Johnston; March from "Aida," Verdi.

Signe H. Westlund, Summit, N. J.—Miss Westlund, organist of Salem Lutheran Church, was heard in a program arranged by J. Warren Andrews at the Church of the Divine Paternity, New York, May 14, playing as follows: Prelude and Fugue in G, Bach; Cantilena, Demarest; "Ave Maria," Schubert; Prelude and Fugue in E minor, Bach; "Will of the Wisp," Nevin; Andante Seraphique, Debat-Ponsan; Swedish Wedding March, Soedermann; "Musical Snuff Box," Liadoff; "Finlandia," Sibelius.

Dr. Ray Hastings, Los Angeles, Calif.—Numbers played in recent popular programs at the Auditorium: March on Themes from Wagner's "Nibelungen Ring," Sontag; Nocturne from "Midsummer Night's Dream," Mendelssohn; "By the Sea," Schubert; "Consolation," No. 4, Liszt; Chorus from "I Lombardi," Verdi; "The Little Shepherd," Debussy; Sanctus

from the "St. Cecilia" Mass, Gounod; "Moment Musical," "Temple Chimes," Hastings; "Chorus of Welcome," Hastings.

Walter Heaton, F. R. C. O., F. A. G. O., Reading, Pa.—Mr. Heaton gave a recital at St. John's Lutheran Church, Sinking Spring, Pa., April 25, playing these selections: Overture, David; Vesper Hymn (Varied), Whiting; Fantasie, Guiraud; Intermezzo, Anthony; "Pilgrims' Chorus," Wagner-Liszt; Hawaiian Fantasy, Stewart; "Chant des Soldats," Beaumont; Musette, Wachs; Russian Patrol, Rubinstein; Moorish Sketch, Schytte; Allegro Symphonique, "St. Cecilia," Grierson.

W. Richard Wagner, Reading, Pa.—In a recital at Grace Lutheran Church May 18 Mr. Wagner played: Sketch in F minor, Schumann; Verset No. 3, Dupre; Trio Sonata No. 1, first movement, Bach; Toccata and Fugue in D minor, Bach; Reverie, Bonnet; "To an American Soldier," Van Denman Thompson; "Love's Old Sweet Song," Molloy-Lemare; Toccata on a Gregorian Theme, Edward Shippen Barnes; "May Night," Palmgren; "Ave Maria," Schubert; "Desert Song," Gillette; "Marche Pittoresque," Kroeger.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—At the University of Minnesota, Tuesdays at noon, Mr. Fairclough has played:

May 5—American composers: Sonata in E minor, Rogers; "Told by the Campfire," Goodwin; "Meditation a Ste. Clotilde," James; "Will of the Wisp," Nevin; Nocturne in F minor, Avery; Persia Suite, Stoughton; "Eventide," Fairclough; Concert Overture in A, Maitland.

May 19—Concert Overture in C minor, Hollins; "Hymn to the Sun," Rimsky-Korsakoff; "Chinoiserie," Firmin Swinnen; "The Question" and "The Answer," Wolstenholme; Humoresque, Dvorak; Allegro from Symphony 6, Widor.

May 26—Processional March ("John of Nepomuk"), Stewart; Air from Suite in D, Bach; Sonata 5 (first movement), Guilman; Gavotte ("Mignon"), Thomas; "May Night," Palmgren; A Southern Fantasy, Hawke; "Dance of the Candy Fairy" and Miniature Overture, from "Nutteracker Suite," Tchaikowsky-Kraft; Schiller March, Meyerbeer.

In a recital at the Aberdeen, S. D., Methodist Church April 28, Mr. Fairclough played: Fantasia in G minor, Bach; Canon in B minor, Schumann; Minuet in G, Beethoven; "Piece Heroique," Cesar Franck; "Dawn," Cyril Jenkins; "Within a Chinese Garden,"

Stoughton; "Chinoiserie," Firmin Swinnen; "Marche Russe," Schminke; Concert Overture in A, Maitland; "Song of India," Rimsky-Korsakoff; Scherzo in B minor (Sonata in E minor), Rogers; Toccata (Gothic Suite), Boellmann.

E. Harold DuVall, New York.—In a recital at the Flatbush Presbyterian Church on the afternoon of April 26 Mr. DuVall presented the following program: "Suite Gothique," Boellmann; "Salut d'Amour," Elgar; "Hymn of Nuns," Lefebure-Wely; Cantilena in D flat, Salome; Scherzo in D minor, Woodman; "The Swan," Saint-Saens; Largo, Handel; Caprice, Matthews; Meditation, Kinder; Allegro Appassionato (Sonata 5); Guilman.

Fred Faassen, Zion, Ill.—Mr. Faassen has played the following programs in his recitals on the Shiloh Tabernacle organ: May 6—"Vision," Rheinberger; "When You and I Were Young, Maggie," Butterfield; Grand March, Verdi; "Home, Sweet Home," Buck; "Loin du Bal," Gillet; "The Death of Ase," Grieg; "Will of the Wisp," Nevin.

May 13—Andante Cantabile from Fourth Symphony, Widor; Irish Gems Waltzes, Ryder; Intermezzo from Suite, Rogers; "Grand Choeur," Dubois; Viennese Refrain, Lemare; "Murmur of the Bees," Krentzlin.

Allan Bacon, Stockton, Cal.—Mr. Bacon of the College of the Pacific gave a vesper recital on the new Estey organ for the Christian Assembly at San Jose, Cal., May 3, playing as follows: Chorale in A minor, Franck; Largo, from "New World" Symphony, Dvorak; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Sunset Meditation, Biggs; Two Chorale Improvisations, Karg-Elert; "Marche Funebre et Chant Seraphique," Guilman; Scenes from the Life of Christ ("Christ Stilleth the Tempest on the Sea" and "Christ's Entry into Jerusalem"), Malling; "The Wind Bloweth," Allan Bacon; Russian Boatmen's Song, traditional; Toccata, "Thou Art the Rock," Mulet.

Miss Helen Reichard, Anderson, S. C.—Miss Reichard, one of the most promising and one of the youngest of the women organists of the south, gave a recital at the First Baptist Church May 4. Miss Reichard is a pupil of Grace Louise Cronkrite. The program included: Toccata in D minor, Bach; Pastorale in F, Whiting; Sanctus from Solemn Mass, Gounod-Lott; Prayer and Cradle Song, Guilman; "Valse Triste," Sibelius-Humiston; "The Swan," Saint-Saens-Guilman; "In Memoriam," Henry M. Dunham; "Walther's Prize Song," Wagner-Goss-Custard; Fanfare, Harry Rowe Shelley.

IMPORTANT

NEW ORGAN MUSIC

BOROWSKI, FELIX	NET
Third Sonata	1.50
BURDETT, GEORGE A.	
Meditation on "Hollingside" (Jesus, Lover of my Soul)	.50
Postlude on "St. Thomas" (Awake, and Sing the Song)	.40
Meditation on "Veni Emmanuel" (O Come, O Come Emmanuel)	.50
COLE, ROSSETTER G.	
Op. 39. Heroic Piece	.75
FOOTE, ARTHUR	
Oriental Sketch	.45
KARG-ELERT, SIGFRID	
Op. 108. No. 1. Sunset	.50
No. 2. Starlight	.50
No. 3. Elegiac Poem	.60
LEMARE, EDWIN H.	
Op. 138. Twilight Sketches	1.25
Sundown, The Thrush, The Glow-worm	
Fire-fly, Dusk	
Op. 135. Woodland Reverie (Andantino in C)	.50
MILLIGAN, HAROLD V.	
Miniatures from the Works of Russian Composers	
(Schmidt's Educational Series No. 310)	.75
NOBLE, T. TERTIUS	
Prélude Solennel	.50
Choral Prelude on the Tune "Melcombe"	.45
Choral Prelude on the Tune "St. Ann"	.45
Choral Prelude on the Tune "Rockingham"	.45
SCHMIDT'S COLLECTION OF SHORT PRELUDES & POSTLUDES	
(Schmidt's Educational Series No. 316)	1.00
STEWART, H. J.	
Ménuet Héroïque	.60
TORJUSSEN, TRYGVE	
Norwegian Tone Poems (Schmidt's Educational Series No. 247)	1.00
TRUETTE, EVERETT E.	
Op. 32. Nuptial Suite	1.50

THE 'ARTHUR P. SCHMIDT CO.

BOSTON: 120 Boylston Street NEW YORK: 8 West 40th Street

RICHARD KEYS BIGGS

"High Priest of the Temple of Tone."

G. A. AUDSLEY.

"His playing was a miracle."—Miami (Fla.) Herald, Feb. 17.

For terms and dates address

GEORGES DE LISLE
41 White St., New York City



INVENTS NEW ORGAN PLAYED BY LIGHT RAYS

TO CUT COST OF INSTRUMENT

Wonders Claimed for Device of London Man Who Is Famous for Having Discovered "Death Ray"—
"Luminaphone" Described.

According to a special cable dispatch to the Chicago Tribune April 30 from London, Grindell Matthews, inventor of the "death ray" and other war devices, is perfecting his newest invention, the "luminaphone," with which he hopes to revolutionize organ music.

The "luminaphone," which is operated by light rays, produces the effects of a pipe organ at about a tenth of the cost of the latter, according to the Tribune correspondent. The inventor believes that the "luminaphone" eventually will replace the organ in churches, theaters, motion picture houses, and the like.

The effect is produced as follows: Small light projectors are placed over a rotating umbrella-like device pierced with a series of small holes. These projectors are connected with two batteries through an ordinary piano keyboard. Pencil beams of light from the projectors pass through the holes in the revolving umbrella to a light-sensitive cell, which converts the light vibrations into electrical vibrations. These are amplified by loud speakers. The inventor says that the effect of a giant organ may be produced in the largest building or throughout various rooms in a house by the use of several loud speakers.

"The 'luminaphone' is a great thing for small churches, theaters and private homes unable to afford an expensive organ or to provide space for one," Mr. Matthews told the Tribune at the first exclusive press exhibition at his London laboratories.

"Instead of an organ costing more than \$50,000, you can have the 'lu-

minaphone,' duplicating, or even bettering the effects, at a cost of not more than \$75.

"I am making the first samples with three octaves, with semitones, but the invention has unlimited possibilities. Paris experts have told me the 'luminaphone' notes are even better than an organ's."

San Francisco Post for Strong.

Theodore Strong, formerly of New York, has been appointed manager of the new organ department of Kohler & Chase, the large San Francisco music house. He will also give radio recitals for this establishment from station KGO. Mr. Strong looks forward to the development of his work on the coast. Before moving to San Francisco he was for some time at Boise, Idaho. Previous to his departure he gave a recital April 3 on a new Kimball organ in the First Baptist Church of Boise, playing as follows: Overture to "Lohengrin," Wagner; Meditation, Sturges; Andante Cantabile, Tschaiakowsky; Toccata in D minor, Gordon B. Nevin; Largo from "New World" Symphony, Dvorak; "Marche Solennelle," Mailly; "Dawn," Jenkins; "A Desert Song," Sheppard; Scherzo, Federlein; "Midnight" (Norwegian Tone Poem), Torjussen; "In the Garden," Goodwin; "America Triumphant," from "Pilgrim Suite," M. Austin Dunn.

Pipe Organs

Tuned — Cleaned — Repaired

Old Organs Modernised.
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 Mallery 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

NEW ORGANS FOR SCHOOL

American Conservatory Adds to Equipment for Theater Playing.

The school of theater organ playing of the American Conservatory of Music, Chicago, under the direction of Frank Van Dusen, has been obliged to enlarge its capacity to meet the demands upon this rapidly-growing department. Two new Kimball organs have been installed ready for use June 1. One of the organs is a large unit with double-touch, traps and all of the accessories necessary to a modern unit organ of fifty-nine stops. This organ is to be used for teaching and practice. The other organ is a two-manual of twenty-two stops, to be used for practice.

The school maintains a faculty of five instructors and announces the engagement of Paul Esterly for the faculty. He will begin teaching June 1. Mr. Esterly comes to Chicago from Reading, Pa., where he has been organist at the Capitol Theater and the First United Evangelical Lutheran Church. A unique feature of the school is the conservatory's "Little Model Theater." This "little theater" is complete in every detail—small stage, drop curtain, projecting machine, orchestra pit and a new Kimball organ of modern type with registration to meet the demands before the screen. In this theater pupils are given advantage of practice before the screen and are coached in the art of picture playing by teachers who are experienced and who hold positions in leading Chicago theaters.

Career of Joseph Why.

Joseph Why of Philadelphia, sales manager of the Kinetic Engineering Company, whose death was announced in The Diapason a month ago, and who was known to organ builders throughout the country, was born July 1, 1861. As a boy he sang for many years in the choir of St. Luke's Church, Germantown, Philadelphia, and there learned to play the organ. For over twenty-five years he was an organist in Germantown and Philadelphia and was a member of the American Guild of Organists. In business he was engaged by the Kinetic Engineering Company as bookkeeper and then became associated with the Spencer Turbine Company, Hartford, Conn., as sales representative. At the time of the reorganization of the Kinetic Company about six years ago he returned in the capacity of sales manager, and continued his contact with the trade, although his visits became less frequent because of failing health. This seriously interfered with his work and during the last two or three years he was forced to take things easily. He had taken to bed about two weeks before his death on the morning of April 24, the immediate cause of death

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 Elite Cathedral
M I L W A U K E E

A. LESLIE JACOBS

Organist and Director of Music
First Presbyterian Church
John W. Morris Scottish Elite Cathedral
WHEELING, W. VA.

being an attack of asthma. Mr. Why was highly regarded by all those who knew him.

Formal dedication of the Barton organ at the First M. E. Church of Oshkosh, Wis., took place with a recital Sunday afternoon, April 26. The special musical program was given before a large assembly in the newly rebuilt church. The musicians taking part were John W. McConnell, organist; Ben Schmidt, violinist, and the Orpheum horn quartet.



VIRGINIA CARRINGTON THOMAS Mus. Bac. A. A. G. O.

American Organist and Composer
Yale and Fontainebleau Prizes - Juilliard Fellow
Recent New York criticisms on recitals
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

**WILLARD IRVING
NEVINS**

RECITAL ORGANIST

PRESS COMMENT

Convention National Association of Organists, Atlantic City, N. J.

The AMERICAN ORGANIST
Mr. Nevins' playing was masterly.

The DIAPASON

Guilmant's Sixth Sonata was so well given that only the traditions of the N. A. O. prevented an encore. The Bonnet Variations were played with decided brilliancy and clean technique as they seldom are heard.

New England Chapter, American Guild of Organists, Boston, Mass.

MUSICAL COURIER

One of the outstanding organ recitals of the present season.

MUSICAL AMERICA

Mr. Nevins scored a triumph in the Sixth Sonata of Guilmant.

The DIAPASON

Mr. Nevins demonstrated sound musicianship with skillful playing. A well-balanced program interestingly performed.

Dedications—RECITALS—Festivals

Address

GUILMANT ORGAN SCHOOL
17 East Eleventh Street New York City

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



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

During season from Nov. 1 to May 2 played 185 daily radio recitals, WGN station, comprising 947 compositions without repetition.

Press Comments on Dedicatory Recital, Estey 4 manual organ, First Presbyterian Church, May 5.

"A master capable of realizing to the fullest extent the possibilities of the organ.... putting his very soul into each note and phrase."

—Ft. Wayne (Ind.) Journal-Gazette.
"Delighted his audience with his superb handling of the organ..... demonstrated the splendid possibilities of the instrument."
—Ft. Wayne (Ind.) News-Sentinel.

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

Special Courses in Church Choir Conducting and Accompanying—
Sherwood Music School, Fine Arts Bldg., Chicago, June 29-Aug. 8
June Dedication Recitals, Elmhurst, Ill., DeKalb, Ill.
Fourth Annual All-American Recital, Evanston, June 30

CONCERTS — RECITALS — DEDICATIONS

Season 1925-26 Now Booking
Circular and Full Information on Request

Seder Organ Concerts

670 Irving Park Boulevard
CHICAGO

Plays Dubois Work for Orchestra.

Walter Dawley, organist at Poli's Capitol Theater, Hartford, Conn., played Dubois' "Fantasie Triomphale" with the Hartford Symphony Orchestra at its concert at the Capitol Theater Sunday afternoon, March 22. This number, for organ and orchestra, was dedicated to Clarence Eddy, and was first used by Mr. Eddy and Theodore Thomas in connection with the dedication of the Chicago Auditorium, Dec. 9, 1889. Strange as it may seem this work has never been published. Bert Williams, musical director of the Strand Theater, has a complete set of manuscript parts in his library and it

was Mr. Williams who suggested it to the symphony and copied the extra parts for the seventy-five men. It is a brilliant piece of the French style. The organ at the Capitol is a large Möller.

Wicks Organ for Shelbyville, Ind.

The Wicks Pipe Organ Company of Highland, Ill., has secured the contract for the new organ to replace the one recently destroyed in the fire that damaged the West Street M. E. Church, Shelbyville, Ind. This organ will be equipped with the latest type of Wicks direct electric action.

**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.

**DePauw University School
of Music**

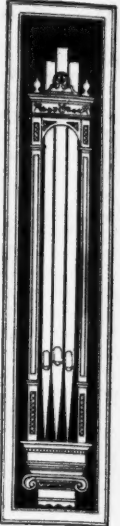
announces a Six-Weeks Summer School for Organists June 8 to July 18. Lessons given on a large three-manual Casavant. Practice can be done on electric and tubular-pneumatic two-manual organs, also one unit organ.

VAN DENMAN THOMPSON, F. A. G. O.
Head of Organ Department
DePauw University Greencastle, Indiana

**PIETRO
YON**

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

EMANUEL SEMERAD & SON
Yearly Care of Organs
Rebuilding, Repairing, Tuning Blowers Installed
1811 South Harding Avenue, Chicago Telephone Lawndale 0325



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.



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

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

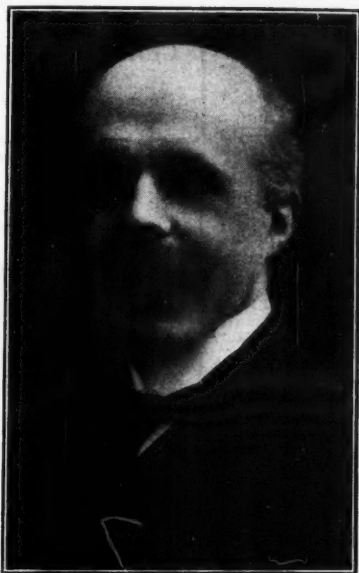
A FEW STRIKING PRESS COMMENTS

Concerning The Great Organists

Alfred Hollins

England's Famous Blind Organist

In America Oct. 1925 to Dec. 1925
(Honorary Auspices N. A. O.)



"Alfred the Great"—The late W. T. Best

"His style is happier and more facile than that of any other organist. Buoyancy is the special quality of his playing and how rarely can that be said of organists."—London Daily Telegraph, 1925.

"Amazing gifts, both as an interpreter and expert executant."—Sidney, Australia, Eve. News.

"A Master of the highest qualities."—Glasgow Herald.

"Electrified his audience."—Irish Times (Dublin)

"Audience sat spellbound as it listened."—Cape Times, S. Africa.

"Marvelous extemporization gifts."—Johannesburg Star, S. Africa.

AND

Charles M. Courboin

Famous Belgian-American Organist

Second Transcontinental Tour
1925-1926



"He is indeed a magnificent artist"
—Ossip Gabrilowitsch, Conductor
of Detroit Symphony Orch.

"Courboin's playing had unusual color and brilliance yesterday."—N. Y. Herald Tribune, May 5, 1925.

"Supreme virtuosity, original registration, perfect mastery."—La Patrie, Montreal, Oct., 1924.

"A natural Master of the instrument of prodigious reach, strength and proficiency."—Cyril Arthur Play, Detroit News.

"Brilliant as any virtuoso pianist, exquisite gift of phrasing, beauty of interpretation, conception sincerity and nobility."—Chicago Eve. American, Herman Devries.

"Courboin, the Rachmaninoff of the Organ, a title altogether fitting."

Now
Booking
For
Season
1925-26

NOTE—Both Artists Fifty Percent Booked.

REMAINING DATES BOOKING RAPIDLY

For Terms and Dates

EAST OF THE MISSISSIPPI

Address

ALEXANDER RUSSELL

Wanamaker Auditorium

NEW YORK CITY

WEST OF THE MISSISSIPPI & CANADA

Address

BOGUE-LABERGE CONCERT
MANAGEMENT

130 West 42nd Street NEW YORK CITY

Who's Who Among American Organists

Sidney C. Durst.

Cincinnati has a scholar and an organist who has increased its musical fame throughout the nation in Sidney C. Durst. Mr. Durst not only is a performer of national reputation, but his researches along the lines of Spanish organ music and his lectures have made him known as a literary man.

Mr. Durst was born at Hamilton, Ohio, Sept. 7, 1870. He was graduated from the College of Music of Cincinnati in 1890. Following his graduation he taught in this college for five years. In 1895 he went to Europe and entered the Royal Academy of Music in Munich. He was one of the four organ pupils of Josef Rheinberger from 1895 to 1897 and was graduated in 1897 with the highest honors in organ, piano and composition. Mr. Durst has written works



SIDNEY C. DURST.

for the orchestra, chorus, strings, voice and piano which have been produced from time to time in Munich, Cincinnati, Pittsburgh and other cities. His anthem, "How Beautiful upon the Mountains," won the prize for the most popular anthem in 1900. His "Psalm 122" also is used by many choirs. Likewise his "Lo, Our Father's Tender Care" has had a large sale. He was the accompanist for the Cincinnati Festival chorus under Theodore Thomas and organist of the festival of 1910 under Frank Van der Stucken. He is the solo organist for the festival again this year.

Mr. Durst became a fellow of the American Guild of Organists in 1916 and has been dean of the Southern Ohio chapter since 1914. He has been a member of the National Association of Organists since its formation and was one of the organ soloists at the N. A. O. convention in Pittsburgh. Mr. Durst has been organist of St. Paul's Cathedral, the Church of Our Saviour and the Wyoming Presbyterian Church of Cincinnati and also played for Congregation Bene Israel for thirteen years. He retired from regular church playing in 1922 because of a press of duties as principal of the department of theory and composition at the College of Music of Cincinnati, where he also teaches advanced organ pupils.

Mr. Durst became interested in the music of Spain in 1913 and spent several months there in 1921, collecting music of all kinds and making friends among the musicians, with many of whom he has corresponded extensively. He has spoken on the subject before many musical societies, notably before the Pittsburgh Musicians' Club and the Chicago Fortnightly Musical Club. He has played extensively in Ohio, Indiana and Kentucky, and gave five recitals at the San Francisco Exposition of 1915.

Stanley Martin.

Stanley Martin is one of the sturdy oaks who are growing up in the Chi-

cago grove of organists to take the high places as some of the older ones are retiring from active service. He has distinguished himself by capacity for hard work, that 100 per cent reliability which is the surest basis of professional success, and a brilliancy as a performer which makes him one of those most often named as a representative Chicago organist. Mr. Martin is a busy man, not only as teacher on the organ faculty of the Northwestern University School of Music, but as the organist and choirmaster of the large St. Mark's Church in Evanston and of the Sunday Evening Club of Chicago. He has been selected for the position of dean of the Illinois Chapter of the American Guild of Organists for next year, as a mark of the esteem in which his fellow organists hold him.

Mr. Martin was born in Calumet, Mich., Dec. 28, 1891. He began the study of piano at the age of 9 with E. C. Mitchell. Two years later, after the installation of a large two-manual Hook & Hastings organ in the First M. E. Church of Calumet, he began to study organ with the organist of the Church, Mrs. L. H. Atkin. On the resignation of Mrs. Atkin in 1905, Mr. Martin was selected to be her successor. After six years of experience in church work and study with Professor F. J. Johnson of Calumet, a course in music at Northwestern School of Music was decided on as the logical move. Organ and theory were studied with Dean P. C. Lutkin, organ with John Doane and piano with Carl Beecher. On completion of the work at Northwestern, Mr. Martin was appointed instructor of organ, and has been with the school since 1917.

In 1911 Mr. Martin was appointed organist of Emmanuel Church, Evanston, and in 1912 organist of St. Elizabeth's Church, Glencoe. Since 1913 he has been organist of St. Mark's Church, Evanston. Since the resignation of Robert Holmes as choirmaster at St. Mark's in 1918 he has been both organist and choirmaster. For the last six years he has been organist of the Sunday Evening Club at Orchestra Hall, Chicago, where services are held every Sunday night from October to June. He is also assistant conductor of the Sunday Evening Club choir of 100 voices. During 1924 Mr. Martin played at Temple Shalom, Chicago, and returns there as organist next year. For several years he was accompanist for the North Shore Fes-



STANLEY MARTIN.

tival chorus at Evanston. He is accompanist and organist for the Paulist Choir of Chicago, LeRoy Wetzel, director, on their concert programs. He is also a member of Phi Kappa Lambda, the honorary fraternity at Northwestern School of Music. For the last year he has been the sub-dean of the Illinois chapter, A. G. O.

T. Scott Buhrman.

T. Scott Buhrman, F.A.G.O., was born May 24, 1885, at Waynesboro, Pa., with the name of Thomas Scott Godfrey Buhrman. His father (who

died of pneumonia three days after his birth) was not musical, but his mother sang and played the little harmonium in an amateur way. His sister studied music, willingly, with industry, and one of his brothers did likewise unwillingly; he himself was exempt from compulsion for some reason or other, but got into it unexpectedly when the new organ was dedicated in his home church, replacing the former harmonium in the little old building.

Mr. Buhrman was graduated from the local high school and took first place in the class. At the same time he picked up music gradually, after scoffing at vocal music (as thrust upon the Waynesboro school children) as being more girlish than manly. He induced the local Methodists to allow him to practice after school hours on the church organ, and began lessons with Worth B. Stottlemeyer, who was organist and principal of the high school. Mr. Stottlemeyer laid a solid and practical foundation; his strength as a teacher and organist was his practical love of practical music, which also included the inevitable Bach. Losing his health, and regaining it again, induced his aunts to promise to pay the bill for his education in any conservatory in America, and the Misses Brown, his four aunts, sent Mr. Buhrman to New York City, upon his graduation from high school, to study at the Guilman Organ School.

Mr. Buhrman entered the Guilman School in 1906, and under the inspiration of Dr. Carl he achieved graduation in 1908 and the A.A.G.O. certificate that year. The next year he won the post-graduate certificate from the school and the F.A.G.O. diploma under Frank L. Sealy as chairman of the committee and Warren R. Hedden as warden.

Dr. Carl procured an assistant position for his pupil under Bauman Lowe of Elizabeth, N. J. Mr. Lowe was a practical musician, and the eighteen months spent as his assistant was an invaluable apprenticeship, giving vital lessons in the management of choirs and in practical church music management. Mr. Buhrman returned to New York City to become organist and choirmaster for a minister who had been making it a practice to take only "Carl pupils" as his organists.

After some years in a second New York position he went to the Second Presbyterian, then the Scotch, where S. N. Penfield had made the organ famous and Dr. Wylie the pulpit equally so. The Second Church last month celebrated Mr. Buhrman's ten years of service with a flattering address from the pastor, Dr. George J. Russell, and a practical gift of money; and the music committee celebrated it the next Sunday by notification of an increase in salary.

The Second Presbyterian was organized in 1756. Official report for the church year gave it third place in matter of growth among Presbyterian churches and third in net membership increase. The organ is an old three-manual Jardine still giving fairly good service in spite of the great age of its electro-pneumatic action, made many years ago when the electro-pneumatic application was hardly more than experimental. Mr. Buhrman gave three series of weekly recitals and musicales from October to April during the years 1915 to 1918; the music at present ranges from "St. Matthew Passion" excerpts down to Schaecker and once-a-year Buck, and from the Passacaglia to the Andantino in D flat.

Mr. Buhrman established the American Organist in 1918 and has been its editor since that time. Mr. Buhrman's original interest in journalism came through the encouragement given

organistic writings by the editor of The Diapason in making it possible for organists to discuss their needs in print. Mr. Buhrman assures us. Today virtually all his time is devoted to the business of publishing this magazine.

SUMMY'S CORNER

The toccata form has an important place in the study of Organ, developing even tempo, correct staccato playing and accurate pedalling.

TOCCATA (from Oedipe A Thebes) by Le Froid de Mereaux \$.65 (Arr. by Clarence Dickinson)

Of rather simple construction, its virtue as a study lies in its rapid tempo.

TOCCATA (from Festival Suite) \$1.25 by Stanley T. Reiff
A brilliant number for concert. Valuable for teaching. Widely used and acclaimed for both purposes.

CLAYTON F. SUMMY CO.
PUBLISHERS
429 S. Wabash Ave., Chicago, Ill.

E. HAROLD GEER

Transcontinental Tour
July and August, 1925

"—little to fear in comparison with our leading European organ virtuosi"—Yorkshire Herald.

Address

VASSAR COLLEGE
Poughkeepsie, New York

MAZIE M. PERALTA

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

SPECIAL COURSE
Phone F-irfax 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.

On his return from Europe September 15th
ROLLO F. MAITLAND, F. A. G. O.

will resume the teaching of

Organ, Creative Harmony and Improvisation (Schlieder Method)

Address, 2129 Chestnut Street, Philadelphia, Pa.

MÖLLER ORGANS

Win Again

The famous Larkin Company of Buffalo after careful investigation selected us to build the mammoth four manual concert organ, with separate Chorus Organ, to be placed in the Administration Building of the Company.



Administration Building, Larkin Co., Buffalo, N. Y.

A large four manual organ for Bethany Presbyterian Church, Philadelphia, is included in contracts received recently.

M. P. MÖLLER

Hagerstown, Maryland

1203 Loew Bldg., 1540 Broadway,
New York, N. Y.

Strand Theatre Bldg.,
(Oakland,) Pittsburgh

1630 Euclid Ave.,
Memphis

208 Insurance Exchange Bldg.,
Los Angeles

1204 Franklin Trust Bldg.,
Philadelphia

109 Ponce De Leon Place,
Atlanta

6054 Cottage Grove Ave.,
Chicago

BARNES OPENS NEW ORGAN.

Three-Manual Möller in Christian Church at Lawrenceville.

The First Christian Church of Lawrenceville, Ill., invited William H. Barnes of Chicago to design its three-manual Möller organ and to play the manual recital on it, and the result, according to reports from the Illinois city, is a community pleased both with the organ and with the opening recital. The instrument is built according to the following specifications:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Doppel Flöte, 8 ft., 73 pipes.
3. Gamba, 8 ft., 73 pipes.
4. Dulciana, 8 ft., 73 pipes.
5. Melodia, 8 ft., 73 pipes.
6. Flauto Traverso, 4 ft.
7. Octave, 4 ft.
8. Tuba, 8 ft.
9. Chimes, 8 ft., 20 tubes.

SWELL ORGAN.

10. Bourdon, 16 ft., 97 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Stopped Flute, 8 ft.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Flute d'Amour, 4 ft.
16. Violina, 4 ft.
17. Piccolo, 2 ft.
18. Posaune, 16 ft., 73 pipes.
19. Cornopean, 8 ft.
20. Oboe, 8 ft., 73 pipes.
21. Vox Humana, 8 ft., 73 pipes.
22. Harp, 8 ft., 37 bars.

CHOIR ORGAN.

23. Open Diapason, 8 ft., 73 pipes.
24. Gamba, 8 ft.
25. Concert Flute, 8 ft., 73 pipes.
26. Dulciana, 8 ft.
27. Flute, 4 ft.
28. Clarinet, 8 ft., 73 pipes.
29. Flute Celeste, 8 ft., 61 pipes.

PEDAL ORGAN.

30. Diapason Resultant, 32 ft.
31. Open Diapason, 16 ft., 12 pipes.
32. Bourdon, 16 ft., 44 pipes.
33. Liebleh Gedeckt, 16 ft.
34. Flute, 8 ft.
35. Trombone, 16 ft.

Mr. Barnes played his recital May 7, the program including these selections: "Caprice Heroique," Bonnet; Andante Cantabile (String Quartet), Tschai-kowsky; Scherzo, Rogers; Largo, Dvorak; Andante (Symphony 6), Tschai-kowsky; Berceuse, Dickinson; "Beside the Sea," Schubert; Allegro con brio (D minor Sonata), Mailly; Slumber Song, Groom; Andantino, Lemare; Grand March, "Aida," Verdi.

TEXAS CHAPTER, A. G. O., ASSEMBLED IN CONVENTION



Texas organists held a convention of their own with marked success, both artistically and socially, May 5. The meeting, under the auspices of the Texas chapter, A. G. O., was held at Dallas, with St. Matthew's Cathedral as headquarters. Miss Grace Switzer delivered an address of welcome, H. Guest Collins read a paper on "Pioneer Organ Work of Texas," Mrs. J. H. Cassidy gave a history of the chapter, Carl Wiesemann spoke on "Organ Registration versus Orchestration," and there was a discussion of the problems of the church organist, led by

Alice Knox Fergusson. Then Mr. Wiesemann played a short program. After luncheon the visitors drove over Dallas, stopping at the principal churches. A novel "progressive organ recital" had been arranged to mark the trip, the organist of each church playing a group on his organ. The places visited were the Oak Cliff Presbyterian (Miss Fergusson, organist), the City Temple (Miss Katherine Hammons), the First Baptist (Mrs. J. H. Cassidy), Sacred Heart Cathedral (Miss Margaret White) and the East Dallas Christian (Mrs. Harry V. Culp).

SEIBERT HEARD IN BUFFALO

Plays Before A. G. O. and Also at N. C. R. "Schoolhouse," Dayton.

Henry F. Seibert returned to New York early in May from his latest recital tour. He played at St. Paul's Cathedral, Buffalo, April 22, under the auspices of the Buffalo chapter of the

American Guild of Organists. He also played the large Estey organ in the

"Schoolhouse" of the National Cash Register Company at Dayton, Ohio. At Williamsport, Pa., he played a return engagement on a four-manual Möller organ.

Mr. Seibert's Buffalo program was as follows: Sonata Cromatica, Yon; Chorale Preludes—"A Rose Breaks into Bloom," Brahms, and "Blessed Jesus, We Are Here," Bach; Bourree et Musette, Karg-Elert; "The Pygmies," Stoughton; Caprice, Sturges; Sonata No. 1, Mendelssohn; "Christus Resurrexit," Ravanello; Minuet, Boccherini; "At Evening," Kinder; Toccata, Mansfield; "Marche Champetre," Boex; Humoresque ("The Primitive Organ"), Yon; Second Concert Study, Yon.

A dinner in honor of Mr. Seibert was given by the Buffalo chapter and about fifty organists were present to meet him. He made a brief talk on the subject of "The Modern Organ Recital."

April 30 Mr. Seibert gave a return recital in the First Evangelical Church, Williamsport, Pa., and at the time was engaged for a third recital next season. His Williamsport offerings included: "Christus Resurrexit," Ravanello; "At Evening," Kinder; "The Pygmies," Stoughton; "To the Evening Star" ("Tannhäuser"), Wagner; Caprice, Sturges; Largo from "Xerxes," Handel; Variations on Pleyel's Hymn, Burnap; "Finlandia," Sibelius; "Christmas in Sicily," Yon; "Marche Champetre," Boex; "Swanee River," Lemare; Allegro Vivace (Sonata I), Mendelssohn; Improvisation on familiar hymns; "The Musical Snuff Box," Liadoff-Heinroth; Minuet, Boccherini; Concert Study for Pedals, Yon.

Mr. Seibert also played in St. Thomas' Lutheran Church, New York, May 17. On May 7 he gave a music week recital at the Wanamaker Auditorium, New York.

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.

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

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.

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.

Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., May 21.—Sixteen choirs representing synagogues, Roman Catholic and Protestant religious bodies, under the conductorship of Thompson Stone, gave a concert at Symphony Hall Sunday afternoon, May 10. The ensemble choir sang "Now Let Every Tongue Adore Thee," Bach; "Adon Olom," Rogers; Kyrie from Mass in A, Franck; "Hosanna to the Son of David," Gibbons; "O Gladsome Light," Clapp, and "The Heavens Are Telling," Haydn. Other selections were sung by individual choirs in the general chorus.

Mr. Stone is organist and choirmaster of the Wellesley Village Church. He also has charge of the music at Dana Hall Preparatory School and the Country Day School. When Alfred Hamer resigned at the Church of the Advent to go to Calvary Church, Pittsburgh, Mr. Stone was engaged to take his place and he will assume the new position in September. Temporarily Wallace Goodrich, dean of the New England Conservatory of Music, is playing the organ and has charge of the choir at the Church of the Advent.

One of the most interesting events of the musical season took place May 6 at the South Congregational Church. It was a concert by the Women Organ Players of Boston. About two and a half years ago a chorus of children was formed at the Lancaster Theater, the director being LeRoy Harlow. The full chorus which sings at the afternoon performances on Saturdays numbers about 100 voices, but a group of thirty-five voices sang on this occasion. In this group were several beautiful solo voices and these were heard to good advantage. The chorus sang eight selections and the voices were free from the characteristic immaturity of the average child's voice. The organ selections were played by Miss Edith Lang, Miss Myrtle Richardson, Miss Daisy Swadkins and Miss Alice M. Shepard. Miss Bertha Lowell MacMillan was vocal soloist.

On Sunday evening, May 17, at St. James' Episcopal Church, Roxbury, the Rev. Jacob E. Grigorieff, priest-in-charge of the Russian Orthodox Catholic Church of the Holy Trinity, having desired to train a choir of American voices, presented a remarkably fine selection of Russian music in conjunction with the evensong service. After the religious music in the church, secular music was sung in the parish-house. The small chorus that sang under Father Grigorieff's direction has been under his training about two months.

John Hermann Loud ushered in Boston's civic music week by giving an organ recital at the Park Street Church May 4. His program was enjoyable and contained Guilman's Sonata No. 7. This work was the

outstanding composition of the evening, and was played very effectively.

William E. Zeuch's Sunday noon recital program for May 17 was made up exclusively of selections from the works of Schubert, mostly transcriptions from the orchestra scores.

During music week Professor Hamilton C. Macdougall gave daily recitals at Wellesley College.

L. H. Howe, who is accounted a fine concert performer, has been appointed organist and choirmaster at the Congregational Church, Meeting House Hill, Dorchester, in place of Malcolm Lang, who resigned.

The Portland Polyphonic Society, conducted by Alfred Brinkler, gave a choral concert at the State Street parish-house, Portland, Maine, April 30, and presented many noteworthy features in program-making. This small chorus of about twenty voices sang such works as: "Souls of the Righteous," Noble; "Fierce was the Wild Billow," Noble; "God Saves His Chillun," Lester; "Ave Maris Stella," Grieg, and "When Love and Beauty," Sullivan. For the last selection Charles R. Cronham was the organist. Miss Yvonne Montpelier was accompanist and Miss Emily M. Eldridge was solo violinist.

Dorr Organizes Boy Choir.
The new choir of sixty boys and men of the Wilshire Presbyterian Church in Los Angeles made its first appearance on Sunday, May 3. This choir has been organized and trained by William Ripley Dorr, who was for two years a pupil of Father William Joseph Finn and organist of the famous Paulist Choristers of Chicago.

An Organ of Distinctive Merit

The builders of the Reuter Organ have gone far beyond the ordinary practice, to build the finest organ that can be had today. They have made the Reuter Organ one that you will be proud to own.

And fine as it is, the Reuter Organ is moderately priced.

The Reuter Organ Company

Lawrence Kansas

The MID-WEST ORGAN SUPPLY COMPANY

Manufacturers of

Metal and Zinc Organ Pipes

218 East Sixth Street
ALTON . . ILLINOIS

SEND FREE SAMPLE — PIANO and VIOLIN PARTS FOR

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.

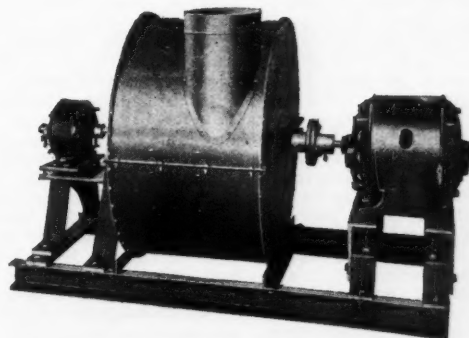
Robert Morton Organ Company

The National Renown of the ROBERT MORTON ORGAN has been attained by Unparalleled achievements in Organ Building.

Robert Morton Organs are now built in styles suitable for Churches, Auditoriums, Theatres, Lodges and Homes.

Factories:
Van Nuys and Berkeley,
California

Offices:
New York, Chicago, San Francisco,
Los Angeles



It's Very Evident

That an organ equipped with a correct designed organ blower will add much to the tonal qualities of the organ, insure an evenness and solidity of tone and increase the life of your organ.

Our SIMPLEX BLOWER eliminates all racking and jarring of the organ, so common with the old pump handle and gives you an up-to-date equipment.

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

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, JUNE 1, 1925.

The Librarian of Congress at Washington is eager to obtain copies of The Diapason for April, 1914, and October, 1916. This office is unable to supply copies of the issues in question. The Librarian of Congress will appreciate it if any of our readers who may happen to have copies of these issues and are willing to part with them will send them either to The Diapason or directly to the Division of Accessions, Library of Congress, Washington, D. C. The librarian is willing to pay for these missing copies.

RESULTS AT GRAND RAPIDS

When one looks about the great cities and sees the frequent lack of cultivation of the art of organ playing and then receives reports from the smaller cities he realizes that it is to the latter that the organ owes much of its present popularity. It is often impressed upon one how much good can come out of Nazareth.

To select only one case, we have Grand Rapids, Mich. Here is a growing and bustling city, to which the 1920 census gave a population of 138,000. Grand Rapids has had fine organs and capable organists for many years, and has given concrete proof of its appreciation of organ music. But about a year ago it installed its largest and newest instrument in the magnificent new Fountain Street Baptist Church and forthwith robbed Chicago of one of its most talented and successful organists, Emory L. Gallup. The reason it was able to do so, bluntly stated, is that Grand Rapids not only had the organ, but offered a salary which was such as to attract almost any organist in New York, Chicago or any other city.

How the thing is working out is told in the Easter issue of the Fountain Street Church's paper. It is interesting to note a few paragraphs headed "Our church organ as an aid in worship" and "A civic asset"—a dual purpose which every good organ should serve. Here are the salient paragraphs in the report:

"At the close of the first year in our new edifice it is not out of place again to make special mention of our organ, the gift of Mr. and Mrs. William A. Jack, Mr. and Mrs. F. Stuart Foote and Mr. and Mrs. Fred I. Nichols, and of the payment by Mr. Jack of the organist's salary, which will continue for ten years.

"The organ is a great contribution to the happiness and entertainment of the people of our city. It is a cause of general congratulation that we have the opportunity to hear such famous organists as have been brought to this city, to play on an organ of such unusual merits as that which has been so generously given to the church and community.

"But the chief value of the organ is

as an aid to worship and a stimulus to devotion. It greatly enriches our services and helps to deepen the impression made upon our hearts and minds by the singing of hymns and the preaching of the Word."

It is also set forth that under Mr. Gallup's direction the choir has made excellent progress and that the monthly musical services are a delightful feature of church life.

The organ, whose specification has appeared in The Diapason, is a Skinner of seventy-five stops.

We know that Grand Rapids is not alone among the cities of its size in giving to and receiving from the organ a great civic benefit, but we cite it as a splendid example.

A SIN OF OMISSION.

Thoughtlessness, which is synonymous with selfishness, has often made a faithful public servant suffer in a way few persons realize. The postal service of the country has its faults, but it has many virtues which offset the faults. One way in which many persons make the postoffice and the publishers of the papers they read suffer is in carelessness as to addresses. Every day The Diapason has experiences with this sin of omission. Readers move and fail to take the trouble to notify us. Months later they consider it quite reasonable to ask this office to send them duplicate copies of their missing papers, sometimes even writing us in a carping spirit, as if our mind reading department were not efficient. Hundreds leave it to the mail carrier and the postmaster to notify us after they have moved, thus saving a minute and a postal card and inflicting labor on others.

With a view to reducing the large and needless waste occasioned by careless addressing of mail matter, Postmaster General New has directed that an intensive educational campaign be waged during the first week in June to assure better mailing practices and to divert to constructive channels millions now lost, principally through carelessness. The department has been assured the cooperation of many of the nation's large mail users and of business, civic and fraternal organizations. Twelve thousand moving-picture theaters will run the department's slogans urging greater care in addressing.

May we ask each of our readers to look at the address label of his paper, in order to help the postmaster general's campaign, and if it is not entirely correct, drop us a card giving the corrected address? We are eager to have all our subscribers receive the paper promptly. Judging from complaints in cases of non-delivery, our readers are just as eager to get The Diapason promptly. A little cooperation will assure the desired result.

Twelve hundred people were packed into a hall which has just 780 seats to hear the closing vesper recital of Albert Riemenschneider at the Baldwin-Wallace Conservatory of Music, Berea, Ohio, on the afternoon of Sunday, April 19. Hundreds of others could not get in at all. The program, in which Mr. Riemenschneider was assisted by the Greater Cleveland Lutheran Chorus, was published in the May issue of The Diapason. The program was not what might be classified as a "popular" one, for the principal number was Widor's "Symphony Romane." Nor could it be said that the audience came unaware of what would be offered it, for Mr. Riemenschneider had been playing the other symphonies of Widor in unabridged form during the season. Every so often in our recital columns you will note a brief mention to the effect that people had to be turned away from an organ recital for lack of room. One of our most faithful readers not long ago advised us to eliminate mention of this. We think it is of news value when organ recitals draw more people than the churches in which they are presented will hold. It is a healthy symptom. Mr. Riemenschneider has made his clientele take Widor and like it, and the fact is interesting and encouraging.

National music week went "over the top" on May 2 with a rush that illustrated the remarkable growth of the

movement in the second year of its nationalization. At the opening of music week in 1924 350 cities had notified the committee that they would participate in the observance. The actual total for that celebration was 452 community-wide music weeks and 328 partial observances. This was in contrast to 150 cities which had ever held a music week before that time. This year on the third day of music week 527 cities and towns had notified the national committee that they were about to participate. The committee therefore anticipated a total of more than 1,000 music weeks—general or partial—by the time all the returns were received.

The Skinner Company has issued another number of its interesting house organ, Stop, Open and Reed. As usual, the issue is beautifully illustrated and contains material which will interest every organ lover. What attracted our attention at once is the signed statement of Ernest M. Skinner on the front page stating that he has just completed his first forty years as an organ builder. This is cause for congratulations to Mr. Skinner and of congratulations equally to the entire organ profession. Mr. Skinner has furnished a chapter in organ history which will make his name famous as long as organs are built and played, and we feel sure that he will do even more in the next forty years.

By the way, where are our argumentative friends who not many years ago filled columns with their dissertations to prove that "blind" combination systems were far preferable to the pistons which move the stops? They were all rather lovable fellows, and we miss them.

The genial Chicago manager for the Spencer Turbine Company is A. W. Peard, as is well known to the organ trade. Through an error The Diapason last month gave Mr. Peard wrong initials. No initials this paper or any other agency might attach to him could, however, dim his star as one of the active factors in the western organ field.

A letter from J. H. & C. S. Odell & Co. calls attention to the fact that melody couplers are not a novelty in American organ construction. The organ in Temple Emanuel, New York, of four manuals and echo, with sixty-seven stops, built by the house of Odell in 1902, has had a melody coupler for twenty-three years. At the time this organ was completed the device was proclaimed as a new invention of the Odell firm.

Organs Have "Melody Couplers."

New Haven, Conn., May 8.—Editor of The Diapason: Was much interested in your article of May 1 relating to the new Skinner organ to be installed in the Holy Trinity Church of Brooklyn. Referring to the "melody couplers," I have a twenty-two stop three-manual organ in my home, built two years ago, and in it Mr. Campkin of the Hall Organ Company installed a melody coupler which I enjoy very much, also a "melody bass" which brings to the manual the bass note of any chord played, whereby you can play your pedal from the manual, if so desired.

There is also a three-manual organ in St. Brenden's Catholic Church, Whalley avenue, New Haven; one in the Pequot Theater, Grand avenue, New Haven, and a four-manual at St. John's Episcopal Church, Waterbury, all equipped with "melody couplers."

Would be pleased to have any of your readers call at any time and use my organ. I know they would enjoy it.

HENRY L. STARR.

New Post for R. G. Hailing.

Robert G. Hailing, A. R. C. M., the composer and formerly organist and choirmaster of St. Bernard's Parish Church, Edinburgh, Scotland, has accepted a similar post at New Haven United Free Church, Edinburgh. Mr. Hailing retired from St. Bernard's some time ago on account of ill health, but he has completely recovered.

The Free Lance

By HAMILTON C. MACDOUGALL

We had a preacher the other day at Wellesley whose behavior in a certain respect was exemplary. I refer to this: At the conclusion of the anthem I signaled to the choir to be seated, continuing to play the few measures added by the composer at the end. The preacher remained seated; he did not rise to begin his sermon as soon as the choir stopped singing, neither did he stand as soon as the last tone from the organ went into the silences, but remained seated for at least ten seconds. In this way he respected the music by allowing it its full effect and he commanded the attention of the congregation by the slight pause, in a way not possible to obtain by the usual method of standing in a more or less impatient—in some cases I have noted in even a petulant—way until the actual ending of the music. There are few things more irritating to an organist than the way a minister has of acting as though the music were a sort of interruption to the service—as if the only thing worth listening to were his own efforts. I wish it were possible to impress upon ministers that they are a part, only, of a service, and not the whole thing. Theoretically they admit it, but practically—

There is something to be said on the preacher's side, however. A good many of us have a habit (I can hardly characterize it in any other way) of droning on the organ after anthems, after hymns, after offertories, dragging out the last phrase with one of the formulas known to all players on the "king of instruments," or dropping off, one by one, the sounds of the last chord, and hanging on to the pedal almost in the style of a cipher. I don't wonder ministers hate that sort of thing; they might, however, avoid the insolent, impatient attitude the majority of them affect.

I have always been of the opinion that it is a mistake of preachers, after an eloquent sermon, to call for a hymn, which, to be sure, reinforces the ideas of the sermon, but which is neither familiar nor set to a familiar tune. All the effect of any address, no matter how welcome to the listener, is dissipated. Preachers do not understand this, although a little knowledge of crowd-psychology would instruct them. In fact, many ministers resent any attempt on the part of an organist or choir director to influence their choice of hymns and tunes. I remember well the absorbingly interesting and compelling sermons of the late Rev. A. J. F. Behrends many years ago in the Union Congregational Church, Providence; no matter what the subject of the sermon might be, Dr. Behrends finished the service by singing one of the well-known hymns of the type of "Jesus, Lover of my Soul" or "Nearer, my God, to Thee," in the singing of which all could join heartily and by means of which all the inarticulate and sub-conscious emotions of the great congregation were fused into a common aspiration through the emotional and associational power of music.

An esteemed correspondent from Idaho has this to say in regard to the alleged decadence of Scriabin (or shall I write Skryabin?), upon which I touched in the May Diapason: "I dissent most emphatically from the view that regards Scriabin as a pervert. I have heard terrible denunciations in England and I have wished that abler voices than mine were raised in his defense. Do you know the theme of the slow movement from his F sharp piano Concerto, or his Preludes, Op. 11, notably the one in D flat, extemporized while he was at a lesson with Safonoff, when his over-worked teacher was asleep? I cannot imagine Palestrina writing more restrained or exalted music."

This is like a certain cocoa, grateful and comforting, and I present my acknowledgments to F. B.

I am wondering what the reaction to

Alfred Hollins' playing next season will be. There is little doubt that many of the high-brows will come reluctantly under the magic sway of his playing and extemporizing, for I fail to see his Spring Song or Intermezzo on their programs. To me Hollins is really a human player as contrasted with a merely masterly executant like Dupre; and as for the extemporizing of the brilliant Frenchman, I have found it marvelous and bewildering, but enjoyable—never. I think the reason for my lack of enjoyment is that the themes given to Dupre have always been original ones, contributed by someone in the audience, and not themes known to every listener. I am firmly of the opinion that, for public extemporaneous performance, the themes should be familiar melodies—at any rate, that was Guilman's idea. It will also be a matter for great interest whether Hollins will be able to turn back to any extent the strong current of interest in French organ music and French styles of playing.

One thing is certain, and that is that he has one of the most astute managers. Alexander Russell has probably done more for organ music in the United States than any other American, unless it be Clarence Eddy.

Compositions Using Chimes.

So often are inquiries received as to works for the organ with chimes, in view of the frequent installation of chimes in organs, that the attached list, prepared for The Diapason by Roy R. Murphy of the Clayton F. Summy Company, Chicago, should be useful:

- "Sunset and Evening Bells," Federlein.
- "Evening Chimes," Wheeldon.
- "Minster Chimes," Wheeldon.
- "Ave Maria," Arkadelt.
- "Angelus," Massenot.
- "A Cloister Scene," Mason.
- "Cathedral Shadows," Mason.
- "Carillon," DeLamarter.
- "Little Bells," Harvey B. Gaul.
- "The Bells of St. Anne de Beaupre," Russell.
- "Evening Bells and Cradle Song," Macfarlane.
- "Echo Chimes," Brewer.

Thus Have the Mighty Fallen!

Chicago, May 21.—Editor of The Diapason: For many years past organists hereabouts have been told by their friends of the laity of a wonderful instrument they have heard, which would eventually displace the organ. After listening to much eulogy it would develop that the instrument referred to was one devised in the east and duly exploited there. There were two complete demonstration instruments in Chicago, which were indeed going to put the old-fashioned organ out of business. The thought was to have one in every farmhouse throughout the land, and to produce them like Fords, to sell at a more modest price than an ordinary piano. However, nothing was ever constructed at a more modest price than twenty times that of a piano.

One of these remarkable instruments (where something was had for nothing) was located in a very solvent-appearing home in the gold coast region of the city. Here it was the custom to entertain at dinner the fat, tired, but prosperous business man with a larger bank account than knowledge of true musical values. Afterward, these gentlemen, being furnished with intensely plutocratic cigars, were permitted to listen to the dulcet tones. A very charming and competent young lady performed. The master of ceremonies would say: "Now, let us hear the idealized oboe." He would then ask the gentlemen to observe that the tones produced were not those of the common, or garden variety, of oboe, but those that should be produced if the oboe were able to. The scenery, the lighting, the atmosphere were all perfect.

The next morning the high-pressure stock salesman called on the gentlemen to buy an interest. A similar instrument was located in one of the great loop office buildings, largely devoted to music studios.

When the business had gone far enough to get into the courts, this instrument was held by the building for a little matter of several thousand dollars back rent. The security

seemed ample, as the instrument was said to have cost \$15,000.

After much moving of this wonderful thing from pillar to post about the building and vainly trying to dispose of it at any reasonable price, it was finally sold a few weeks ago to an organ repair man for \$100. After dismantling it, the mysterious devices which produced the idealized oboe and other unusual orchestral effects were sold to the junk man for 98 cents.

The moral is, if there be any, that you can't get something for nothing, and that you can't make a pipe organ out of electrical apparatus, and make organists or the discriminating musical public think it is an organ.

WILLIAM H. BARNES.

Pupils of Farnam in Recital.

Pupils of Lynnwood Farnam, all of them capable organists of reputation, gave a noteworthy pupils' recital on May 26 at the Church of the Holy Communion in New York. A splendid program was presented and those who took part were: Miss Ellen M. Fulton, F. A. G. O., Second Presbyterian Church, Scranton, Pa.; Miss Katharine Fowler, organist of the Central Presbyterian Church, Washington; Alfred M. Greenfield, late of St. Paul, organist of Fifth Church of Christ, Scientist, New York; Mrs. Olga Mendoza of New York; Miss Isabella R. Smith of St. Mary's Episcopal Church; Alexander McCurdy of the Church of the Redeemer, Morristown, and Hugh Porter of Calvary Episcopal Church. The program included these offerings: Finale from First Symphony, Vierne, and "Ronde Francaise," Boellmann (Miss Fulton); Chorale in A minor, Franck (Miss Fowler); Prelude and Fugue in A major, Bach, and Idyl in G major, Baumgartner (Mr. Greenfield); Toccata and Fugue in D minor, Bach, and "Ave Maria," Henselt (Mrs. Mendoza); Scherzo in E major, Gigout, and Prelude in D major, Vierne (Miss Smith); Finale from Second Symphony, Vierne, and "The Legend of the Mountain," Karg-Elert (Mr. McCurdy); Scherzetto, Vierne, and Finale from Second Symphony, Edward Shippen Barnes (Mr. Porter).

A Kimball three-manual unit orchestra has been installed at the new home of Consistory No. 1, Scottish Rite Masons, in Denver. Herbert Alvin Houze gave the opening recital on this instrument April 29. Formal opening of the building took place on May 8 and Mr. Houze was at the console.

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.
Professor of Gregorian Chant and Orchestration.
College of Saint Teresa, Winona, Minn.
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:

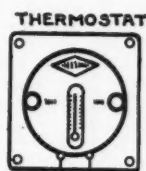
**Not for the Most Money
Not for the Least Money
But for the Most Discriminating
Not Bigger, But Better**

**Atlantic City Municipal Organ
240 Speaking Stops
WORLD'S GREATEST**

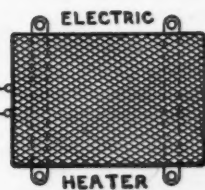
Main Office and Factory

Merrick,

Long Island, N. Y.



EVERNHEETERS 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."

EVERNHEETERS are the solution.

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

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

EVERNHEETERS 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.



Cramblet Engineering Corp.

(Formerly Evenhoefer Manufacturers)

177 Fifth Street, MILWAUKEE, WIS.

LINE

Evils of Unification and Kindred Organ Topics

By EDWIN H. LEMARE

Third Article

Since my postscript on the above which appeared in The Diapason of April, I have been asked to add a few more remarks on the subject, as for some unaccountable reason there seems to be an idea (prevalent in some quarters) that my views are behind the times and concern chiefly the organs of long ago. Although I began my concert career at an early age, I do not date back quite as far as Father Smith's time; in fact, the subject under discussion concerns the organ of the present day.

I stand for any new development (no matter how drastic) in organ construction, provided it is legitimate and will give to the serious artist a greater scope and opportunity to play at his best—in his own way and in accordance with his ideals of interpretation and registration. I have never failed to advocate any new development in organ construction which would not impede these ideals. But I stand absolutely and irrevocably opposed to any new system of control which may hamper the intelligent musician in his endeavors to assemble, in the most rapid and convenient way, the particular tonal combinations he may wish at the moment.

To avoid further misunderstanding, allow me to state that my criticisms on the unified and other systems are concerned solely with advanced organ playing. They are naturally of little interest to, nor can they even be understood by, the amateur piano-organist, or even by those builders who, for the sake of such players, are installing into their consoles every conceivable mechanical aid for the beginner and conversely every conceivable obstacle for the serious artist. Do we fully realize that by their so doing they are gradually bringing about the downfall of the "king of instruments," in so far as its old status and nobility are concerned?

Anything that tends toward a mechanical and stereotyped form of organ playing is of necessity averse to artistic advancement. The more the console is crowded and "connected up" with what the builder has the audacity to dictate as "suitable combinations," the less will be the opportunity afforded a good player to free himself of such hindrances and give of his best on the inspiration of the moment. Often do I recall W. T. Best's parody on the old hymn:

What various hindrances we meet,
In coming to the organ seat!

To return to my "old-fashioned ideas!" There is, and always will be, a long-drawn line between the practical and the impossible owing to physical limitations. As example: a new type of automobile with a host of additional controls, etc., placed along the dash-board out of reach of the driver, might be considered "up-to-date," but it would not be practical, and I fear would soon be "up to the scrap heap"—where, if I am not mistaken, many of the mad and impracticable ideas of the modern "crank organ builder" will soon be deposited.

What about the latest suggestion—a seven-octave organ which, by playing the pedal part on the manuals, may (so it is claimed) eventually eliminate the pedalboard and the so-called "awkward members" which try to use it? The inventor of this truly revolutionary scheme seems, however, to have since been informed as to organ music being written for two hands and with an independent pedal part for two feet; as it is now suggested that the "bass tones" may be played by the feet "as a convenience when the hands are otherwise required"! But, we are not as yet informed what will become of these independent "bass tones" when the left hand is required to play the notes already assigned to it. Likewise I presume that a Pavlova or a Ruth St. Denis could as easily dispense with

one of their so-called "awkward members" and use one of their hands instead! To return to our subject: Why not, while we are about it, eliminate the pedalboard altogether—anyway, as a "time-saver" in studying the "pipe organ."

Regarding the pedalboard, it may be interesting to recall that it was first brought up to date in the early '50s by Henry Willis. Even in his wonderful organ (built about sixty years ago in the Royal Albert Hall, London) the radiating and concave Wesley-Willis pedalboard extended up to G, or thirty-two notes! Incidentally, I introduced this pedalboard (now standard in U. S. A.) by giving full scale drawings of it to the leading builders in this country a year after my first tour in 1901, when I had to play on the old out-of-date short compass straight pedalboards such as were found in American organs at that time. They even had the old-fashioned wooden-headed drawstops—with their faces turned up as in reed organs—and which were difficult to move as they were placed in a straight line with the keyboard, and invariably jammed when you tried to move them. Soon after I persuaded the builders in this country to have easily-moving ivory drawstops placed at an angle of 48 or 45 degrees to the keyboard. Among the first to adopt this system was Ernest M. Skinner, who imported ivory drawknobs from England through my good offices with J. J. Binns—the well-known English organ builder. It was at that time that I raised war against the old out-of-date system of "blind" pistons, which did not move the stops; thus preventing the player from seeing, at a glance, which stops were on or off, or even remembering which piston he might have pressed last! I also urged the permanent adoption of "general pistons" on which every stop and coupler on every manual and pedal could be instantly set. This idea was, I believe, first used by Casavant Brothers in the form of three or four general pedal pistons; but, as far as I am aware, it remained with the Austin firm of Hartford to make it standard in all their stopkey consoles, where they now have no less than eight of these valuable adjuncts to organ playing. Such things are of help to the player, as he can select any special combinations he may see fit for any particular number, and not, at the moment, have to take those already "mixed up" by the builder, whose ideas of what is "suitable" may be completely at variance.

To return to the newly proposed seven-octave compass organ. It is suggested, among other things, that to overcome the situation and to "prop up the crumbling towers of tradition which bar progress" we might raise a new Bach—who presumably would get to work and write music for two hands MINUS A NOBLE PEDAL PART. Good! Let us also "raise" another Shakespeare, Browning, Lincoln, or even another Richard Wagner. A new Shakespeare might be induced to use the present style of mutilated English and thereby be considered more up-to-date. Again, a "newly-raised" Wagner might score for a "unified orchestra," consisting of ten or twelve "extended" instruments instead of eighty or ninety in selected combination. Why not? Orchestral scores, for one thing, might be greatly simplified thereby. For example, the double basses need have no separate parts of their own, but could be coupled up to the cellos! Likewise the tuba, trombones and trumpets could all play from the same part in octaves, regardless, of course, of the fact that these instruments obtain their particular volume and quality of tone from (among other essentials) the size or "scale" of their wooden or metal bodies.

There is no space nor have I the time in which to recall the chief points in my previous articles on unification, pedalless organs, etc.; but I would appreciate enlightenment from some intelligent organ builder or a reputable recital organist on the following: Can any fundamental or independent 16-foot note be played on the manuals when the hands are playing 8-foot chords in which a 16-foot tone would be intolerable? As, for instance, the

following simple progression which, if spoiled by "doubling up" the parts in the right hand, would frustrate all our preconceived ideas of polyphonic writing:



To which, as a "pedal ostinato," endless contrapuntal and harmonic progressions can be added. But to play this simple progression (written in four-part harmony) on the manuals with a 16-foot sounding, would "double up" all the thirds, thereby spoiling its purpose, and be distasteful to any musical ear; unless, perchance, there were a 16-foot stop on a "double touch"—which latter I have to use on my one-manual Mustel reed organ built in Paris over twenty-four years ago. But who would be able to play on manuals only—and so far with only ten fingers—even with a "double touch," such works as the Bach Passacaglia, or, for that matter, any of the great organ classics, without an adequate and independent pedal department and a properly-designed and correctly placed pedalboard?

Electric Actions.

It has been stated that I was opposed to the introduction of the electric action. It might be more correctly stated that this was true in so far as concerned the early days of its crude and unsatisfactory development. Well do I recall the old "make-and-break" contacts under the keys, when one was almost afraid to touch them on account of the sparks underneath, for fear of receiving a shock! Among the first electric organs on which I played was one built by Bryson in the Inventions Exhibition in London, 1884. Since, however, the best builders in this country have so perfected the electric action (they are still generally using the tubular-pneumatics in England) we have an action second to none in the world—plus a good "resistance toggle touch," first adopted in the United States at my suggestion, by Ernest M. Skinner.

At the present time I would no more think of recommending a tubular-pneumatic organ than I would an old tracker. Speaking of electric organs, I gave the first organ recitals in Italy ever heard outside of a church at the Columbia Exposition in Genoa in 1892. In the concert hall of the exposition there was a fine four-manual organ built by Trice (a Welshman from Cardiff) with an electric action which was in every way satisfactory—and, at the time, quite an advance in organ construction. He also built another very beautiful organ (divided on each side of the chancel, with a main organ in the end gallery) in the Church of the Immaculate Conception, Genoa, and Mr. Trice often boasted of its immunity from ciphers. In those days, however, the builders of electric organs did not realize their future possibilities in the way of extra contacts for the purpose of "borrowing," "unifying," etc.

Unified Organs.

First, it must be clearly understood that an "extended" organ is not of necessity a "unified" one. A "unified" organ is usually chosen when there is only a limited space in which to place a certain number of pipes with their soundboards, etc. Such organs, of two, three, or four manuals, only contain a comparatively limited number of pipes, which, in regard to the space allotted, are duplicated more or less at their unisons, sub-octaves, super-octaves, etc., by different stopkeys—often under different misleading nom de plumes. This system of unification may often be chosen for the purpose of making a great array of stops in the console, and thus impressing the purchaser or the organist with the apparent size of the instrument they are offered at a given

price. At the same time, in this limited system, they undoubtedly offer the player a greater scope in choosing his solo and accompanying stops; but, as I have already pointed out, such stops may be (and often are) in the same swell box and thus debarred from their necessary individual expression. Such necessities, however, are generally unknown except by those who are conversant with the art of legitimate organ playing and also of organ construction. On the other hand, it must be admitted that when space and money are limited, it is preferable (for the sake of giving additional selective combinations from a very limited number of pipes) to have a unified or duplex organ rather than one of a few "straight" stops in the "old-fashioned way."

But I fail to see, as is contended, that a unified or an extended organ can in any way be "decidedly superior" to one containing three or four times the number of individually and characteristically voiced pipes. Such a system is but a makeshift even at its best, as the correct tonal regulation of each stop, or rank of pipes, must of necessity be mutilated (top and bottom) so that the same pipes may be used when drawn at other pitches. I repeat that such compromises may be tolerable in small organs of limited space; but they can never be condoned as an artistic or satisfactory method of organ building.

Extended Organs.

For the sake of the reader who may be unacquainted with organ construction, it may be explained that an "extended" organ means that the manual pipes, drawn in different pitches, and under different names, are extended upwards or downwards even into the pedal organ. I happen, however, to be one of the first in England to "extend" an independent pedal organ department in itself in the famous Walker organ in St. Margaret's Church, Westminster; but I looked upon such an extension as an additional foundation to the instrument—a foundation not requiring the same amount of individual or characteristic voicing of upper tones as is necessary on the manuals. Again I repeat that an independent and noble pedal department in any organ is its true and only foundation. To "borrow" pedal stops, so-called, from the manuals is futile, as they can never be heard as separate tones—at least above middle C on the pedal board—when the same pipes, perchance, may be sounding on the manuals! In other words, a pipe can give no more variety or quantity of tone, whether it be drawn by one or by ten stops. Why, therefore, spend money (when space is NOT concerned) on a host of electrical devices to draw the same old pipes on other manuals and pedal without a corresponding increase or variety of tone?

To elucidate my point: Suppose we have an organ of only thirty actual speaking stops—each of which is of different scale and individually voiced. We will have, in such an instrument, thirty different tone colors, or at least gradations of same. In a recent specification I note that there are no less than 175 speaking stops—so-called. Even with such an array they represent only twenty-four actual sets of pipes or, in other words, twenty-four different qualities, as against thirty in the above-mentioned "straight" organ.

"World's Greatest."

Is an organ to be proclaimed as "the largest in the world" by its number of stops or by the number of its pipes? In the above-mentioned specification there are no less than 175 so-called speaking stops (apart from a host of "traps"), but these are represented by a meager 1,700-odd pipes. In other words, it is no larger than an ordinary "straight" church organ. Again, there is an organ advertised by another builder as "The World's Greatest," which (according to the printed specification) contains no less than 240 speaking stops! This gigantic—or, to be more accurate, comparatively small—instrument has only 5,862 pipes, or at the rate of about twenty-five pipes per stop! In the San Francisco and Salt Lake organs there are close to 9,000 pipes, correctly representing about 124 actual speaking stops. The builders,

however, of "The World's Greatest" are somewhat behind the times when they include in their specification twenty-four old-fashioned "blind pistons," as by so doing they are "looking backward" rather than "forward" for a similar number of years.

In conclusion, allow me to state that I have not written these articles in any unkindly spirit toward organ building in America, as I can claim the best of friendship with those builders who "lead the way," and who have invariably welcomed and not resented my honest criticisms. For example, the first "movable console" on which I played in 1901 was all that the builders claimed for it in the way of being "movable." It was so small and so lightly built that it moved away from the bench while I endeavored to play the Reubke Fugue, and I had difficulty, as I played, in wriggling the bench forward so as to keep pace with it. It must have been built for hymn tunes, as it strongly resented Mr. Reubke's style of writing and was more or less *hors de combat* before the end of the recital. The builders asked my candid opinion concerning it, and when I said "rotten" they wisely decided to put it on the scrap heap and replace it with a more substantial and practical console, and, at the same time, were grateful to me for pointing out its shortcomings for recital purposes. Again, in traveling the world over and in giving recitals on all makes and conditions of organs in churches, cathedrals, concert halls, theaters, etc., I am in a position to form an unprejudiced opinion regarding the merits or demerits of the various systems. It matters little to me whether an organ is built in Boston or Hongkong, and if my critical interest in the subject be resented or misconstrued in this country there will be no need for me to add anything further.

It must be remembered, however, that my plea is to preserve, and if possible further to create some fine specimens of the organ builder's true art and thus maintain in the future some worthy instruments on which the sin-

cere student of real organ playing may be able to do himself justice.

Knauss Broadcasts Studio Organ.

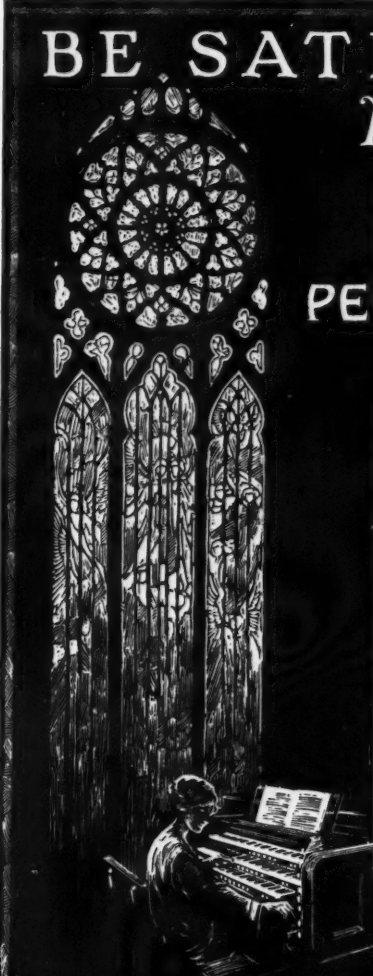
Students of the organ have been given an opportunity by the installation of a Kimball organ in the home and studio of Vermont Knauss, Allentown, Pa., and to this opportunity is now added the ability to bring into every home that has radio the concerts played upon it. Mr. Knauss has offered the use of the organ to WSN, the Morning Call broadcasting station. Of two manuals and with a variety of stops, the organ is a boon to the students of Mr. Knauss.

Brahms' "Requiem" was sung at the Third Avenue Methodist Church of Saskatoon, Sask., April 8 by the choir of the church under the direction of Francis Stevenson. A large audience heard the performance and the critics of the newspapers gave the work of the choir unstinted praise. Arthur L. Bates, at the organ, received special mention for his splendid accompaniments. This choir is the Canadian shield winner and its achievements have received high recognition.

Under the direction of Mrs. H. P. Womelsdorf the choir of the First Presbyterian Church of Cartersville, Ga., gave a praise service on the evening of April 19. Miss Ella Neel, pianist, assisted. Mrs. Womelsdorf played an organ program which included the Processional March from "The Queen of Sheba," Gounod; "A Song of Sunshine," Hollins; Meditation, Sturges, and "Cristo Trionfante," Yon. The choir sang works by Mozart, Gaul, Bizet, Dvorak, Macfarlane and others.

The Sherrill Choral Society (forty-five voices) under the direction of Frank Parker, gave its second concert of the season at Plymouth Church, Sherrill, N. Y., May 13, when Coleridge-Taylor's cantata, "Hiawatha's Wedding Feast," was presented. Richard Van Wiggeren of Iton, N. Y., was the tenor soloist and the accompaniment was furnished by Miss Zillah Holmes, pianist, and an orchestra of fourteen pieces.

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, Mavimba-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 1860
 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**

PALMER CHRISTIAN

Orchestral Appearances

- ROCHESTER, N. Y., SYMPHONY ORCHESTRA—
N. A. O. convention, August, 1923.
- CHICAGO SYMPHONY ORCHESTRA—
Organ-Orchestra concert, Orchestra Hall,
Chicago, February, 1924
- CHICAGO SYMPHONY ORCHESTRA—
Ann Arbor May Festival, May, 1924.
- DETROIT SYMPHONY ORCHESTRA—
Orchestra Hall, Detroit, November, 1924.
- NEW YORK PHILHARMONIC ORCHESTRA—
Organ-Orchestra concert, New York Wanamaker
Auditorium, February, 1925.
- PHILADELPHIA SYMPHONY ORCHESTRA—
Organ-Orchestra concert, Philadelphia, 1925.
- CINCINNATI SYMPHONY ORCHESTRA—
Engaged for December, 1925.

UNIVERSITY SCHOOL OF MUSIC, Ann Arbor, Michigan

Senator Richards Discusses Views of Mr. Lemare

By EMERSON L. RICHARDS

Atlantic City, N. J., May 1, 1925.—Dear Mr. Editor: In accepting your editorial invitation to reply to Mr. Lemare I do so with no idea of convincing him of the error of his opinions concerning unification. Mr. Lemare's mind seems entirely closed to persuasion upon this subject. He reasons solely on the ground of pure theory, as do all of those who are still holding out for the entirely straight organ. No amount of demonstration will convince them, largely because they will not even listen to the demonstrations. For example, Mr. Lemare has made at least two lengthy stays in Atlantic City since the completion of the high school organ, and although invited by Mr. Brook, he did not see fit to visit us and test out the results of unit augmentation as applied to that organ. For that reason it seems necessary to state the other side of the case in order to mitigate the damage that such sweeping statements must necessarily cause, coming, as they do, from an artist of Mr. Lemare's ability and eminence.

Perhaps we had best clear the ground by first defining what we mean by the use of unification in an organ. If Mr. Lemare is only assailing that type of instrument in which every rank of pipes is unified and drawn at several pitches on every manual, then I am absolutely with him. This thing, however, is not called an organ, but a "unit orchestra." What I understand Mr. Lemare to mean is an organ in which there is a complete rank of pipes for every stop-knob on the console and in which no rank is drawn on more than one manual or more than one pitch. That type of organ belongs to the ages and has no justification since the advent of the electric action. Unification, as I conceive it, relates to the addition of unit ranks in conjunction with a properly-designed foundation.

The Atlantic City high school organ comes within the latter definition as determined during the discussion of that instrument at the N. A. O. convention last summer. There were many men present who are of equal professional and artistic standing with that of Mr. Lemare and it was their judgment, after actual trial of the experiment, that unification had in no wise interfered with the ensemble of that instrument, but that it had endowed it with resources and flexibility such as is possessed by few, if any, other organs. Surely Mr. Lemare's theories cannot stand in the face of such eminent authority. I am citing the high school organ, not in justification of my theories, but solely because it has been possible in that instrument to test out many controverted theories, and no organist, no matter how conservative, nor any organ builder who has examined the results, has had anything but praise for the use of unit augmentation as demonstrated there.

Mr. Lemare is mistaken in supposing that unification is a cheap method of making a small organ appear large. The proper office of unification can only be to make a reasonably large organ more flexible and to add tonal resources to the organ. It may be taken as fundamental that the smaller the organ the less useful unification will become. As I have already demonstrated in other discussions of this subject, a unit stop can be considered as costing about twice as much as a straight stop. There is no gain, however, in unifying or borrowing a stop on only one manual or at only one pitch. At least three or more uses must be found for the unit rank before it becomes economically feasible. For example, if we have a swell organ containing at least a good diapason, octave, mixture, open flute, three strings, and three chorus reeds, we may, with propriety, introduce a

gedeckt unit playing at 16, 8, 4, 2 $\frac{1}{2}$ and 2 feet on the swell, and also at 16 and 8 feet on the pedal. The combinational advantages of the unit, as thus arranged, will be apparent after some consideration. The soft flute can be used with the strings and as a backing for the softer chorus reeds, while the 4-foot and the twelfth can be used with the other soft material to furnish new tonal effects. In full swell only the 16-foot tone will tell in the ensemble and even if we had separate ranks of gedecks for the 8, 4, 2 $\frac{1}{2}$ and 2-foot in place of the unit, they would add nothing to the ensemble as against the diapason, octave, mixture and trumpet. Therefore, if we can add nothing to the full swell, why insert seven stops at three and one-half times the cost of the unit, to say nothing of occupying valuable space?

As a practical matter we all know the answer. If there is no unit, Mr. Lemare's melodia will try "to serve two masters," and in consequence will be too soft for the main 8-foot flute and too loud for a quiet accompaniment. The twelfth will disappear from the picture entirely and a too prominent piccolo will substitute for the mixture. In addition we will lose a soft, expressive pedal stop, to say nothing of its equally important 8-foot relative.

From the foregoing illustration it is comparatively easy to deduce the manner in which the conservatives and Mr. Lemare have wandered from the path of correct reasoning. "There can be no more tone in an organ than from the pipes (in stops)," says Mr. Lemare. This is less than the half truth. It depends entirely upon the pipes. Is there more tone in sixty-one solo tuba pipes, on, say, 15-inch wind than in 305 swell gedeckt pipes on, say, 4-inch wind? Or, confining ourselves to the swell organ, is there more tone in the five separate gedeckt ranks, upon which Mr. Lemare insists, than in one large scale cornopean? And if the swell diapason, mixture and cornopean were playing, could he tell if the gedeckt ranks were present in the ensemble?

Obviously it is not the number of pipes that count so much as what comes out of them. This brings us to the real point in the discussion. It is not that there should be no unification, but what is proper unification. At the expense of being tiresome, let me reiterate what I have before said on numerous occasions. The foundation tone cannot be built up of unified ranks. Therefore, the diapasons should not be unified, neither should the big manual flutes or important chorus reeds be unified. The strings, particularly the keen strings, offer little opportunity for extensive unification. On the other hand, experience has proved that the soft flutes, particularly the covered flutes, the dulcianas, the softer reeds and stops of the gemshorn or spitzflöte family, can be unified to advantage. Pedal extension will be spoken of later. If the material suitable for unification be properly introduced with a correct proportion of straight flue and reed work properly designed, a multitude of effects can be obtained with a minimum of cost both in money and room.

Unit stops require a special treatment and must be scaled along special lines, and only those who have had real experience with unit work should undertake to introduce such ranks in an organ. It may be said that in a very small organ there is little room for unification, since there is not a proper foundation to support the unit. An organ must have at least ten ranks of pipes before we can venture on at least one unit, and that a gedeckt. The larger the organ, with a greater attending foundation, the more units of the type described can be introduced.

Much of what Mr. Lemare says concerning the borrowing of the pedal organ has force, provided we keep in mind that it depends upon what is borrowed. The very soft 16-foot manual stops may always be borrowed with profit. Under modern methods of construction, all 32 and 16-foot pedal stops are built upon the unit principle and the upward extension of such ranks is not only permissible, but absolutely demanded by modern conditions.

Mr. Lemare's citation of well-known

English organs, such as Albert Hall, St. Paul's and St. George's Hall, Liverpool, well presents this point. In the present rebuild of the Albert Hall organ there is both extension of the pedal ranks and borrowing from the manual doubles. Of the thirty-five pedal stops listed in that organ, more than one-half are borrowed or extended. As against this very sensible and artistic arrangement, let us examine the Liverpool organ of which Mr. Lemare thinks so well. It has seven-teen straight stops on the pedal—three 32s, six 16s, three 8s, a quint, two 4s and two mixtures. The salicional is the only stop that even approaches a soft effect upon the entire pedal. The three 32s, the first open diapason, the ophicleide, the trumpet and the two mixtures are responsible for the effect of the "marching soldiers," but valuable space and money was expended uselessly upon the four 16s, the two 8-foot principals and the 4-foot clarion, which could just as well have been derived by extension from the parent ranks and could have given way to six other ranks which would have been far more useful. Unfortunately, Willis did not have the advantage of the modern electric action. In addition, there is a trombone and contra hautboy in the swell and a contra fagotto on the solo that could have been borrowed on the pedal with excellent effect. The Liverpool organ has the defects of its day, but it could not be justified in this age.

These two organs demonstrate the value of the unified pedal. Useless pedal pipes are costly both in money and room. I emphasize room because pedal pipes take up a vast amount of space. Recently I was asked to draw the specifications for a large organ. I was assured that there was ample space, and although I provided only eleven independent pedal ranks, I found that I had already absorbed the entire floor space allotted for the four-manual organ. What would become of Mr. Lemare's theories in such circumstances?

Straight pedals cannot be defended. Of course, as in every other division of the organ, there must be independent pedal ranks to supply the foundation, but in addition there should be suitable stops both in strength and color of tone to supply a complete pedal organ, and this may best be obtained by extension and a judicious borrowing from the manual doubles.

On the subject of upper work and mixtures, I agree with much that Mr. Lemare has said. One cannot get the necessary harmonic stops out of extensions of the manual diapasons. The effect is very poor, indeed. Sub and super couplers on the great organ are an abomination and should be left off the console.

What Mr. Lemare says about mixtures is entirely true and could be stated even stronger. Without mixtures the thing is simply not an organ. It is interesting to note that prominent organ builders are beginning to advertise that they are putting mixtures in their organs. The very impressive demonstration at Atlantic City last summer undoubtedly added much emphasis to this movement. There cannot be a real diapason chorus in the organ unless there is a boldly-voiced diapason mixture.

I do not agree fully with Mr. Losh about the seven-octave great manual. But Mr. Lemare is unfair in criticising Mr. Losh's proposition on the theory that it is intended to do away with the pedal. Far from it! Mr. Losh's proposal is to free the pedal from the necessity of carrying the bass, so that it may be used to carry a counter melody on one of the inner parts of the composition, or in some cases one of the principal parts.

It seems to me, however, unnecessary to carry the compass down a full octave. I believe that the manuals might well be extended from five to six octaves running from GGG to g', seventy-three notes. It must be remembered that until at least the middle of the last century most important organs had a GGG compass and that much organ music was written with this in mind. While I am too young to have had the pleasure of hearing

W. T. Best play the St. George's Hall organ, I have heard many accounts of his playing. Everybody agrees in saying that he got something out of the organ when it was a "G" organ that was entirely absent when it was later altered to a "C" organ under the direction of his successor. Of course, if the manuals are carried down to GGG it is imperative that the pedals be carried down to GGGG. The reason the "G" organ was discontinued was because of the musical complication arising out of a "G" manual and a "C" pedal.

This extension of the pedal would prove somewhat awkward and expensive, but it seems to me to be within the range of modern pedal technique. Certainly a large concert organ built on these lines would surpass in dignity and effect anything yet designed.

Therefore, I believe Mr. Losh is on the right track, but that he has carried his theory to an unnecessary extent. It is only by endless experiment that we can continue to improve the organ, and Mr. Losh should be praised rather than condemned for having the enterprise and artistic enthusiasm to go ahead with such an experiment. If there is nothing in it, the financial loss will be his. If it proves successful other builders will quickly adopt it.

In any case it is just a bit ungracious to indict Mr. Losh as the author of the final downfall of the pedal organ. M. Mutin, the successor of Cavaille-Coll and, I believe, the most important organ builder in France, recently built a large four-manual organ in which every manual stop on the entire four manuals was carried down to CCC, making it a six-manual instrument. French organists and organ builders are notoriously conservative, but up to date no French or foreign organist has accused Mutin of sinister designs on the pedal organ. I do not believe that Mr. Losh knew of this precedent at the time he made the specifications for the Miami organ, but if two artistic builders can come to the same conclusion, acting independently, why condemn the project out of hand without having heard the organs and determining by actual demonstration the worth of the idea?

However, such discussions as these are undoubtedly of value. We want to retain all that is fine and noble in the organ. But do not let us stand still. Let us encourage every effort to better the greatest of all musical instruments. It is my firm belief that the organ is about to enter upon a development that will make the present instrument seem like a child's toy in comparison with the organ of the future. Whatever they did in England fifty years ago that was good, we can keep, but do not let us be chained to the dead hand of the past.

CLOSES SERIES OVER RADIO

Seder Plays 947 Compositions, Sixty Bach Numbers, for WGN.

The season of daily half-hour radio recitals given by Edwin Stanley Seder, F. A. G. O., from WGN station closed May 2 with the 185th recital since Nov. 1, during which time Mr. Seder, following the policy of making no repetitions, played 947 compositions. This series has included over sixty Bach numbers, the entire Franck organ works and Vierne's first four symphonies in their entirety, as well as works of practically all notable composers.

On June 3 Mr. Seder will give the opening recital on the three-manual Möller organ in St. Peter's Evangelical Church, Elmhurst, Ill., and later in the month one on the organ in the First Baptist Church, Dekalb, Ill. June 30 he will play his fourth annual all-American recital at Fisk Hall, Evanston, including such works as Cole's "Heroic Piece," Lester's "Threnody" (dedicated to Mr. Seder), Clokey's "Mountain Sketches," Jepson's "Masquerade" and Russell's "Up the Saguenay."

Esther Prugh Wright, organist of the First Baptist Church of Pittsburgh, gave the opening recital on the Möller organ installed in the First Methodist Church of Donora, Pa., April 30.

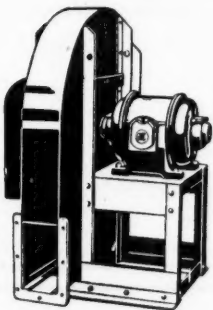
DINNER FOR H. D. PHILLIPS

Pittsburgh Organists Honor Fellow Musician Before Departure.

A number of Pittsburgh musicians gave a farewell dinner on May 18 for Dr. Harold D. Phillips, former organist of Trinity Episcopal Church, Pittsburgh, and music critic of the Pittsburgh Gazette-Times. Dr. Phillips, accompanied by his wife and daughter, will spend the summer in England and then will return to this country, as he has accepted a position as organist at Pinehurst, N. C. The Pittsburgh men at the dinner were Charles Heinroth, Caspar P. Koch, Arthur B. Jennings, Charles A. H. Pearson, James Philip Johnston, W. K. Steimer, John C. Groth, Will Earhart, Oscar W. Demmler, William H. Oetting, Joseph Otten, A. R. Norton, Charles N. Boyd and John A. Bell.

Do not send loose money through the mails in remitting for subscriptions. It is liable to loss. Use money order or draft on Chicago or New York, or register your letter

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

AVELYN M. KERR

Novelty Organ Solos
CHURCH - CONCERT - THEATRE
6028 Drexel Ave., Chicago
Fairfax 10023

Church Organ Maintenance

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

JAMES COLE

80 Wareham St. Medford, Mass.

DENISON BROS.

Manufacturers of
ORGAN STOP KNOBS FOR CHURCH AND REED ORGANS
Name Plates, Pistons, Tilting Tablets, Stop Keys, etc. of all kinds of Ivory and Imitation Ivory
Established 1877
DEEP RIVER CONN.

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

ALEXANDER M'CURDY, Jr.

ORGANIST and CHOIR MASTER
Church of the Redeemer
Morristown, N. J.
Formerly at St. Luke's Episcopal Church, San Francisco, Calif.

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

Kilgen Pipe Organs

A FEW OF OUR INSTALLATIONS

- Washington University St. Louis, Mo.
- Third Baptist Church St. Louis, Mo.
- Bethlehem Lutheran Church St. Louis, Mo.
- Zion Evangelical Church St. Louis, Mo.
- Second Church of Christ, Scientist St. Louis, Mo.
- Pilgrim Congregational Church St. Louis, Mo.
- St. John's M. E. Church St. Louis, Mo.
- West Presbyterian Church St. Louis, Mo.
- New Cathedral St. Louis, Mo.
- Linwood Blvd. Presbyterian Church Kansas City, Mo.
- Linwood Blvd. Christian Church Kansas City, Mo.
- Drake University Auditorium Des Moines, Iowa
- University Church of Christ Des Moines, Iowa
- Christ Episcopal Church Burlington, Iowa
- St. Ignatius Church Chicago, Ill.
- St. Vincent Church Los Angeles, Cal.
- Sacred Heart Church Baltimore, Md.

ESTABLISHED 1851

Geo. Kilgen & Son, Inc.
3815-29 LACLEDE AVE.

Builders Pipe Organs
ST. LOUIS, MO.

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.

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 153 South Plymouth avenue, 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.

Requisites of the Moving Picture Organist.

It is astonishing how many people today are ignorant of the manner in which a modern organ is played. Some amusing incidents are recalled. One person did not know there were any pedals, another thought the organist had to "blow" the organ via the pedal route, and a third was sure that all the player had to do was sit down and merely "play" the picture, supposing that the "music came with it." When we explained that "all we had to do" was to (1) screen the picture a few nights earlier, at the conclusion of a full day's work, usually taking until about 1 a. m., (2) select the music carefully, which required about three hours in choosing and arranging in the proper order in the feature cover, (3) read and (4) play the music (manipulation of manuals and pedals), (5) keep watch of our cue sheet, to bring one piece to a smooth ending and begin the next at the right cue, (6) use the thunder and swell pedals and other accessories where necessary, (7) change the registration to give variety in tone color and correct atmosphere to the scene on the screen, (8) put in certain technical effects or "stunts," particularly on comedies, (9) watch the electric signals from the orchestra leader, (10) modulate into the key of the piece and give a few bars of the number on which the orchestra will pick up the feature, and (11) after our intermission, take up the feature at the point where the orchestra players have their intermission, with many other details, she was amazed and admitted that, after all, it was real work.

To do successfully the things enumerated requires alertness of the first degree, technical skill, resourcefulness, memory and a cordial spirit of co-operation with one's associates in the theater. Too much stress cannot be laid upon the first requisite, that of mental alertness, with instant command of the manuals and pedals. If a film not on the regular program is suddenly flashed on the screen it devolves upon the organist to play it, as the orchestra leader has nothing at his command, having had no time for a previous screening and distribution of the parts among his players. The organist has a complete unit orchestra under his control in the form of a modern theatrical organ and he can play at sight any type of scene and produce exactly the music required.

Technical skill, of course, should have been acquired through a course of instruction in both manual and pedal technique, with particular reference to the theatrical requirements of picture playing. A good memory is indispensable, especially in playing films at sight, as many times these require some familiar air or other direct cue.

A library of music sufficient for all demands upon it is a necessity and additions to it should be made in the form of new motion-picture music issued by several firms each month. Dramatic, neutral and quiet and comedy numbers should be given special attention, as these scenes predominate, and it is well to have new music that is unhackneyed.

It should be unnecessary to add that a pleasing personality, agreeableness and co-operation with the orchestra leader are important factors in the successful work of the theater organist.

MUSICAL SETTING FOR "THE LAST LAUGH," Emil Jannings, star.

Reel 1—(1) Open with a lively two-four number or a light opera selection

until (2) D: Jannings sits down. "Tete a Tete," by DeKoven. (3) Street scene. Gavotte in A by Gluck.

Reel 2—(4) D: Woman beats carpet. "Menuet" by Handel until (5) Jannings sees new doorman. "Resignation," by Becce, and (6) Andante Appassionato by Becce.

Reel 3—Continue above until (7) Street. Atlantic Hotel entrance. "Mysterioso Dramatico," by Aborn, until (8) Bride appears. "Moonlight," by Finck.

Reel 4—Continue above until (9) D: Two men outside. One plays brass horn. Selection, "Prince of Pilsen," by Luders, omitting the waltz movements until (10) J. goes outdoors. Polka from "The Bartered Bride," by Smetana. (11) D: J. at baggage counter. "Sweet Memories," by Singorsky.

Reel 5—Continue above until (12) D: Women gossips. "Candle Dance," by Rubinstein. (13) D: Violinist playing. Waltz in B minor, by Chopin (string imitation of violin) until (14) D: J. at baggage counter. "Reve d'Amour," by Zamecnik.

Reel 6—Continue above until (15) D: J. pulls bell rope. "Lorelei," by Nesvadba. (16) J. sits down. "Longing for Home," by Engelmann. (17) T: Here at this stage. "Fledermaus" selection by Strauss.

Reel 7—Continue above until (18) J. in barber shop. "Aurora," by Mehden, to the end.

NOTE: J. refers to the star. There are only two titles in the picture, so descriptive cues have to be used.

New Photoplay Music.

Southern: "Souvenir Sketches of the Gulf Coast," by Albert Davies, are far above the average in originality, style of treatment and good musicianship. "Magnolia Blossoms" is characterized by a melodious theme, smooth phrasing and interesting continuity of movement. "In an Orange Grove" is more pretentious. A bright scherzo opens the piece. Next a sustained section brings us to the third part, which has a hymn-like passage in the left hand, accompanied by arpeggio figures in right.

Woodland: "The Rainbow" is a graceful, dainty movement, but to us this style of composition does not depict correctly a phenomenon of nature. A more mysterious andante, tremolo chords and a sustained legato theme would be more characteristic. In "Song of the Crickets," by use of the dotted eighth and sixteenth, the imitation of the chirping is made quite realistic.

Descriptive: "The Old Mill Wheel." The desire is to picture the constant flow of the water over the picturesque wheel as it ceaselessly turns. The above three are labeled "Three Outdoor Sketches," by Theodora Dutton. "Oriental: "Veil Dance," by Louise Wright, is in the form of an oriental waltz.

Winter: "Skating Song," by Allene Bixby, is joyous and is called an "arpeggio study." This number will prove just the thing for skating scenes in the weekly news review and scenics.

Summer: Walter Pfitzner's "Summer Night" shows originality. The F sharp minor theme is suitable for reed or string solo, with use of the diapason tone in the D flat modulation. The closing measures diminish to pianissimo, and here a delicate combination is good, with the final two measures on the harp.

Above are all piano solos. (Schirmer.)

Correspondence.

Mrs. T. M., Stanley, Wis.—There is a set of six books—Concert Pieces Nos. 1 and 2, Standard Marches 1 and 2, Operatic Favorites, and another in lighter style published by George Rosey, New York City, which might be useful on your organ—also two books of waltzes published by Emil Ascher, New York City, who has several separate oriental numbers. It is difficult to find pieces within the limit of your keyboard.

J. E. D., Enid, Okla.—Will mail list you desire as soon as it is possible to look up the pieces.

Mr. and Mrs. William Hordemann have presented a two-manual Bennett organ to St. Mary's Catholic Church, Genesee, Idaho. The organ was first used on Easter morning. Mrs. Hordemann being the organist. The organ was sold by J. Riley Chase of Spokane.

AMERICAN CONSERVATORY OF MUSIC

JOHN J. HATTSTAEDT, President

School of Theatre Organ Playing

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

ANNOUNCING

SPECIAL SUMMER COURSE OF SIX WEEKS

June 29th to August 8, 1925

Pupils have advantage of lessons and practice before the Screen in the School's Little Motion Picture Theatre.

Lesson 1st Week—Preparatory work for Screen Playing.

Lesson 2nd Week—Playing of News Weekly.

Lesson 3rd Week—Playing of Feature.

Lesson 4th Week—Playing of Feature.

Lesson 5th Week—Playing Feature, Comedy, Cartoon, tricks.

Lesson 6th Week—Playing of Feature, Pathe Reviews.

Special attention to Theatre Repertoire including Classic—Popular—Jazz.

The School is equipped with Little Motion Picture Theatre and seven practice organs of modern theatre type.

Send for Special Circular

Address

Secretary, AMERICAN CONSERVATORY

516 Kimball Hall, Chicago

INSTRUCTION IN

THEATRE ORGAN PLAYING

Organ Practice Provided

Vermond Knauss, 210 North 7th Street
Allentown, Pa.

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.

UNTRAINED ORGANISTS.

Bronxville, N. Y., May 6, 1925.—
Editor of The Diapason: W. D. Armstrong's remarks, quoted by Professor Macdougall in the "Free Lance" for February, interested me particularly because I have come into close contact with organ players (not to be called organists) of the type he mentioned.

Piano students and teachers from small cities and towns have been thrust into organ positions, without a knowledge of the organ, because they could play the piano and there was no one in their community at all fitted to occupy these positions. Some were good pianists, some talented students with little music study and no cultivation of taste. They naturally play music with which they are familiar—piano music, and frequently of the class which suits the taste of their audiences. We know what the general musical taste (or lack of it) is in most small places.

I can remember when I was fascinated by Clayton's Grand March. It is well known that a large percentage of "movie" organists are pianists of the popular type who have pleased their employers in that capacity and are "elevated" (literally) to the organ bench—the majority of "movie" managers having no knowledge of the difference between piano and organ playing. You know what they will play.

Are not many organ teachers partly responsible for these conditions? Is it not true that many of them teach nothing but organ playing to organ pupils, giving them no ideas of what is suitable for various organ positions and different occasions? And how many teachers of music in any branch are working to produce musicians in the true sense of that word?

But there is another side to this problem. Piano students go to an organ teacher for several weeks only, hoping to fit (or enable) themselves to secure a position in church or "the movies." What can a teacher do in such cases? I have had many. To refuse these pupils means leaving them entirely to their own resources and missing the opportunity to implant a few seeds of musical culture.

As to "real and good organ literature," who shall decide what that is? The conflict still rages and the conficters and inflectors (excuse the words) seem as irreconcilable as ever. There still are German-trained and German-minded musicians who maintain that Beethoven was the last composer. A few years ago a young man came to me from the enlightened state of Delaware whose former teacher ridiculed Wagner's music. There is great need of missionary work in the field of music teaching and organ playing in most parts of this country. "How shall they hear without a preacher?"

Very truly yours,
FRANK HOWARD WARNER.

News comes from Madrid, Spain, of the death of Albert Merklin, organ builder and prolific writer on subjects connected with the organ. Mr. Merklin's death occurred on March 22. He was a German-trained organ builder who later made his home in Spain.

INFORMATION BUREAU

During the national convention of the American Guild of Organists The Diapason will maintain an information bureau for visitors in its editorial and business office, on the fifteenth floor of Kimball Hall. Readers of the paper are cordially invited to call when attending the convention and to make use of the facilities offered for information as to points of interest in the city, railroad service, etc.

THE DIAPASON
1507 Kimball Hall 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!

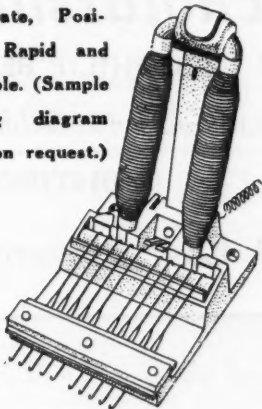
Did you get your copy of our new booklet?



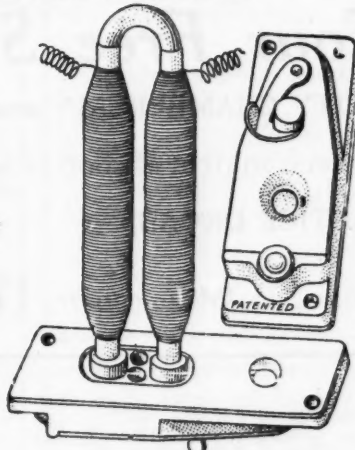
BEMAN ORGAN COMPANY
Binghamton, N. Y.

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.

FRANZ A. MOENCH
PIPE ORGAN EXPERT

Tuning, Repairing
Revolving, Modernizing
Yearly Maintenance a Specialty

25 YEARS' EXPERIENCE
with All Makes of Organs

ELECTRIC BLOWERS INSTALLED

Phone Hopkins 63

2817 Clarke St, MILWAUKEE, WIS.

Chas. F. Chadwick
ORGAN BUILDER

28 Dorchester Street
SPRINGFIELD, MASS.

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

B. C. Da Shiehl

Long time with Warlitter

Tuning—Repairs—Modernization
Installation—Maintenance—Building

31 4th Ave. No., Seattle, Wash.
Phone Main 8143

STEUTERMAN
MEMPHIS

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 Ex-
position. Used in
world's most dis-
tinguished pianos. We also make every form
of electrical pipe organ wire. Send for book.

American Steel & Wire
Chicago-New York Company

HUGO GOODWIN

F. A. G. O.

THE AUDITORIUM
St. Paul, Minn.

Organist, First Church of Christ, Scientist

WALTER P. ZIMMERMAN

4405 Berkeley Avenue
CHICAGO

Special Announcement

WILLIAM C. CARL

Will Conduct a MASTER CLASS at the

Guilmant Organ School

featuring the interpretation of the Organ Works of the

GREAT FRENCH MASTERS

School Re-opens TUESDAY, OCT. 6th, for the Season

Four Free Scholarships

Offered by CITY CHAMBERLAIN and MRS. PHILIP BEROLZHEIMER

An effort is made to place each student as soon as ready—25 now holding New York City positions.

AVAILABLE PRACTICE ORGANS

DISTINGUISHED FACULTY

Write for New Prospectus

Office Address: 17 East Eleventh Street, New York

Organists' Activities in New York City

By RALPH A. HARRIS

New York, May 20.—A unique situation exists in All Souls' Universalist Church, Brooklyn, where the choir has been discarded, as not only unnecessary, but highly undesirable. The pastor, the Rev. Dr. Grose, believes that church choirs in general are a relic of antiquity, and should be relegated to the forgotten past, because they are positively harmful and detrimental to church attendance. The music now, and perhaps henceforth, is limited to the violin, cello and harp.

Dr. Wheator, chairman of the music committee, is quoted as saying: "Choirs are no longer a true part of the service; they do not mean anything; people are tired of them, I believe. We had one of the finest choirs in the city, and never had the slightest fault with it; but there is no escape from facts; people are tired of them."

It should be of interest to organists that several Brooklyn clergymen promised to attend the first service in order to note the effect. Perhaps, after all, organists and choirs are an unnecessary evil.

T. Scott Buhrman has completed his tenth year as organist and choir-master of the Second Presbyterian Church, Ninety-fifth street and Central Park West. As a token of esteem the congregation presented him with a purse of gold on Sunday, April 26. Mr. Buhrman is well known as the editor-in-chief of the American Organist.

At an afternoon service at St. Bartholomew's Church, excerpts from "The Messiah" were given under the direction of David McK. Williams, organist and choirmaster.

A liturgical choir of men and boys

has replaced the former mixed choir at the Church of the Resurrection, where Clement Campbell is organist and choirmaster. At the first service, May 3, the Merbecke communion service was sung.

William Pollock has resigned as organist and choirmaster of the Church of the Redeemer, Astoria. He is succeeded by R. Grant Walker. Mr. Walker will have a choir of thirty men and boys. The organ is a two-manual Odell.

David Hugh Jones, F. A. G. O., organist and choirmaster of the First Presbyterian Church, Rome, N. Y., and of Temple Israel, New York City, gave noon-day recitals during music week at his church, May 4 and 5, and on the evening of May 6 appeared in a joint recital at the same place with Madeline King, soprano soloist at Temple Israel and at Christ Church, Brooklyn. The programs follow:

May 4—Second Sonata, Mendelssohn; Pastorale, Matthews; "Dawn," Jenkins; "Star of Eve," Wagner; "Song of the Basket-Weaver," Russell; Minuet in G, Beethoven; Andantino, Lemare; Toccata in F, Widor.

May 5 — Toccata and Fugue in D minor, Bach; "Dans La Lande," Jacobs; "Romance sans Paroles," Bonnet; Andante (First Sonata), Borowski; Caprice, Matthews; Londonderry Air, arranged by Sanders; Chorale Prelude on Hymn Tune "St. Ann," Noble; Chorale in A minor, Franck.

At the recital with Miss King, Mr. Jones played the following numbers: "Piece Heroique," Franck; Chorale Prelude, "Rockingham," Noble; Canon in B minor, Schumann; Andante Cantabile, Tchaikowsky; Scherzo in E, Gigout; Tenth Concerto, Handel.

City Chamberlain Philip Berolzheim has retired from business to devote his time to his civic position and philanthropic work. Mr. Berolzheim is well known both as an organist and as a benefactor of many organ students. He is the honorary president of the Guilmant Organ School Alumni Association, and through his free scholarships has assisted many students at that school. As city chamber-

lain he has played a prominent part in the management of the park concerts and free recitals given all over the city during each musical season.

At the recent Brooklyn borough music contests, under the auspices of the New York Music Week Association, the silver medal for the highest average in the boys' solo division was won by Master Donald E. Swahn of the choir of St. Paul's Episcopal Church, where Ralph A. Harris is organist and choirmaster. Daniel Newlands, another of Mr. Harris' choristers, won second place in the same contest. At the final interborough contest, held during music week, Master Swahn passed with the second highest average for the entire city. The test pieces were "Angels, ever Bright and Fair," Handel, and "Boat Song," Ware.

A recital of choral music was given by the choristers of St. Paul's Episcopal Church in the parish auditorium, Brooklyn, on the evening of May 1, directed by Ralph A. Harris, organist and choirmaster. The program, which consisted of anthems, motets and part songs, as well as boys' and men's choruses, included: Invocation Motet, Tchaikowsky; "Great is Jehovah, the Lord," Schubert; "Hail, Gladdening Light," Willan; "My Heart ever Faithful," Bach; "Hymn to the Trinity," Tchaikowsky; "Gallia," Gounod; "The Lord is Great," Righini; "Far Away" (Londonderry Air), arranged by Mansfield; "In These Delightful Groves," Purcell; "Gather Ye Rosebuds," Andrews; Indian Lullaby, Webbe; "The Long Day Closes," Sullivan; "Old Uncle Moon," Scott; Boat Song, Ware. The proceeds of the recital are to defray the expenses of the summer camp for the thirty soprano boys.

As an aftermath of the recital of the Morning Choral of Brooklyn (female voices), directed by Herbert Stavelly Sammond, organist of Middle Collegiate Church, broadcast from Station WJY, the following ap-

peared in the Herald-Tribune next day:

"As long as WJY must book large choruses and glee clubs, we suggest that they book more female and fewer male organizations. The Morning Choral Society offered indisputable evidence that the women's voices, because of the higher frequencies all the way through, are produced with far more accuracy than are male choruses. 'Sing, O Heart,' by Woodman, and Brahms' 'Gypsies' were among the most enjoyable choral renditions which last month brought us."

The same recital brought a letter from Walter Damrosch, commending Mr. Sammond for the fine phrasing and lovely quality of tone he obtained from his singers, and inviting him to have the Morning Choral participate in two Wagnerian concerts next season.

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.

THREE-MANUAL BY BENNETT

Salem Lutheran Church of Fremont, Neb., Awards Contract.

Salem Lutheran Church of Fremont, Neb., has just placed a contract for a three-manual with the Bennett Organ Company, Rock Island, Ill. The organ will have the following stops:

GREAT ORGAN.

- Contra Gamba, 16 ft., 85 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 85 pipes.
- Violoncello, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 pipes.
- Hohl Flöte, 4 ft., 73 pipes.
- Octave, 4 ft., 73 notes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Tuba Clarion, 4 ft., 61 notes.
- Chimes, 8 ft., 20 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Violina, 4 ft., 61 notes.
- Celeste, 4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Harp Celesta, 8 ft., 37 bars.
- Tremolo.

CHOIR ORGAN.

- Gross Flöte, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 notes.
- Flauto Traverso, 4 ft., 61 notes.
- Piccolo Harmonic, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Vox Baritone T. C., 16 ft., 49 notes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Dolce, 16 ft., 32 notes.
- Violine, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Tromba, 8 ft., 32 notes.

At the commencement exercises of the training school of the Lake View Hospital of Chicago, held at the Buena Memorial Presbyterian Church May 12, Mrs. Irene Belden Zaring, organist of this church, played a group of organ selections, including Clokey's Mountain Sketches.

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.

THOS. KELLY

Organ Builder and Expert Repairman
30 years practical experience
Church and Theatre Organs Maintained and Kept in
Condition For Excellence. Old Tracker Organs Fitted
With the Most Reliable System Electro-Pneumatic
Action.
Phone Northway 0263 Detroit, Mich. Address 491
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

WARREN D. ALLEN

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

CHARLES F. HANSEN

Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

ALBAN W. COOPER

ORGANIST-DIRECTOR

Trinity Episcopal Church
ELIZABETH, N. J.

RECITALS INSTRUCTION

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

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

FRANK A. BOLTZ

General Pipe Organ Service

Pipe Organs Modernized—Tuned—Re-
Voiced—Maintenance Contracts—Electric
power blowers furnished and installed.
Qualified and expert workmanship
1637 North Kedvale Avenue
Phone Belmont 5388 Chicago, Ill.

FRANK A. McCARRELL

Organist and Choirmaster

Pine Street Presbyterian Church
HARRISBURG, PA.

Recitals and Instruct on
259 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

ORGANIST

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

RUSSELL H. MILES

Instructor in Organ and Harmony

UNIVERSITY OF ILLINOIS
SCHOOL OF MUSIC
Urbana, Ill.
RECITALS

A CORDIAL INVITATION

is hereby extended to
Organists and Choral Conductors
to visit our new salesrooms at

119 West 40th Street

Between Broadway and Sixth Avenue
FIFTEENTH FLOOR

Every opportunity offered to examine
our unequalled catalog of Organ
Music and Choral Works of every
description.

Send for our complete lists and thematic pages.



J. Fischer & Bro. . . . New York

Telephone Pennsylvania 6907-6908

**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.



Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson, F: J. Fischer & Bro. G: The H. W. Gray Company. S: G. Schirmer. St: The Arthur P. Schmidt Company. B: Boston Music Company. Su: Schuberth. N: Novello.

Anthems for Women's Voices, I.

Why are not women's choruses used more in the worship of the Christian church? We have heard recently from one truculent contemporary that there are only two good boy choirs in New York, and from another journalist we have come to expect a monthly moan about the difficulty of obtaining boys in America. We are told by solemn persons that mixed choirs introduce sex into the sanctuary—an objection which did not occur to the Hebrews or to the early Christians. Many of us know from bitter experience the difficulty of obtaining tenors even with the supposed lure of sex in mixed choirs. It would seem that the experiment might be tried of having choirs of adult men or choirs of women only. Except in college towns it is much easier to secure women for church choirs than it is to get men of equal musical training and ability.

There are one or two problems connected with a woman's choir. In the first place, to get good results you must know something about women's voices; otherwise you will get a sharp, unpleasant quality, a breathy pianissimo, and an impression of shrieking on loud passages. In no circumstances will these effects be so ungodly as the singing of most boy choirs, but they will be pretty bad. In the second place, there is a general impression that the repertoire of music for women's voices is insufficient to carry one through a church year with variety of truly ecclesiastical music. Ten years ago I would have agreed with that impression; but experience with a woman's college chorus of about a hundred voices and observation of what other college choirs are accomplishing lead me to alter my former judgment. I am, therefore, passing on to the readers of *The Diapason* some hints for a repertoire that will have occasional usefulness even though a choir of women is not maintained throughout the year. Particularly at Christmastide one enjoys the delicacy of effects possible with feminine voices.

For the following lists I am greatly indebted to Professor Harold Geer of Vassar College, a very sound musician who has a huge repertoire for his choir. He must not be held responsible for my mistakes, however; I have included only a part of his large library, and I have not scrupled to add many numbers that do not appear in his lists. With a college choir and a college audience severity of taste not only is not resented, but is actually admired. There are half a dozen college choirs in America that present a higher average of music than any six church choirs with which I am acquainted.

Christmas Anthems and Carols.

The Christmas numbers shall be listed first because nearly any choirmaster can find occasional use for them. In England during the great war the cathedral choirs—not to mention the parish choirs—were so short of men that Novello issued arrangements for treble voices of well-known anthems in the Chorister Series. When you are ordering one of the following be sure to state the voices for which it is arranged; otherwise you will be sure to get the mixed voice edition.

Four Parts, SSAA:

- Barnby—"Cradle Song of the Blessed Virgin." Violin obligato. (S)
 Biedermann-Praetorius—"While Shepherds Watched." (F)
 Biedermann-Kremser—"O Lovely, Holy Night." (F)
 Biedermann—Seventeenth Century—"O Lift Your Heads." (F)
 Chadwick—"Parvum Quando." Latin and English. (G)
 Cornelius—"Three Kings Have Journeyed." A. Unaccompanied. (S)
 Dickinson—"The Shepherds' Story." S. A cappella. (G)

- Dickinson-Jungst—"While Shepherds Watched," echo choir. (G)
 Dickinson-Praetorius—"Today is Born Immanuel." A cap. (G)
 Dickinson—Eighteenth Century, "The Song of the Angels." Violin, cello, harp. (G)
 Dickinson-Haytian—"Jesu, Thou Dear Babe." (G)
 Dickinson-Gevaert—"A Joyous Christmas Song." (G)
 Gevaert—"The Sleep of the Child Jesus." French and English. (B)
 Gounod—"Nazareth." (S)
 Gow—"All my Heart this Night Rejoices." (S)
 Gow—"Child Divine," semi-chorus part. (S)
 Lang—"The Heavenly Noel." A. Strings, harp, organ (St)
 Nanini—"Hodie Christus Natus Est." Latin words. A cap. (S)
 Reynolds—Noel Bressan, "Hearken, Every True Believer." (F)
 Reynolds—Noel Bressan, "Mid Yon Pale Heavens." (F)
 Reynolds-Gruber—"Silent Night." (F)
 Schindler-Catalonian—"The Adoration of the Shepherds." SA. Spanish and English. Difficult. A cap. (D)
 Taylor, Colin—"Slumber Song of the Madonna, No. 3. S. A cap. (N)
 Von Holst—"Jesu, Thou the Virgin-Born." SA. A cap. (St.)
 Traditional—"Seven Christmas Carols." A cap. (B)
 Voyrich—"Lully, Lullay." (A)

Three Parts, SSA:

- Ambrose, Paul—"O Little Town of Bethlehem." (St)
 Ambrose, Paul—"Asleep in the Manger." (St)
 Chaminate—"Noel des Marins." S. French and Eng. (Leuck & Beld.)
 Candlyn—"Sleep, Holy Babe." A (G)
 Dickinson-Gevaert—"The Sleep of the Infant." (G)
 Dickinson—Sixteenth Century, "In Bethlehem's Manger." (G)
 Dickinson—Fourteenth Century, "From Heaven High." S. Violin, cello, harp. (G)
 Dickinson—Lithuanian, "What a Wonder." (G)
 Dickinson—Austrian, "The Shepherds' Christmas Song." (G)
 Lassen—"Holy Christmas Night." Violin. (S)
 Marsh—"The New Moon at Christmas." (F)
 Matthews, H. A.—"Sleep, Holy Babe." (S)
 Mendelssohn—"Say, where is He Born." (D, N)
 Neidlinger—"O Quiet Night." (St)
 Reynolds—Noel Alsatian, "Sleep, Little Dove." (F)
 Saint-Saens—"Tantum Ergo." Latin and English. (D)
 Yon—"Gesu Bambino." A. (F)
 Second Part, SA:
 Clough-Leighter—"Christ is Born." (F)
 Cooke—"In Excelsis Gloria." SA. (S)
 Darcieux—"Noel of the Bressan Waits." (B)
 Foster—"The Night is Far Spent." Advent. (N)
 Foster—"There Were Shepherds." (N)
 Franck, Cesar—"The Virgin by the Manger." (S)
 Reinecke—"A Christmas Carol." (N)
 West—"See, amid the Winter's Snow." S. (N)
 West—"Come, Jesu, Come." Advent. Two or three parts. (N)

If you add to these lists the great number of unison carols of high quality, such as some of the Schirmer Carol Annuals, it will be seen that "here is God's plenty." And the quality is very good; most of the things listed will appeal to anyone and yet will please the most judicious.

I should like to add the title of a little cantata on traditional carols by Clokey entitled "Childe Jesus," published by Birchard. It has a few parts in which mixed voices are called for, but a chorus of women can do it without a change—just singing in two parts throughout. I gave it two years with my college chorus, and the girls liked it very much, though they are accustomed to more sophisticated music.

Easter.

The numbers for Easter are not so

numerous and on the whole not so fine, but you will find something here to your taste:

Four Parts, SSAA:

- Brahms—"Regina Coeli." SA. Latin and English. (N)
 Fourteenth Century—"Concordi Laetitia." Latin and English. (F)
 Kastalsky—"Now Christ is Risen." A cap. (G)
 Liszt—"The Bonds are Fallen." (S)
 Schubert—"Angels' Chorus." A cap. (C. Fischer.)

Three Parts, SSA:

- Abt—"The Bells are Ringing." (S)
 Abt—"Let Chimes of Easter." (D)
 Arensky—"Christ Hath Arisen." Two pages. (B)
 Chaffin—"The Bells of Easter Morn." (S)
 Liszt—"Alleluia" ("O Filii et Filiae"). (G)
 Phelps—Seventeenth Century, "By Early Morning Light." S. (G)

A number of the Dickinson arrangements have been re-edited by Miss Rose Phelps for women's chorus. I have noted this fact here, but have failed to give her credit in the case of some of the Christmas carols. That the Dickinsons should delegate to her this task is an indication of her ability, which needs not my heralding.

Two Parts, SA:

- Foster—"Why Seek Ye the Living." (N)
 Foster—"If Ye then Be Risen." (N)

In my next article I shall continue these lists. In the following month I shall present the long-advertised article on chorale preludes. Following that should come an article or two on anthems for men's voices, and then a series of articles on organ music for the church, the result of a very interesting questionnaire which I am now tabulating. As I expect to go abroad July 3, I shall be unable to answer personal inquiries during the summer; and it is very likely that I shall stay abroad for a year or so. At any rate I hope to continue my articles in *The Diapason* and my acquaintance with

the readers, whose appreciation reaches me now almost daily.

Mrs. Dunham to Leave Fairmont.

Mrs. Florence Clayton Dunham, organist and choir director of the Billingsley Memorial M. E. Church at Fairmont, W. Va., will relinquish that post July 1, as she is to make her home at Miami, Fla. The people of the church and of the city regret the approaching departure of Mrs. Dunham in view of what she has accomplished in a musical way for the community. Mrs. Dunham is a pupil of Clarence Eddy and has been heard in recital not only in Fairmont, but in many other cities of the south. A notable musical event at her church which Mrs. Dunham arranged recently was a recital April 16 by R. Deane Shure, pianist and director, with Mrs. Dunham at the organ, in which one feature was the playing of Mr. Shure's tone poems, "Lyric Washington," on organ and piano.

Music Week at Plainfield, N. J.

Music week at Plainfield, N. J., was opened with a union service on the evening of May 3 in Trinity Reformed Church, drawing an attendance that filled the auditorium. Many were unable to gain admittance. The congregations of the First Baptist, Congregational, Grace Episcopal, First Methodist, First Presbyterian and Trinity Reformed Churches, and those outside the center of the city, the Crescent Avenue, Park Avenue Baptist and Seventh Day Baptist Churches, were represented with their choirs. The singing was by the combined choirs with Arthur L. Titsworth of Trinity Reformed Church at the organ.

W. Lawrence Cook Goes to Paris.

W. Lawrence Cook, the Louisville organist, will pass the next three months in Europe, having gone to enroll as a student at the Fontainebleau School of Music. In the fall he will return to his various duties in Louisville.

ORGAN BOOKS

IN OUR NEW FIFTY CENT SERIES

Eight Russian Organ Pieces

Transcribed by American Organists

Includes, together with some popular favorites, a number of melodious colorful compositions, such as recitalists and theatre organists will welcome. Not a few are suitable for the church also.

Ten Original Compositions FOR THE ORGAN

A group of useful and attractive modern pieces, chiefly by contemporary American composers. All are suitable primarily for church use, and are of medium difficulty.

Ten Transcriptions FOR THE ORGAN

These pieces are all in melodious style and not difficult, transcribed from various favorite composers by some of the best organists and writers in the country. They are varied in style, suited to the wide needs of the present day players.

Price, each 50 cents NET

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



FINE PIANOS THAT ARE FINE FURNITURE

THE PIANO is essentially the musical instrument of the home. The home is incomplete without it. Ofttimes it is the most costly object in the home.

Until now, however, no attempt has been made to give to its encasements the characteristics of fine furniture.

The House of Sohmer has developed a series of period designs in which is embodied the glory of the great furniture designers of the past.

Through the added touch of genius employed in these period designs the incomparable tone of the Sohmer is presented in appropriate encasements, and the piano becomes an integral part of the home decorative scheme—an authentic furniture piece of extraordinary beauty.

Moderate in price and made in various periods, including Early English, Queen Anne and Italian Renaissance.

Illustrated Brochure sent upon request to those interested.

SOHMER & CO.

31 W. 57th. St., New York

Established 1872

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., May 21.—Strawbridge & Clothier announce that Frances McCollin has won the first prize for the best setting for mixed chorus to be used in connection with the station's musical sign-off, the "Good Night Peal," which has been the official conclusion of the WFI program since Jan. 1. It is worthy of note that another organist, R. Huntington Woodman, won the prize for a setting of the melody in simple four-part harmony for mixed voices. The judges were Messrs. Fry, Maitland and Norden.

Recitals were given in many churches in commemoration of music week. At the New Jerusalem Church on May 4 and 7 the Pennsylvania chapter of the Guild gave two, at which Newell Robinson, Harry C. Banks, H. S. Fry, A. Gordon Mitchell and Rollo F. Maitland officiated.

A notable musical service was held in St. James' under the directorship of S. Wesley Sears, on Ascension Day. The mass was sung by the choir of forty men and boys accompanied by about forty members of the Philadelphia Orchestra. The orchestral prelude was the andante con moto from the "Unfinished" Symphony. At the close of the service the orchestra played the allegro vivace from the C major Symphony.

The choir of St. James' is a notable one. The tone from the boys is a delight to the listener; the attacks, releases, crescendos, pianissimos and climaxes must be heard to be appreciated. One might well think he was listening to mature musicians rather than to youths 10 to 14 years of age.

A joint piano and organ recital was played in the First M. E. Church,

Germantown, May 16, by Helen Bock and Bernard R. Mausert.

The Wilmington, Del., music commission presented Firmin Swinnen in a recital of music for the organ at Grace M. E. Church May 7. It was under the auspices of the Delaware chapter. Mr. Swinnen played his cadenza to Widor's Fifth Symphony, to the delight of a large audience.

The following effusion is from the pen of one of our leading dailies: "Sir George Martin, organist of St. Paul's Cathedral, London, rendered his Magnificat in E flat at St. Luke's, Philadelphia." (This at a recent recital.)

Opens Second Organ for Church.

Mrs. Harry V. Culp, organist-director of the East Dallas Christian Church of Dallas, Tex., has had the unusual experience of having dedicated the second new organ for the same congregation. In October, 1914, she played the first service on the new Kimball organ. In October, 1924, she played the last service on it. The growth of the church necessitated enlarged quarters and at an expense of \$350,000 a new auditorium and educational building has been erected and the old building has been remodeled for Sunday-school purposes. On the night of April 9 Mrs. Culp opened the large Pilcher organ, an instrument of three manuals and forty-three stops.

Charles H. Demorest, A.A.G.O.*Concert Organist*

First M. E. Church, Evanston, Ill.

Organ Department, Chicago Musical College
64 East Van Buren Street, Chicago**C. M. TOPLIFF, Organ Builder**

41 Strong St., Rochester, N. Y.

Let us modernize the old church organ. We do all kinds of work up to a complete new organ. Chimes and harps furnished.

Kinetic fan blower furnished and installed

Austin Organs

The recent creations of larger size now in use are the Chattanooga municipal organ of over one hundred stops; the large organ in the new St. James' Church, New York, and a large four-manual contracted for in St. Luke and Epiphany, Philadelphia.

The broadcasting from the famous Austin in the Salt Lake City, Utah, Tabernacle, is soon to be regularly heard.

The instrument in the new Pinehurst, N. C., Church has brought many expressions of hearty approval, and has been heard by the thousands of winter sojourners.

Information in detail furnished to all interested on application.

Austin Organ Company
171 Woodland Street Hartford, Conn.

Dependable!

How many times do you return to a job after you have once thought it complete? These return trips are costly and eat into your profits.

By installing our dependable parts you can reduce these trips to a minimum.

Let Us Quote.

Organ Supply Corporation

540-550 East 2nd Street, ERIE, PA.

Consoles
ChestsActions
TremolosPipes
Wood Parts.Swell Engines
Supplies, Etc.

Southern California News

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., May 20.—Warren D. Allen, organist at Stanford University, made his third visit to Los Angeles this season when he came to dedicate the Skinner organ in the Hollywood High School May 12. The organ, which cost approximately \$30,000, was given as a memorial to the high school boys who lost their lives in the war. The recital was given at 11 a. m. and the auditorium was filled by the student body, 2,500 being present. It put the average adult audience to shame. As for Mr. Allen, I have never heard him play better. The whole recital was a joy and it begins to look as though at last we have a place where a visiting organist will be able to get a hearing. Mr. Allen's program deserves to be given in full, inasmuch as it held the attention of these young people, who at the close demanded an encore. The program was: "Festival Commemoration," Roland Diggle; Minuet in G, Beethoven; Serenade, Schubert; Fanfare, Lemmens; "In the Steppes of Central Asia," Borodin-Allen; "Marche Russe," Schminke; Pastorale, Douglas; Fireside Sketches, Clokey; Old Dance, Colby; Overture, "Euryanthe," Weber.

Royal A. Brown, F. A. G. O., organist at St. Joseph's Church at San Diego, gave a recital at the Bishop School for Girls at La Jolla May 11. The organ was built by the Spencer Organ Company of Pasadena and contains some good voicing. Mr. Brown played works by Bach, Stoughton, Yon, etc.

The May meeting of the local chapter of the A. G. O. was held at the Holton Arms on the 4th. There was a good attendance, but when you realize that we have over 125 members, it was nothing to write home about. After a sumptuous repast which will linger in our memory, we got down to the business of the evening, said business being the election of officers. A number of those present felt strongly that the Guild chapters could not afford to get into a rut, and thereby be run by a "clique." To obviate this three or four persons were nominated for each office. It was a good thing and created a great deal of interest. The fact that the officers elected were with very little change the same as last year does not alter the fact that the members had an opportunity to make a change if they desired. Officers elected were: Dean, W. F. Skeele; sub-dean, Arnold Dann; treasurer, Dudley W. Fitch; secretary, Sibley G. Pease; chaplain, the Rev. D. S. Merwin; honorary chaplain, Bishop W. B. Stevens; librarian, Mrs. F. B. Woods; executive committee, Roland Diggle, P. Shaul Hallett and O. T. Hirschler.

Dean Skeele, who has just taken up his duties at the Ninth Church, was given a surprise party by the First Congregational Church on May 8. The good dean was presented with a beautiful gold watch and Mrs. Skeele with \$50. I understand that the watch has twenty-nine jewels, one for each year of service.

Otto T. Hirschler has been ap-

pointed organist of the First Methodist Church, Long Beach. Both the church and Mr. Hirschler are to be congratulated, and Mr. Skinner may rest assured that his organ is in good hands. Mr. Hirschler will move to Long Beach, but will continue his work at the Christian College in Los Angeles.

The trend of the times is seen in the fact that Barker Brothers, Inc., said to be the largest house furnishing institution in the world, has obtained the agency for southern California for the Welte-Mignon reproducing organ. They have installed a good-sized two-manual reproducer in their studio, and from the studio console is also played an echo organ on the mezzanine floor at the head of the grand staircase in the main entrance of the building. The organ department is under the management of Sibley G. Pease, who, with his associate, Walter Poulton, has already closed deals for a three-manual for the Sawtelle Baptist Church, a three-manual for the Fourth Church of Christ, Scientist, Los Angeles, and a two-manual for the Casa Del Mar Club of Santa Monica.

Consecration of the new All Saints' Church, Pasadena, took place May 19 and was a red letter day for Percy Shaul Hallett, the organist and choir-master. This beautiful Gothic church, which seats 1,200, deserves a visit from all visitors to this part of the country. The organ, which has been rebuilt and enlarged, is one of the best in southern California. It is a three-manual, with sixty speaking stops. The soft strings and the tuba, which was imported from England, are especially fine. The music at the consecration service, both vocal and instrumental, was excellent.

At the Wilshire Presbyterian Church the organist and choir-master, W. Ripley Dorr, has a boy and man choir of some fifty voices that sang its first service a few weeks ago. The choir of the First Baptist Church gave an evening of "nature" music a few Sundays ago under the direction of Alexander Stewart, the choir-master. Gounod's "The Resurrection and the Ascension" was sung at St. Paul's Cathedral May 17 under the direction of Dudley Warner Fitch and at St. John's Church May 24, under the direction of Roland Diggle. It is a great pity that so many churches here make more of the moving picture than they do of the music; it no doubt accounts for the falling off in quality that has been noticeable during the past two years.

At the last moment Dr. Dinty Moore has telephoned me that he will give the Bach B minor mass at St. Kraktakus' during the Shrine convention here the first week in June. His fine choir of seven voices will have the assistance of the Helush Saxophone Band and the California Whistling Chorus. Visitors to the convention cannot afford to miss this unique event.

CLAUDE B. BALL

Instructor of
Unit Orchestral Organ Playing
Motion Picture Playing
931 Kimball Hall CHICAGO, ILL.
Telephone Diversy 2671



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

COLLEGE of the PACIFIC Available for
Stockton, Calif. 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.

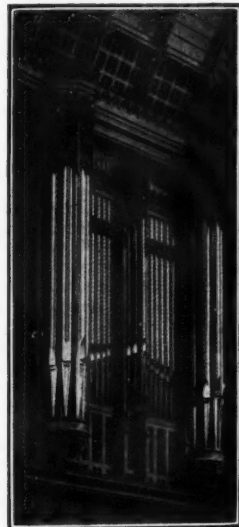
Willard M. Clark in "The Springfield Union," March 11, 1925:
SWINNEN, BELGIAN AMERICAN ORGANIST, SHOWS ALMOST UNCANNY MASTERY OF ORGAN

Swinnen is one of the greatest organ technicians who has appeared here. His pedal technic was outstanding. His playing masterful, dramatic and solid with strong effects.

The listener was left fairly dazzled by the display of pedal technic which was accomplished so smoothly by the player that one almost forgot its difficulties. Mendelssohn's Sixth Sonata concluded the program in a manner that left no doubt in the minds of the audience that a great artist had been playing for them. It was a fine program magnificently played.

The Evening Journal, Wilmington, Del.:
SWINNEN THRILLS BY HIS ORGAN-MASTERY. Mr. Swinnen was greeted last night by an audience that filled Grace Church to its doors, and which did not hesitate to show its appreciation for his work by applauding with vigor, even though the recital was given in a place where applause ordinarily is barred.

Wilmington Morning News, Wilmington, Del.:
HUNDREDS SWAYED BY ART OF CELEBRATED ORGANIST.



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., BROOKLYN, N. Y.
Established 1866 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

CONCERT ORGANIST
Pianist and Accompanist
Instructions
Organist, Mount Prospect Theatre
Residence, 459 Mount Prospect Avenue
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

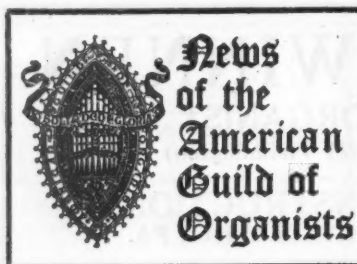
PHILADELPHIA

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



News of the American Guild of Organists

Scholarship at Fontainebleau.

The official announcement is made that the Estey Organ Company for the second year offers to an American organist a scholarship for the 1925 summer course at the Fontainebleau School of Music, Fontainebleau, France. The scholarship includes transportation from and to the home of the successful candidate, tuition and living expenses. To the American Guild of Organists has been awarded the responsibility of selecting the winner of this scholarship. The Guild has decided to make this award to the candidate who secures the highest grade in the written work examination for the fellowship degree. The examination was held May 14 and May 15 in various cities throughout the United States.

Central Ohio.

The Central Ohio chapter presented Dr. Clarence Dickinson of New York in a recital at St. Joseph's Cathedral in Columbus April 23. He played on the large new Skinner organ, presenting the following program: Prelude and Fugue on B-A-C-H, Liszt; Rondo, from Concerto for Flute Stops, Rinck; "Giles Farnaby's Dream," Giles Farnaby; Toccata, Le Froid de Mereaux; Allegro Maestoso, Scherzo and Intermezzo (Three movements from the "Storm King" Symphony), Clarence Dickinson; Cathedral Prelude and Fugue, Bach; "Anna Magdalena's March," Bach; Arioso, Bach; "Piece Heroique," Franck; "Ronde des Princesses," Stravinsky; "The Primitive

Organ," Yon; Revery, Dickinson; Norwegian Rhapsody, Sinding.

St. Joseph's is a Catholic cathedral, so that no applause was allowed, but a murmur of approval was heard all over the house after each number. Dr. Dickinson taught a master class of thirty the following morning at the Broad Street Methodist Church.

Mrs. Wilbur Thoburn Mills is dean of this chapter.

Chesapeake Chapter.

On April 28 the Chesapeake chapter, Edmund S. Ender, dean, entertained Lynnwood Farnam and the District of Columbia chapter at a dinner in the parish-house of Memorial Episcopal Church, Baltimore. There were seventy present. At the conclusion of the dinner the two chapters, in Guild vestments, marched into the church, which was already well filled, to hear Lynnwood Farnam's recital on the new Casavant organ. The Baltimore Sun, in reviewing the recital, said:

"Probably the most distinguished organ playing heard here since the visit of Marcel Dupre more than two years ago was done last night by Lynnwood Farnam, organist and choirmaster of the Church of the Holy Communion, New York, who not only has gained a high reputation in this country, but has won recognition in the big cities of Europe for his work in the great cathedrals. Mr. Farnam, like the noted Frenchman, has a capacity for coloring, for delicate tonal effects and for an intellectual refinement which sets him apart from the great majority of exponents of the organ. Moreover, the modern instrument, with all of its improvements, its new adjuncts and its electric action, enables him to attain shadings entirely beyond the performer of not so long ago."

Illinois Chapter.

After one year of distinguished service as dean of the Illinois chapter, Herbert E. Hyde retires next fall, having found the duties of office more strenuous than his many activities as

organist and as superintendent of the Civic Music Association of Chicago will permit. He is to be succeeded by Stanley Martin of St. Mark's Church, Evanston, and of the Chicago Sunday Evening Club, who has been subdean this year. The slate prepared by the nominating committee and placed on the ballot for the annual election is as follows:

For Dean—Stanley Martin.
For Sub-Dean—Mrs. Lily Wadhams Moline.

For Secretary—Mrs. Anne Pearson Maryott.

For Treasurer—William H. Barnes. For members of the executive committee for three years (three to be elected)—Robert R. Birch, Charles H. Demorest, Lester W. Groom, Miss Stella Roden and Frank W. Van Dusen.

One of the best services of the year was held at St. Luke's Episcopal Church, Evanston, on the evening of May 19. Dean Hyde's choir sang with special distinction, showing its precision and excellent training in two a cappella anthems—Nikolsky's "Praise Ye the Name of Lord" and Tchaikowsky's "Cherubim Song"—both eight-part chorus works. There were three visiting organ soloists—William H. Barnes of the Wilmette Baptist Church, Walter P. Zimmerman of First Church of Christ, Scientist, and Arthur C. Becker of St. Vincent's Catholic Church.

Mr. Barnes opened the organ program with the Toccata from Boellmann's "Suite Gothique" and the Ferrata Nocturne, well-known compositions which he interpreted with skill and taste on the large organ of St. Luke's. Mr. Zimmerman gave special pleasure with three of his own compositions, whose variety and originality attracted the listener. They were an Andante Sostenuto, a Minuet of charming style, and a "Song of Triumph." Mr. Becker showed fine command of the instrument and true organic feeling in Franck's "Piece Heroique," an "Adoration" by Seth Bingham and Reiff's Scherzo. Mr. Hyde played two

pieces of his one-time teacher, Joseph Bonnet, the "Romance sans Paroles" and the "Caprice Heroique," with a finish which made a fitting close for a well-presented and well-arranged service.

Indiana Chapter.

A meeting was held Sunday, May 10, at 2 p. m., in Christ Church, Indianapolis. Election of officers took place, the result being as follows:

Dean—Horace Whitehouse, A. A. G. O.

Sub-dean—W. T. Shannon.

Secretary—Miss Georgia Eva Lockenour, A. A. G. O.

Treasurer—Paul R. Matthews.
Registrar—Mrs. Amy Cleary Morrison.

Librarian—Mrs. Roy L. Burtch.
Executive Committee—Axel Skjerne, Bloomington; Mrs. Ida Burr Bell, Muncie; Walter Flandorf.

Auditors—Mrs. Nell R. Kemper and Mrs. Ovid H. Dunn.

A recital was given by Mrs. Carrie Hyatt Kennedy, assisted by Mrs. Hazel Simmons Steele, contralto.

This closes the meetings for this season.

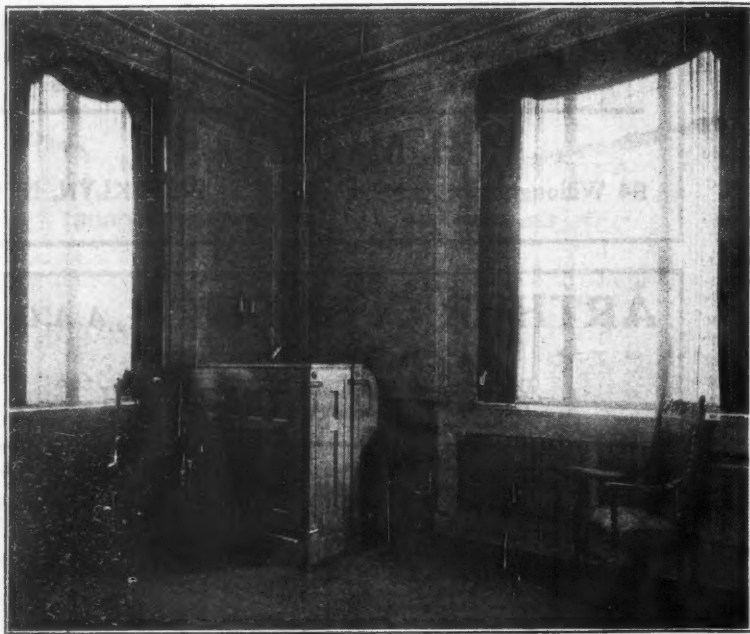
Northern Ohio.

A recital under the auspices of the chapter was given April 20 at St. Paul's Episcopal Church, Canton, Ohio. St. Paul's Choir sang under the direction of Ralph E. Clewell, and Miss Patty Stair and Carleton H. Bullis were the organ soloists. The choral selections, which constituted the first part of the program, included: Cherubic Hymn, Gretchaninoff; "The Penitent Thief," Kastalsky; "Hear My Prayer," Kopylof; "Come and Let Us Return," Kalinnikoff; "Sing Ye to the Lord," Bach; "As Torrents In Summer," Elgar; "Deep River," Burleigh.

Mr. Bullis played as follows: Allegro from Fourth Organ Concerto, Handel; Novelette, Bullis; Lullaby, Macfarlane; Gavotte, Durand.

Miss Stair's group consisted of the following: Fantasieta on a Provençal

(Continued on page 38.)



Charles F. Meagher 7621 La Salle Bl'vd DETROIT, MICHIGAN

April 6, 1925.

Hillgreen, Lane & Company,
Alliance, Ohio.

Gentlemen:—

I want to express to you my appreciation of the organ which you recently installed in my residence. It seems to me that in an organ of this type three things are of great importance:—sweetness of tone, easy control of the volume of tone, and freedom from mechanical troubles. All of these things my organ has in a degree greater than I had expected. And another thing that is especially gratifying—the instrument is not simply an organ set in my house, but is one that, because of careful consideration of the conditions that exist here, has been built to meet those conditions, and does so in a most satisfying manner.

The organ is a source of great satisfaction and pleasure both to the player and the listener.

Very sincerely yours,

CFM-J

CHARLES F. MEAGHER

Similar Letters Are Constantly Reaching Us From Other Sources

On Friday evening, May 29th, there will be dedicated in the First Presbyterian Church, Tulsa, Okla., one of our large 4-manual organs, with the noted organist, Ernest Prang Stamm, of St. Louis, at the console. This recital will be broadcast from Station KFRU, known as "The Voice of Oklahoma." We trust many Diapason readers will "listen in" on this recital.

HILLGREEN, LANE & COMPANY, Alliance, Ohio

**WEST POINT ORGANIST
WILL TEST CARILLON**

MAYER ON TRIP TO EUROPE

Mission Involves Study of Set of Fifty-three Bells for Park Avenue Baptist Church, New York, Greatest in World.

Frederick C. Mayer, organist of the West Point Military Academy, writes to The Diapason on board the liner Belgenland April 28, on his way to Europe, where he will study with Marcel Dupre and also carry out an interesting mission in his capacity as a "carillon architect"—that of testing the carillon for the Park Avenue Baptist Church, New York. This carillon will be the greatest in the world. It will contain the heaviest "tenor," or lowest, of any bell in any carillon in the world. This bell will sound low "E" in the tenor octave, which constitutes an interval of a diminished fifth, lower than the lowest bell in New York City—that in the Metropolitan tower. This low "E" bell will weigh 20,720 pounds. The carillon will contain an unprecedented total of fifty-three bells, entirely chromatic with the exception of the lowest semi-tone. The smallest bell will correspond in pitch with the highest "A" on the piano. The total mass of bell metal in this carillon amounts to 110,000 pounds.

Each bell contains an individual harmonic series, and it will be Mr. Mayer's duty to test the first five tones of the harmonic series of each bell, since these overtones must be accurately tuned, or the combination of the tones of these bells into chords will produce painful results. There-

fore the testing and tuning of the carillon will consist of testing 265 separate tones, instead of fifty-three, as might be supposed.

Mr. Mayer's services have been retained by the government of Canada for the large new carillon to be installed in the Victory tower of the new Parliament building in Ottawa, and he expects to have an important conference on this with the bell founder in England. Incidentally both of these carillons are being made in the foundry of Gillett & Johnston, Croydon.

"The New York carillon will contain fifty-three manual keys and twenty-nine pedal keys," Mr. Mayer writes. "The carillonneur sits on a bench, and you might think that playing a carillon would be similar to playing an organ, but I can assure you the physical exercise is far more rigorous. The brilliant young Belgian artist-carillonneur, Anton Brees of Antwerp, will be the carillonneur for the Park Avenue Baptist Church. He has spent many years in mastering this difficult art, and is at present in Cape Town, South Africa, inaugurating a carillon in the presence of the Prince of Wales. It is expected that the carillon will be shipped within the next month or two and may be ready for playing about Aug. 1.

Gebel's "The Garden of Joseph," a cantata for Easter, was given at the Central Presbyterian Church of Paris, Tex., April 19 by a choir of sixty voices under the direction of Mrs. Corinne Dargan Brooks. Easter Sunday evening Shelley's cantata, "Our Lord Victorious," was sung at this church.

Claribel Patten Wallace, manager of the Gamut Club Pipe Organ Studios, 1044 South Hope street, Los Angeles, announces the installation of a new Möller theater type practice organ in addition to the ten-stop Estey church organ which has been in use since last summer.

FRAZEE ORGAN COMPANY

PIPE ORGAN BUILDERS

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

101 Bristol Street
BOSTON, MASS.

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 Alto
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. Exams
218 Tremont St., Boston.

RALPH H. BRIGHAM

AMERICA'S CONCERT ORGANIST
—At the Strand, where his work gained for the
Theatre Organist a higher standard than ever
before, he played with the finish of the artist he
is.—American Organist (New York City).
Organist at the 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 122 South Desplaines St.
Monroe 5550 CHICAGO

GEORGE H. FAIRCLOUGH

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

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.

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.

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.

WM. WOOD PIPE ORGAN CO., INC.

NORTH WEST AGENTS

For Marr & Colton Organs for Church, Theatre and Residences.

We have a large factory and corps of workmen for
installations and maintenance and rebuilding, etc.

101 13TH STREET PORTLAND, OREGON

NEWS-NOTES OF THE A. G. O.

(Continued from page 36.)

Theme, Dubois; "Ex Voto" (from Symphony in C), Renaud; Adagio (from Sonata "The Chambered Nautilus"), H. J. Stewart; Scherzoso, Rheinberger.

The recital was preceded by a banquet attended by about forty guests, after which a meeting was held and routine matters were discussed.

Lehigh Valley Chapter.

Mark Andrews, F. A. G. O., gave a recital for the Lehigh Valley chapter Monday evening, May 11, on the new two-manual and echo organ built by Durner of Quakertown, Pa., in Grace Lutheran Church, Bethlehem. His program follows: Chorale in A minor, Cesar Franck; "Chant Pastorale," "In Paradisum" and "Fiat Lux", Dubois; Chorale Prelude, "Jesus, Meine Zuversicht," Bach; Fugue in E flat ("St. Ann's"), Bach; Intermezzo, Callaerts; Adagio from First Sonata and Scherzo from Second Sonata, Mark Andrews; Improvisation on a Theme of Handel, "The Harmonious Blacksmith"; "Abide with Me." (by request.)

New England.

The afternoon of April 26 was so remarkably beautiful in atmosphere and warmth that few members of the chapter were attracted to the Harvard Club to listen to a brilliant recital by Frederick Johnson, F. A. G. O., who is already well known in Boston as a concert performer. He plays with unobtrusive technique and has sound musicianship. Throughout the program the registration was suitable and often colorful. His selections here and there could have been subjected to judicious criticism, but it is the vogue today to add not a few genre compositions to organ programs. Frequently these compositions have no outstanding worth as real music, their appeal resting on that of the ordinary salon piece. Organists seem to be infected with this salon music germ at present and, as following the fashion, Mr. Johnson

deserves no censure particularly in keeping pace with other concert organists. The program, which follows, presented several unusual features, as may be seen: Prelude in G major, Bach; "Recit de Nazard," Clerambault; Allegro, Handel; Minuet, Allegro maestoso, Elgar; Oriental Sketch, Foote; "Grand Choeur" in D major, Guilman; "Nun danket alle Gott," Karg-Elert; "Aus tiefer Not," Weigl; Concert Piece, Parker; Chorale Prelude on "St. Anne," Noble; "Ländliche Szene," Bossi, and Toccata, Widor.

A very small number of members assembled for the annual meeting, held May 12 at the rooms of the Harvard Musical Association, Boston. The secretary's report was first on the program. He urged a broadened scope for the future activities of the chapter through presenting literature for organ and orchestra, for public services that should be typical of the denominations, and for elimination of dreary, doleful compositions and commonplace salon music relative to the chapter's public recitals. The treasurer's report showed that although the chapter is financially solvent and prosperous, disbursements to date had exceeded receipts by a few dollars only. The dean gave a resume of the season's activities, which had been marked by five recitals, five services and four socials. He said:

"The spirit of the chapter is one of mutual helpfulness, and it is known as one of the most active chapters of the Guild. It will continue to be such if its officers and executive committee can maintain the record of the past."

During the season the chapter experienced the loss by death of Allen W. Swan and Wilbur Hascall.

While the balloting was in progress, the chapter members listened to a talk by Mme. Antoinette Hall Whytock on her trip to Florida and other parts of the south in February.

Practically the only changes effected as compared with the ticket of the season 1924-25 were the adding of two new names to the executive committee, these being E. Rupert Sircom and Irving H. Upton, the latter to fill the

unexpired term of Wilbur Hascall. A pleasurable social hour followed the election.

The chapter's final event for the season was the 103rd public service, held at Christ Church, Fitchburg, Wednesday evening, May 13. The instrumental music was played by William B. Burbank, organist-choirmaster of the First Church, Cambridge; the dean, John Hermann Loud, Park Street Church, Boston, and Francis W. Snow, Trinity Church, Boston. Their selections were: "Chant du Mai," Jongen; Andante con moto in B flat, Smart, and "Carillon-Sortie," Mulet. The choir of boys and men under the direction of Herbert C. Peabody, organist-choirmaster, sang the Magnificat and Nunc Dimittis in C, Stanford, and the anthem "Blessed Are They That Keep Thy Commandments," Smith.

Alfred Brinkler, A. R. C. O., F. A. G. O., reports that the Portland branch of the New England chapter held a public service at the Central Square Baptist Church, Portland, Maine, of which Mrs. Harold Haines is organist. Those who took part were Miss Gertrude Buxton, Miss Mabelle Grant and Howard Clarke. The service was sung by a quartet. During the season monthly meetings were held at Mr. Brinkler's studio under the direction of Mrs. Foster L. Haviland, who was indefatigable in making the discussions and social gatherings of great interest.

The executive committee, at a meeting held March 30, appointed the dean, John Hermann Loud, and Professor H. C. Macdougall to be the official representatives of the chapter at the convention in Chicago in June. At that time Mr. Loud will give a recital.

New Colleagues Elected.

Colleagues elected by the Guild at the meeting of the council May 11 are as follows:

BUFFALO—Joseph A. McCarthy, Buffalo, N. Y.

CENTRAL NEW YORK—Marjorie M. Willard, Syracuse, N. Y.

HEADQUARTERS—Gertrude Tucker, Louisville, Ky.; Walter J. Kidd, Jr., Kingston, N. Y.; William C. Schroeder, Brooklyn, N. Y.; Stanley Wartenberg, Brooklyn, N. Y.; Dorothy Berry, New Milford, Conn.; Vivian Calista Fell, Bayonne, N. J.; Dorothy Meyer, Woodside, L. I.; Josephine Tucker, Sayville, L. I.

ILLINOIS—Paul D. Esterly, Chicago; Carl W. Broman, Chicago; Lucile Ross, Chicago; Helen Searles-Westbrook, Chicago; Harold Cobb, Chicago; Edward Eigenschenk, Chicago; Sallie R. Hadfield, Oak Park; Anna Moline, Chicago.

LEHIGH VALLEY—George S. Opp, Oak Lane, Philadelphia.

MINNESOTA—Marion Hutchinson, Minneapolis.

NEBRASKA—Lela Turner, Omaha. SAN ANTONIO—Estelle Jones, San Antonio.

SAN DIEGO—Howell F. Lewis, San Diego.

SOUTHERN CALIFORNIA—Paul G. Hanft, Los Angeles.

SOUTHERN OHIO—Mildred Eakes, Cincinnati; Katherine Letcher, Cincinnati.

WESTERN NEW YORK—Harold O. Smith, Rochester.

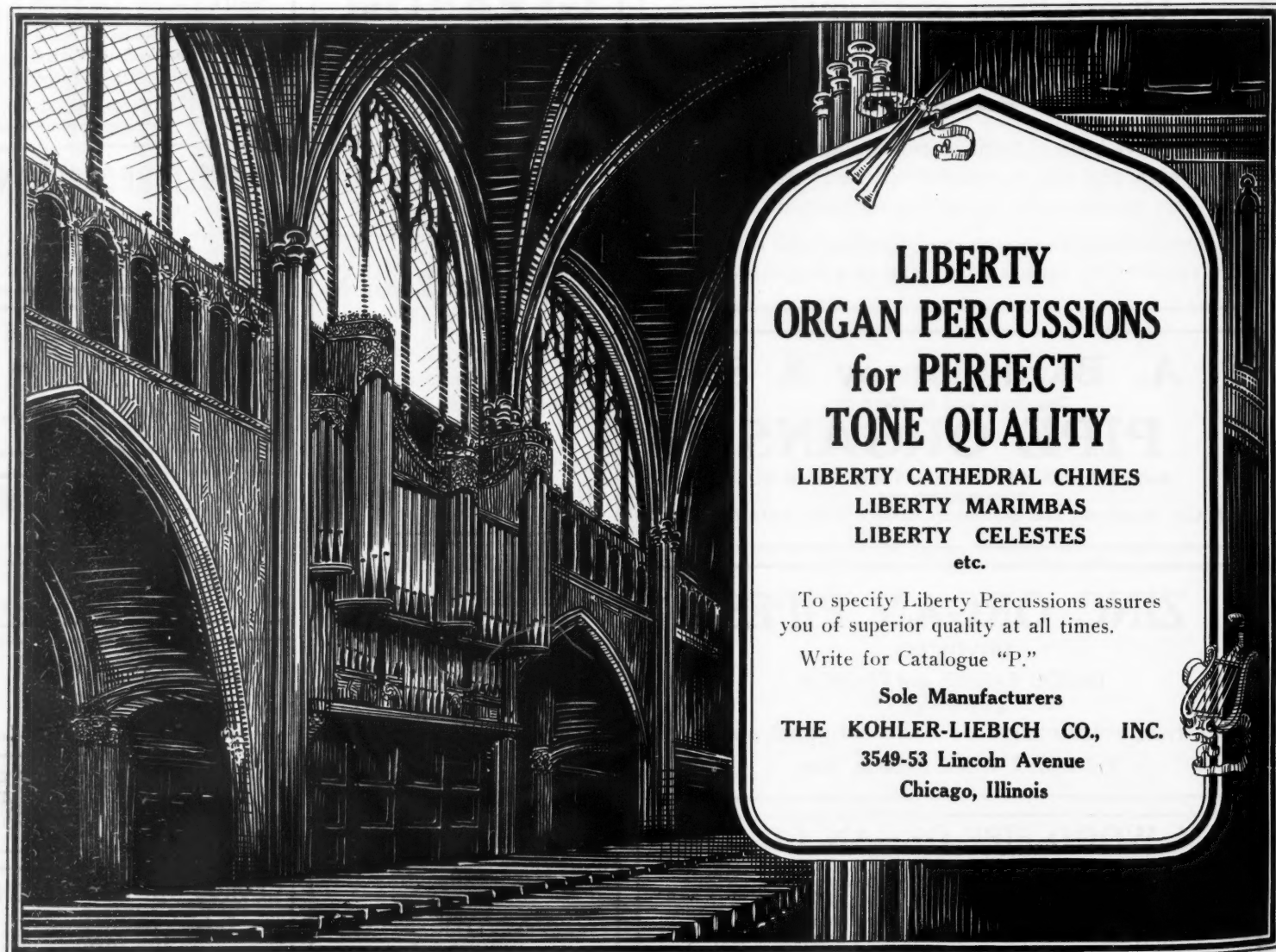
WISCONSIN—Eleanor Hoeck, Milwaukee.

LEHIGH VALLEY—A. Irvine McHose, Bethlehem.

SOUTHERN CALIFORNIA—N. W. Devereaux, South Pasadena; Mabel M. Hamer, Eagle Rock.

Scholin Directs Festival.

C. Albert Scholin won the plaudits of Waterloo, Iowa, where he is organist and choirmaster of the First M. E. Church, by carrying through the last day of a spring music festival late in April and accomplishing what, it was said, was impossible. With the aid of excellent soloists he gave Mercadante's "Seven Last Words" and Rossini's "Stabat Mater" at his church. George W. Samson, Jr., was at the organ. Mr. Scholin's chorus did work which received high praise.



**LIBERTY
ORGAN PERCUSSIONS
for PERFECT
TONE QUALITY**

- LIBERTY CATHEDRAL CHIMES
- LIBERTY MARIMBAS
- LIBERTY CELESTES
- etc.

To specify Liberty Percussions assures you of superior quality at all times.

Write for Catalogue "P."

Sole Manufacturers
THE KOHLER-LIEBICH CO., INC.
3549-53 Lincoln Avenue
Chicago, Illinois

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

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

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

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

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

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

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

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

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

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.

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.

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

ELSIE MAC GREGOR
 RECITALS and DEDICATIONS
 Organist, Memorial Presbyterian Church
 INDIANAPOLIS, INDIANA
 Address—6 West 26th Street

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

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

GEORGE DAY Mus. Doc.
HENRY DAY F. A. G. O.
 ROCHESTER, N. Y.

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

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

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

RECITALS
CHARLES R. CRONHAM
 MUNICIPAL ORGANIST, PORTLAND, ME.

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

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

JAMES ROBERT GILLETTE
 CARLETON COLLEGE
 NORTHFIELD, MINN.

WILSHIRE PRESBYTERIAN CHOR
 LOS ANGELES, CALIFORNIA
 SIXTY BOYS AND MEN
WILLIAM RIPLEY DORR
 DIRECTOR

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.

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

ZEUCH
 BOSTON

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

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

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

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
 Calvary Episcopal Church and Temple B'Eth
 Shalom. Head of Organ Department
 Louisville Conservatory of Music
 AVAILABLE FOR RECITALS
 2037 Alta Ave. Louisville, Ky.

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



BY HAROLD V. MILLIGAN.

Heroic Piece, by Rosseter G. Cole, published by the Arthur P. Schmidt Company, Boston.

Mr. Cole is a serious-minded composer who lays out his music on big lines. This "Heroic Piece" is almost symphonic in its proportions and is developed in a richly-varied manner from potent music material. In addition to the present edition for organ alone, it is published for organ and full orchestra, and it was originally conceived in that form. The music bears evidences of its orchestral character, but there is nothing in it that cannot be made splendidly effective on a large modern organ. The development is somewhat rhapsodic, but the themes are clearly outlined and well contrasted. There is plenty of fortissimo and several imposing climaxes, and an especially fetching melody in the quiet middle section. "Heroic Piece" is one of the notable pieces of serious music of the year and with the Noble Preludes and the recently published Borowski Sonata gives the Schmidt Company a high place among publishers in the production of contemporary organ music.

Miniature Overture, by Tchaikowsky; published by G. Schirmer, Inc., New York City.

Mr. Kraft's transcriptions of the various numbers in Tchaikowsky's popular Nutcracker Suite continue to appear. This is the fifth and in some respects the one that will make the widest appeal to organists. It is a sprightly march, and does not require such virtuosity as some of the other numbers; in fact it will be very effective on any organ, while some of the other numbers from the suite require modern mechanical accessories and the latest word in orchestral tone.

Ten Original Compositions, Ten Transcriptions for the Organ, Eight Russian Organ Pieces; published by Oliver Ditson Company, Boston.

In this day of high living cost, when everything has gone up except organists' salaries, the price of new music is a matter for fasting and prayer. The "Fifty Cent Series" published by the Ditson company has an attractive title. The music is issued in small books, paper-covered, printed from the original plates of the much more expensive sheet music. These three volumes in the series will be most attractive to the average organist whose pocket-book curtails his enthusiasm. The pieces are all in lighter vein, but they are of good quality and eminently suitable for church service or recital. None of them is long, and none of them limited to any particular type of instru-

ment, adapting themselves equally well to the sturdy tracker or the latest four-decker:

The compositions have all been published separately as sheet music, and many of them have been reviewed in these columns. Most of the ten original compositions are by American composers, including the late Louis Adolphe Coerne's "By Still Waters," Roland Diggle's "Song of Sunshine," Federlein's Serenade in B flat, Rogers' Berceuse in A, Schneckner's Prelude in C and Stoughton's Nocturne (one of the few pieces of Occidental music by our leading Orientalist). Two Frenchmen and two Englishmen complete the list—Verset, Cesar Franck; Prelude, Marchot; Prelude, Hollins, and "Angelus," Bruce Steane.

The transcriptions, ten in number, are as follows: "The Sandman," Alden-Eddy; "Early Morn," Bartlett-Mansfield; Adagietto, Bizet-Stanley; Impromptu, Busch-Mansfield; Arioso, Delibes-Wilkins; "Solveig's Song," Grieg-Kraft; Andante Commodo, Henriques-Gaul; "Lotus Bloom," Lemont-Nevin; "Guardian Angel," Pierne-Kraft; Intermezzo, Szalit-Biggs.

The third volume contains eight pieces by Russian composers, transcribed by American organists for American organs. The title is somewhat misleading, "Eight Russian Organ Compositions," implying that the music was written originally for the organ, whereas the pieces are obviously written for other media and translated into organ idiom. The eight pieces are: "Orientale," Amani-Clough-Leighter; Prelude, Glazounoff-Whitmer; Prelude, Gliere-Gaul; "Dream," Kopyloff-Gaul; Prelude in C sharp minor, Rachmaninoff-Clough-Leighter; March, Rebikoff-Clough-Leighter; "Far Off India," Rimsky-Korsakoff-Clough-Leighter; Prelude in C sharp minor, Vodorinski-Gaul.

Postlude in E flat, by H. Davan Wetton, published by Paxton & Co., London.

It was nearly twenty years ago that a fascinating little Intermezzo by H. Davan Wetton went the rounds and was played with loving care by organists in every one of these United States. We do not remember seeing his name in the intervening score of years, until here it turns up again on a new piece just published. Presumably Mr. Wetton has been putting forth green shoots from time to time, but none of them has been wafted across the Atlantic. His Postlude is a lengthy piece, with several distinct parts and considerable repetition. As is usual with postludes, there is much forte and fortissimo and a general air of impressive sprightliness.

Radio Recitals by Miss Wiener.

Miss Jean Wiener, organist of the Ventnor Theater, Ventnor, N. J., gives popular recitals over the radio from the great organ in the Atlantic City high school every Thursday night at 11:15. They are broadcast from station WPG. The programs are made up of request numbers and are very favorably received.



Recent Contracts:

- Temple Beth Israel, Houston, Tex.
 St. Luke's Episcopal Cathedral, Orlando, Fla.
 St. Paul's Episcopal, Evansville, Ind.
 Methodist Episcopal, Athens, Ala.
 First Baptist, Malvern, Ark.
 First Baptist, Marion, N. C.
 St. Luke's Episcopal, Welch, W. Va.
 South Norfolk Baptist, South Norfolk, Virginia
 Trinity Episcopal, Scotland Neck, N. C.
 St. Andrew's Episcopal, Bryan, Tex.
 Central Presbyterian, Mobile, Ala.
 First Presbyterian, St. Petersburg, Fla.
 First Church of Christ, Bellefontaine, O.
 Holy Cross Episcopal, Sanford, Fla.
 First Baptist, Gainesville, Ga.
 First Methodist, Durant, Miss.
 First Presbyterian, Athens, Tex.
 Church of The Heavenly Rest, Abilene, Texas
 First Presbyterian, Columbia, S. C.

Representatives and Branch Offices:

- Edw. C. Haury, Maud A. McCaughen,
 Dallas, Tex. Orlando, Fla.
 M. V. Mulette, A. J. Strohm,
 Memphis, Tenn. Chicago, Ill.
 Ferris V. Taylor, C. A. DePutney,
 Atlanta, Ga. Los Angeles, Calif.

HENRY PILCHER'S SONS
PIPE ORGANS
 LOUISVILLE, KY.

EDWARD RECHLIN

RECITALS
 of True Organ Music

Fall Tour Now Booking (40 Recitals)

Address: Rechlin Recital Tours
 1188 Park Avenue
 NEW YORK CITY

American Guild of Organists

UNITED STATES and CANADA

General Office: 29 Vesey Street, New York



A General Convention of the Guild will be held at Chicago, Ill. June 16th, 17th and 18th, 1925. Convention Headquarters will be at Kimball Hall, Wabash Ave. and Jackson Blvd. Official Hotel, the Congress, Michigan Boulevard and Congress Street

Organists of national reputation from all parts of the country and all Chapters of the Guild will be present and take part. Recitals will be given at Kimball Hall on a new Kimball Organ; at Evanston in St. Luke's Church on a large Skinner Organ; at Oak Park, in Grace Episcopal Church, on a fine Casavant organ; at the Fourth Presbyterian Church, on a large Skinner, and at St. James' Episcopal Church, on a four-manual Austin.

Prominent speakers will take part in round-table discussions.

Any information in regard to the Convention can be had by writing to A. G. O. Convention Committee, 1507 Kimball Building, Chicago, Ill., or to the General Office, 29 Vesey Street, New York.

Low Summer Fares



Tickets on sale daily commencing May 15th

Chicago to San Francisco, Los Angeles, San Diego, Portland, Tacoma, and Seattle and Return

Tickets on sale daily commencing June 1, 1925

Chicago to Denver, Colorado Springs, Salt Lake City, Lander and Casper and Return

The National Parks, the Black Hills and many other Western scenic localities.

Favorable stopover privileges. Liberal return limits. Wide choice of routes. Fast, splendidly equipped through trains leave Chicago at convenient hours daily.

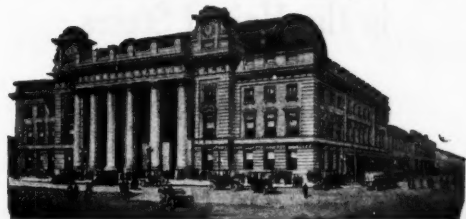
The Best of Everything

Ask for booklet "Forty Ways and More to California and North Coast" and other descriptive folders.

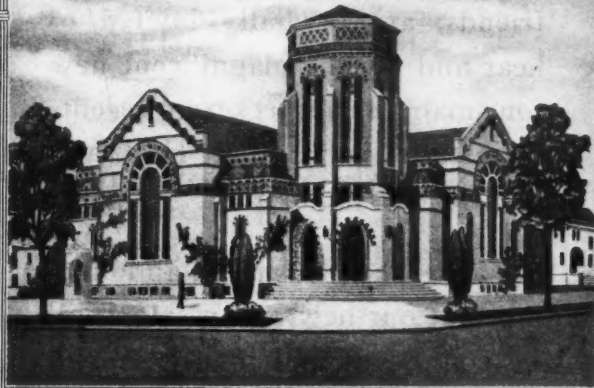
C. A. CAIRNS
Passenger Traffic Manager

Chicago & North Western Ry.

226 W. Jackson St., Chicago



Chicago Passenger Terminal



Marr & Colton

"America's Finest Organ"
In Stockton, Calif.

The Marr & Colton Company have recently installed in this beautiful First Christian Church one of the finest organs on the west coast.

This golden throated organ was especially constructed to fit the acoustic requirements of this church and in addition to its wonderful tone qualities it is a vision of beauty.

In the Marr & Colton organ you will always be assured of beauty of tone, matched by excellence of construction.

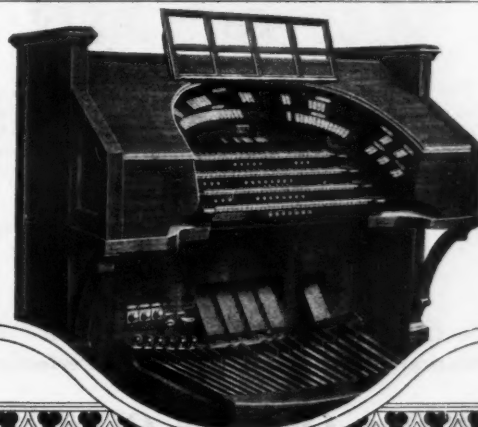
*Beautiful Organ Catalog
yours for the asking.*

The Marr & Colton Co.

Factories—Warsaw, N. Y.

Western Sales Office—1111 Central Bldg
Los Angeles, Calif.

Eastern Sales Office—437 Fifth Ave., New York



Visiting members of the American Guild of Organists, and their friends, are cordially invited to hear and try the magnificent new four manual concert organ recently installed in Kimball Hall, and to visit our factory.

We also take pleasure in announcing that our new organ salon will be completed and in use shortly after the first of the month. This salon will be equipped with a three manual Kimball Soloist organ and a two manual Kimball Unit Orchestra.

W. W. KIMBALL CO.

220 Kimball Bldg. Established 1857 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.

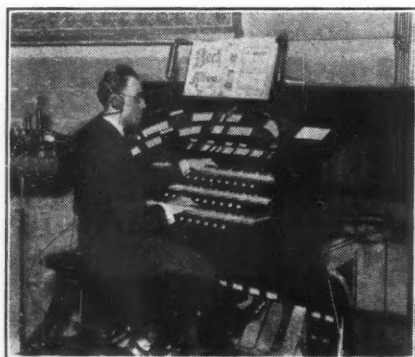
The Zephyr Electric Organ Blower Company
Orrville, Ohio

MR. ALBERT F. BROWN

at the console of

The "BRILLIANT" GENEVA ORGAN

Broadcast Thru Radio Station WJJD, 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*

Satisfaction Plus

in both instrument and service is what the purchaser of a Wicks organ receives.

The Pastor of a Church in Northern Ohio writes us:

"I can truly say that the WICKS ORGAN has surpassed all our expectations. If I should ever have to buy another organ, it will be a WICKS organ and no other."

and from another:—

"The WICKS PIPE ORGAN COMPANY has shown itself very fine in spirit, and evidenced an ability and willingness to make and keep everything in first class condition."

Why not investigate what WICKS can do for you?

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.

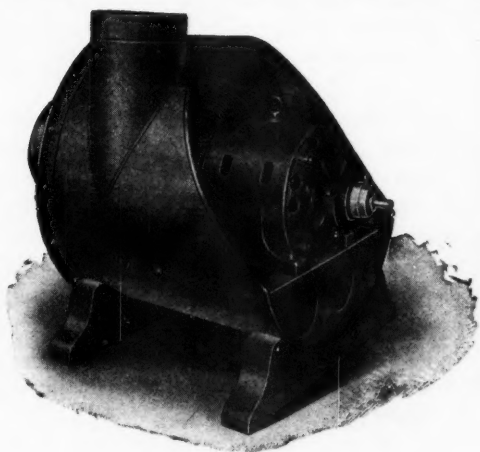
New York Address, 665 Fifth Ave.

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: 53 West Jackson Boulevard

DENNISON ORGAN PIPE CO.

Successors to

Samuel Pierce Organ Pipe Co.



Manufacturers of
Metal and Wood
ORGAN STOPS



WILLIAM S. DENNISON, Treas. and Manager
READING, MASS.

1847

1925

The sixty-seventh year of the
manufacture of

ODELL ORGANS

now begins, under the operation of members of the same family that started it. The **Odell Organ** for all these years has been different from a lot of others just because the Odells have done every simple, ordinary thing a bit better, all the time striving to improve the **Odell Organ** in little things, not aiming at lower cost to the factory but at lower service cost to the owner. In other words, the **Odell Organ** always has been an organ of **common sense**, built on an economical basis, by sound and sensible methods. There are no oriental rugs or expensive masterpieces of sculpture in our equipment.

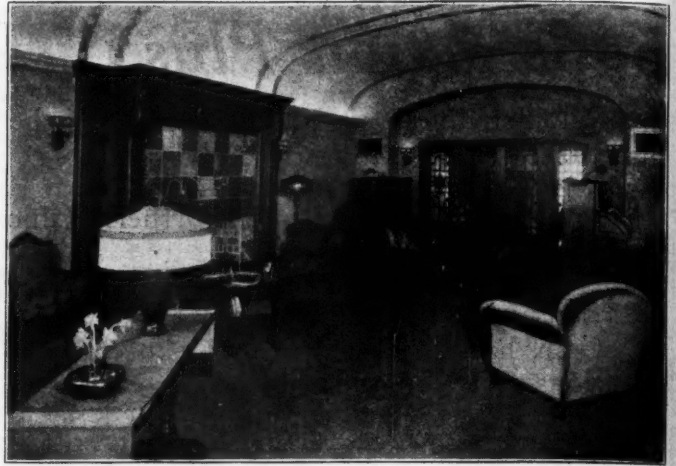
We shall welcome an opportunity to become better acquainted with those interested in organs of the highest grade and most artistic qualities.



J. H. & C. S. Odell & Co.

407-409 West 42nd Street
New York City

Established 1859



View of Studio looking from Organ Chamber towards Consoles

Organists and all those interested in the purchase of a Pipe Organ who have visited our new Studio have enthusiastically voiced their praise of the demonstration instrument installed therein. The rare quality of the tonal and mechanical features, the unusual refinement of materials and workmanship, the two wonderful types of up-to-date self-player equipment, the ease of manipulation, and the many points of superiority easily to be proven in this organ,—all this again offers conclusive evidence that the

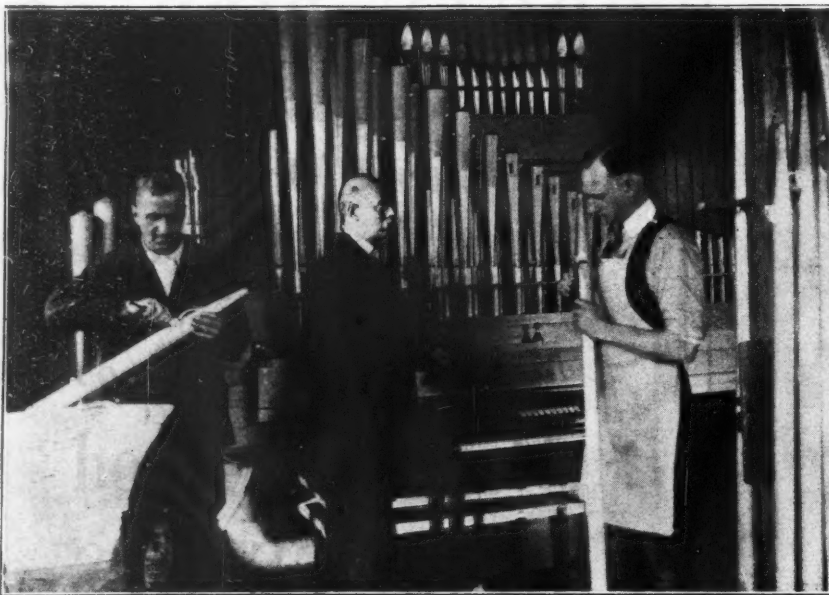
Wangerin Art Pipe Organ

stands unsurpassed in the organ building industry of the present day. We stand ready to prove it.



WANGERIN ORGAN COMPANY

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



Voicing Department
(Hook & Hastings)

THE voicing of an organ is especially fascinating and important. Our voicers not only preserve faithfully the distinctive characteristics of each individual stop, but they devote equal attention to the proper blending and to complete co-ordination in the finished whole.

A French Horn is here shown on the voicing machine. Many eminent musicians have pronounced the voicing of our French Horn as unexcelled.

On the bench at the left are shown pipes of our patented Orchestral Flute. This, too, is creating special attention, and those who have heard it concede that it is an absolute reproduction of the orchestral instrument, and not the usual imitation.

HOOKE & HASTINGS COMPANY

Main Office and Works, Kendal Green, Mass.