

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 Eight.

CHICAGO, JULY 1, 1925.

One Dollar a Year—Ten Cents a Copy.

DR. G. A. AUDSLEY DIES AT THE AGE OF 87 YEARS

FAMOUS WRITER ON ORGAN

End of Remarkable Career of Author of Works on the Instrument He Loved—Final Volume Was Near Completion.

George Ashdown Audsley, LL.D., noted designer of organs and probably the best-known writer on the organ of the present age, died at his home in Bloomfield, N. J., on June 21. Funeral services, which were private, were held June 24. Floral decorations from the various associations of organists and others connected with the building of organs attested the high respect held for the decedent. Dr. Audsley had suffered much from the excessive heat, but despite it all continued his work. He dressed and ate his breakfast as usual Sunday morning, but complained of illness late in the morning, and passed away in the afternoon.

Dr. Audsley would have been 87 years old early in the fall. When the end came he was engaged in completing his last volume, "The Temple of Tone," which is to be published by J. Fischer & Bro. Two chapters remain unwritten unless they shall be found among Dr. Audsley's papers.

GROUP AT NEW JERSEY STATE RALLY OF THE N. A. O.



Picture taken on May 20 at the meeting in Trenton, at the Old Barracks, a structure dating from the days of the Revolution and still standing on the state-house grounds.

"The Organ of the Twentieth Century."
"Organ Stops and Their Artistic Registration."

He designed many prominent buildings, including the Manchester City Hall, England; several English churches, public buildings in Liverpool, the Bowling Green building, Lower Broadway, New York; the Church of St. Edward the Confessor, Philadelphia; the Milwaukee Art Gallery and several bank buildings in Newark and other cities.

Dr. Audsley designed and wrote specifications for the St. Louis Exposition organ, the nucleus of the organ in the grand court at Wanamaker's, Philadelphia, for which he won the gold medal at the exposition. He had just completed specifications for a large instrument for the First Methodist Episcopal Church, Hamilton, Ohio, the contract for which is not yet let.

At a meeting of the board of directors of the American Organ Players' Club, Philadelphia, held June 22, the following resolution was adopted:

Whereas, The organ world hears, with regret, of the demise of George Ashdown Audsley, one of the world's great shining lights of organ design and construction,

Resolved, That the A. O. P. C. expresses its sorrow at the death of this exponent of the high ideals of the temple of tone, one who leaves the organ world richer by his far-reaching designs, ideas and improvements in the art of organ building.

Resolved, That a copy of this minute be published in The Diapason, the American Organist and the minutes of the A. O. P. C.; and a copy sent to his family.

CONTRACT TO BARTHOLOMAY

Four-Manual for Bethany Presbyterian Church, Philadelphia.

To F. A. Bartholomay & Sons, the Philadelphia organ builders, has been awarded the contract to construct a four-manual for Bethany Presbyterian Church in their home city. The organ is to be a tribute to the late John Wanamaker and the contract was let through the experts in charge of the organ at the Wanamaker store. The specification is as follows:

GREAT.

Open Diapason, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Bell Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Viol d'Gamba, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Hohl Flöte, 4 ft., 61 pipes.
Tierce, 3 1/5 ft., 61 pipes.

Nazard, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Octave Tierce, 1 3/5 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Harmonic Tuba (Separate chest, 10-inch wind), 8 ft., 61 pipes.
Tibia Major, 8 ft., 61 pipes.

SWELL.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Viol d'Orchestra, 8 ft., 73 pipes.
Vox Celestes, 8 ft., 61 pipes.
Viollina, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Octave Nazard, 1 1/2 ft., 61 pipes.
Contra Oboe, 16 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.

CHOIR.

Violin Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Vox Celestes, 8 ft., 61 pipes.
Melodia, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.

ANTIPHONAL DIVISION.

Lieblich Gedeckt, 8 ft., 61 pipes.
Viol d'Orchestra, 8 ft., 61 pipes.
Vox Celestes, 8 ft., 49 pipes.
Dolcissimo, 8 ft., 61 pipes.
Flauto Traverso, 8 ft., 61 pipes.
Fugara, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

This organ and couplers to be floating on all manuals.

PEDAL.

Acoustic Bass, 32 ft., 32 pipes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Contra Viol, 16 ft., 56 pipes.
Cello, 8 ft., 32 notes.
Open Diapason, 8 ft., 32 notes.
Viol, 4 ft., 32 notes.

PERCUSSION STOPS.

Chimes (Deagan Class A), 25 notes.
Harp Celesta, 49 notes.

This organ is being built under the supervision of George Fleming and George Till, engineers of the Wanamaker store organs in Philadelphia and New York.

The Bartholomay firm has just finished organs as follows: Three-manual and echo in St. Augustine's Church, Philadelphia; three-manual in First Reformed Church, Philadelphia; three-manual in St. Mathew's Lutheran Church, Philadelphia, and three-manual and echo in Methodist Episcopal Church, Port Norris, N. J.

Midmer-Losh Enlarge Plant.

Midmer-Losh, Inc., have broken ground at Merrick, N. Y., for an addition to their factory, which will give them 50 per cent additional space. This is to be the fifth enlargement of the plant in the last five years. The extension will provide new offices, a pipe shop, voicing rooms and erecting-room facilities.

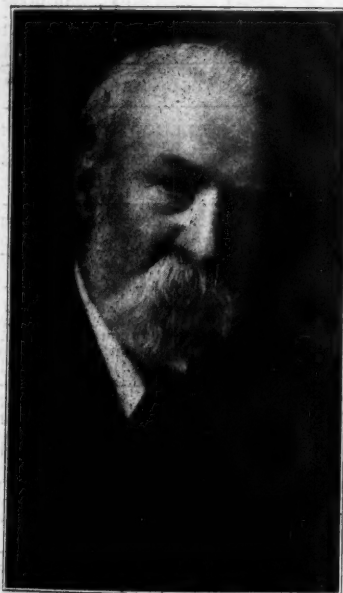
CHICAGO IS CAPTURED BY FORCES OF THE A. G. O.

THREE DAYS WELL FILLED

Recitals Arouse Enthusiasm—Inspiring Service at Evanston—Dinner a Gathering of Organists from Every Quarter.

Organists from every quarter of the United States came, saw and conquered Chicago during three days in June and went away to carry the gospel of organ music to the various states they represented. The fourth general convention of the American Guild of Organists left a decidedly pleasant impression on the many visitors, and they in turn left a most favorable impress upon Chicago. The convention was marked by splendid recitals—a wealth of them, for one day was marked by three in a row. The papers were of the highest quality and presented thoughts of value to every organist in his daily work. Good fellowship was not overlooked in the proceedings, and at the dinner given by the Chicago organists for their guests on Wednesday evening, and at the opening reception on Monday many new acquaintances were made which no doubt will ripen into valuable and steadfast friendships.

Not a mishap occurred to mar the meetings except the illness of Clarence



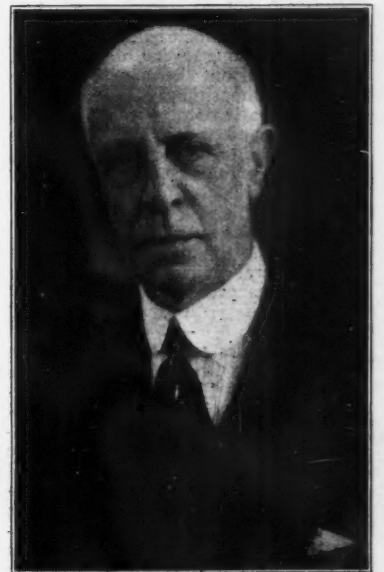
GEORGE ASHDOWN AUDSLEY.

This book was to be Dr. Audsley's last word on the instrument to which he had devoted his time, efforts and thought since 1865.

George Ashdown Audsley was neither an organist nor an organ builder, as he frequently affirmed, but was an architect whose work in his earlier days won him fame. He was born in Elgin, Scotland, Sept. 6, 1838. After being educated for the career of an architect he became interested in organs and organ building and did a great deal of experimental work. He built an organ for his own home in England and his house was a meeting-place not only for noted organists, but for many American students. In 1892 Dr. Audsley came to the United States, and by a strange coincidence was on the same ship with Dr. William C. Carl, who then was returning from his first term of study with Guilman.

Dr. Audsley is the author of twenty-seven standard books, including among others the following:

"Handbook of Christian Symbolism."
"Guide to Art of Illumination and Missal Painting."
"Ceramic Arts of Japan."
"Popular Dictionary of Light Arts."
"The Art of Organ Building."



FANK L. SEALY, A. G. O., F. A. G. O.

Eddy, dean of American organists, whom all were eager to meet and hear, but who was unable to take his part in the recital program because of a severe injury to his foot, which confined him to his bed.

The total attendance at the convention reached 200. The famous Chicago lake breeze was present and made two of the three days delightfully cool.

Several outstanding events marked the meetings, one of them being the service on Wednesday evening at St. Luke's Church, Evanston, when the music, the address and the procession of organists deeply affected the congregation of more than a thousand people who had been attracted.

The convention was preceded on Monday evening, June 15, by an informal reception in the Francis I room at the Congress Hotel. Chicago organists were out in force on this occasion to greet the visitors and Warden Frank L. Sealy was there to meet the Illinois chapter and the arriving organists from other cities. The punch-bowl helped to mitigate the humidity and to refresh the guests.

Tuesday morning the convention was welcomed by Dean Herbert E. Hyde of the Illinois chapter, the con-

vention host, in Kimball Hall, and Warden Sealy then took charge. The discussion of the morning was on the subject of "The Organ" and it was broadly treated in a scheduled paper by Daniel A. Hirschler, Mus. B., A. A. G. O., dean of the Kansas chapter of the Guild, and in another paper by Stanley W. Williams of Los Angeles, of the staff of the W. W. Kimball Company. The latter paper was read by Robert P. Elliot, Mr. Williams having been detained at home by illness in his family. After the two papers there was a brief discussion from the floor.

The first convention recital was played by John Knowles Weaver, Mus. B., A. A. G. O., dean of the Eastern Oklahoma chapter, and John Hermann Loud, F. A. G. O., dean of the New England chapter, an arrangement which brought two far distant chapters together. The program of these two players appeared in The Diapason for June. Mr. Weaver gave a well-balanced performance and for variety followed the Toepfer Sonata in D minor, a work of strict organistic style, with an arrangement of Torjussen's "Midnight" and, as a compliment to Chicago, closed with Rosseter G. Cole's "A Song of Consolation" and "A Song of Gratitude." Mr. Loud's forceful personality and seasoned style as an organist were evident in his performance. His reading of the Bach Prelude and Fugue in G major was dignified and in accordance with tradition. In fine contrast was the poetic interpretation of Guilman's "Legende et Final Symphonique." Mulet's toccata, "Thou Art the Rock," which is being brought into prominence by the leading concert organists in their programs, was played with such distinction as to evoke a most enthusiastic ovation from the large audience and Mr. Loud was persuaded to yield to this by playing his own "Thistle-down," a performance which had one practical effect in causing the Chicago music stores to sell out their supply of this graceful composition.

Tuesday afternoon was left free for recreation and many of the visitors took advantage of the opportunity to accept an invitation from the Estey Company to inspect one of the latest examples of the new luminous stop console at the Sixteenth Church of Christ, on the far north side, where the genial Estey general manager, H. L. Pratt of Boston, was present to answer questions.

Motor busses took the organists to Oak Park for the evening to hear the recital of Miss Charlotte Klein, secretary of the District of Columbia chapter and organist of the Western Presbyterian Church, Washington, who gave her program on the beautiful Casavant four-manual in Grace Episcopal Church. The large church was filled and George H. Clark, the organist and choirmaster, and the members of the parish did everything to show hospitality to the visitors.

Miss Klein needed only the first number of her program to prove to the satisfaction of the audience that here was one of the most capable woman organists in the Guild. The Rheinberger Introduction and Passacaglia, Op. 132, was played with authority, and Dethier's "The Brook" with exquisite delicacy. The Bonnet Reverie and the Finale from Vienne's First Symphony were other numbers which aroused admiration. Miss Klein closed her program with the Intermezzo from the Sixth Symphony and the entire Symphony Romane, and this constituted a rather heavy diet for a summer evening, even to such a lusty company as a group of organists accustomed to digesting the heaviest musical food.

Wednesday was a day long to be remembered, for besides an automobile trip of fourteen miles to the suburbs of Evanston, it included a dinner, an inspiring service, a recital, a paper and discussion, and a delightful reception and informal home recital. When the automobiles and busses started back to the city late in the evening the passengers must have felt that they had enjoyed a full day.

The motor cavalcade for Evanston left Kimball Hall at 11 a. m. for a trip over the boulevards, through Lin-

coln Park and along the "gold coast" of Chicago to Evanston. There luncheon parties were the first order. At 2 o'clock Dr. William C. Carl, director of the Guilman Organ School of New York, presented his paper on organ recitals and then conducted a very interesting symposium, in which men from every part of the nation took a part. Dr. Carl made a number of strong points, one being in favor of slow organ practice. He also uttered some very sensible thoughts on program-making. Thoroughness was emphasized and the necessity for the education of the public by means of the best in organ music.

Following the discussion John Cushing, organist of Holy Trinity Church, New York City, gave the recital of the afternoon in St. Luke's Church on the four-manual Skinner organ, rated as the largest church organ in the Chicago district. Mr. Cushing made a distinct appeal to his audience through his scholarship. The chorale and variations on "O God, Thou Righteous God," by Bach, were somewhat heavy and long in their entirety. The Dupre Verset on the Magnificat and the Cortege and Litany of Dupre made an appeal that may be expected of cubist art in the realm of the organ. But the group of transcriptions which closed the performance was of a different appeal and thoroughly enjoyed. The "Liebestod" of Wagner, Sinding's "Rustles of Spring" and Cyril Scott's "Paradise Birds" showed the color possible on the organ and the varied effects Mr. Cushing was able to bring out.

From St. Luke's the convention visitors wended their way to the handsome home of William H. Barnes, business man by vocation, organist by avocation and organ designer by virtue of a talent whose urge will not be denied. This reception was one of the happiest occasions of the convention and gave a note of variety amid many other events. The thoroughbred residence organ of mongrel descent which is Mr. Barnes' pride was not only heard but thoroughly inspected by the guests, and its workings, which are located where other men have their wine cellars, were completely gone over, revealing how, out of the individual work of many builders and makers of pipes Mr. Barnes has evolved a most harmonious entity in the form of an instrument of splendid tonal qualities. Lester W. Groom, F. A. G. O., organist of the Church of the Ascension, Chicago; Mr. Barnes and John Hermann Loud were among those who played selections on the organ and added to the pleasures of the week with a program none the less excellent because of its informality. Meanwhile those with baser tastes were able to devote themselves to a well-laden refreshment table, at which Mrs. Harold O. Barnes and Mrs. Willard W. Jacques presided at the punch bowl and Vilas Johnson and Ralph Ryan distributed a form of cake for which Evanston is justly famous.

Hastening from the Barnes home the assembled hosts were photographed before going to the dinner at the North Shore Hotel, where the banquet hall was beautifully decorated for them. A company of 151 sat down to the dinner and it is not often in the history of American organists that so many and so interesting a group is brought together. The Rev. George Craig Stewart, D. D., rector of St. Luke's Church, made a happy talk and Dean Hyde and Warden Sealy spoke briefly.

St. Luke's Church, one of the famous Episcopal churches of the country, was filled to the doors when the impressive procession of Guild members, the majority of them in robes, led by the warden, marched down the aisle, following the choir to the notes of the inspiring St. Luke's Hymn, composed by Herbert E. Hyde, organist and choirmaster of St. Luke's. It was an impressive service from start to finish. H. Leroy Baumgartner's Guild prize anthem, "In Him We Live," a work of fine proportions, great dignity, and a thorough singableness, was sung by the well-trained choir of St. Luke's with a perfection which

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—A CONSCIENTIOUS young man with sixteen years' experience as tuner and repairer of pianos, players and automatics, and installer and finisher of pipe organs, would like a position as road man for good, reliable organ concern; also where there is a possibility of investing some money and a chance for advancement. Address G 4, The Diapason.

POSITION WANTED—EXPERT ORGAN builder, tuner and finisher, twenty-eight years' experience, desires position to take care of territory for some good firm, installations, service work and look after firm's interests. Apply G 3, The Diapason.

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

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, 5562 Vickery boulevard, Dallas, Tex. [7]

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

SWINDLER BUSY IN CHICAGO

Organ Men and Organist Victims—Offender Caught in Trap.

A clever individual giving the name of Robert West, as well as a collection of other names as long as the list possessed by some unit stops, is in duration in a cell in Chicago after having swindled several organ men in Chicago and probably many in other cities. He was trapped after obtaining about \$500 through cashing worthless checks after representing himself variously as a prospective purchaser of a large organ for a prominent church and as the representative of one of the largest eastern organ factories, who wished to engage an organist to do some work for him. He is under \$15,000 bonds on three charges. Messages from other cities indicate that he has been active outside Chicago.

The man was arrested through the efforts of Calvin B. Brown of the Austin Company, who became suspicious and by means of telegrams established the falsity of some of the swindler's claims. He was arrested at the Congress Hotel, where he had made an appointment with Mr. Brown. The man came from Philadelphia.

Wins Degree at Hollins.

Miss Mary Atkinson, a pupil of Erich Rath at the Hollins College School of Music in Virginia, gave a program of works by Bach, Wagner, Saint-Saens, Debussy and Rossini at a recital at the college May 29, and the degree of bachelor of music was conferred on her. Miss Atkinson, whose home is at Bismarck, N. D., has been a student at Hollins College for four years and is a talented composer as well as organist and pianist. She won the Virginia state piano contest in 1923.

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FOR SALE—TWO-MANUAL KILGEN organ, in good shape. As we have built a new auditorium and installed a larger organ, we offer the old one to anyone interested. Information furnished by G. E. McClure, Treasurer, Webster Groves, Mo.

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 CON- sole, 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—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. [1f]

FOR SALE—NEW TEN-STOP OR- chestral 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-MAN- ual and pedal, sixteen stops, with motor and blower. P. Butzen, 2125 West Thirtieth street, Chicago. [1f]

WANTED—HELP.

WANTED—SKILLED WORKMEN in every department, highest wages, steady work. **GEORGE KILGEN & SON,** 3525 Laclede avenue, St. Louis, Mo.

WANTED—FIRST-CLASS FLUE voicer, capable of turning out high-class work, by well established firm in the middle west. Address G 5, The Diapason.

WANTED—ORGAN TUNERS, STEADY work, splendid chance. Louis F. Mohr & Co., 2399 Valentine avenue, near East One Hundred Ninety-eighth street, the Bronx, New York City. [9]

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—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,** (near Philadelphia, Delaware County, Pa. Crum Lynne, Pa.) [1f]

WANTED—METAL AND ZINC PIPE makers; also voicers. **Dennison Organ Pipe Company,** Reading, Mass. [1f]

WANTED—CAPABLE ASSISTANT reed voicer. Good opportunity for promotion. Address G2, The Diapason.

WANTED—EXPERT METAL PIPE maker. Piece work or weekly wage. **Hall Organ Co.,** West Haven, Conn.

ORGAN PRACTICE

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

THE DIAPASON.

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

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**"ON TO CLEVELAND" IS
CRY OF N. A. O. HOSTS
FINE PROGRAM IS PREPARED**

List of Speakers and Recitalists Guarantees Interesting Week in August—Splendid Arrangements for Visitors.

The eighteenth annual convention of the National Association of Organists will be held at Cleveland, Ohio, Aug. 4, 5, 6 and 7. An elaborate program by noted recitalists and prominent educators has been prepared for this convention. The organ will be shown in its three major aspects—church service playing, recital work and motion picture accompaniment.

Those participating in the program include: John Finley Williamson, director of the Westminster Choir, Dayton, Ohio; Carleton H. Bullis, Cleveland; Edwin Arthur Kraft, Cleveland; Ernest Hunt, Cleveland; John Hammond, New York City; Frank S. Adams, New York; Palmer Christian, Ann Arbor, Mich.; Charles M. Courboin; H. Leroy Baumgartner, Yale University; Albert Riemenschneider, Cleveland; Charlotte Mathewson, New York; Russell Hancock Miles, University of Illinois; Arthur H. Egerton, Winnipeg, representing the Canadian College of Organists; Arthur Quimby, Cleveland; Reginald L. McAll, New York City; Dr. Charles E. Clemens, Cleveland; Miss Lilian Carpenter, New York City, and Russell V. Morgan, Cleveland.

The association expects to obtain railroad rates of one fare and a half for the round trip and to this end all who will be present are asked to obtain certificates from their railroad ticket agents when they purchase tickets to Cleveland.

The program as thus far arranged for the four busy days will be as follows:

Monday, Aug. 3.—7 p. m.: At Wade Park Manor. Registration and get-together. Until 8 o'clock the Austin organ, played by Vincent Percy at the Euclid Avenue Congregational Church, will be heard by radio.

Tuesday, Aug. 4.—Forenoon: At Wade Park Manor. Registration. Address of welcome by W. R. Hopkins, city manager of Cleveland, and Russell V. Morgan, dean of the Northern Ohio chapter of the American Guild of Organists. Response by T. Tertius Nobie. Business meeting. Paper on "Art of Choir Training," by John Finley Williamson, director of the Westminster Choir of Dayton, Ohio.

Afternoon: At Wade Park Manor, luncheon with informal greetings. At the Temple, "Some Practical Uses of Double-Touch," demonstration by Carleton H. Bullis, Temple organist. Program of Hebrew responses from the Temple ritual, sung by Temple quartet. At Trinity Cathedral, recital by Edwin Arthur Kraft.

Wednesday, Aug. 5.—Forenoon: At the State Theater, demonstration of the unit orchestra, built by the Rudolph Wuritzer Company, by Ernest Hunt, organist of that theater. Demonstration of the development of American jazz music by John Hammond. Feature picture, "Madame Sans Gene," accompaniment played by Frank Stewart Adams. At the Cleveland Auditorium, demonstration of the Skinner organ by Edwin Arthur Kraft.

Afternoon: Paper on "The Development of Music for the Organ with Orchestra," by Alexander Russell, Mus. D., followed by a short recital by Palmer Christian. At the Art Museum, organ recital by Charles M. Courboin, representing the American Organ Players' Club.

Thursday, Aug. 6.—Forenoon: At the lecture hall of the Cleveland Museum of Art. Meeting of the executive committee with state and chapter delegates. Paper on "Placing and Planning an Organ," by H. Leroy Baumgartner, Yale University. Greetings from the Organ Builders' Association.

Afternoon: Paper on "The Development of Organ Music," by Albert Riemenschneider, followed by illustrative recital by Miss Charlotte Mathewson of New York City. Recital of compositions by Widor, by Mr. Riemenschneider. Reception and tea given by the women's committee of the Cleveland Orchestra at the residence of Mrs. Amos Barron, president of that committee. At Old Stone Church, recital by Russell Hancock Miles, University of Illinois, and Arthur H. Egerton of Winnipeg, representing the Canadian College of Organists.

Friday, Aug. 7.—Forenoon: Lecture Hall, Cleveland Museum of Art, business meeting. Round table, "Organists' Duty to the Young," "Organ Programs for Young People," by Arthur Quimby of the Cleveland Museum, and "Music in the Church School," by Reginald L. McAll of New York City.

Afternoon: At the Church of the Covenant, recital by Charles E. Clemens, Mus. D. Continuation of that recital at the Florence Harkness Chapel, by Mr. Clemens. Recital by Miss Lilian Car-

penter of the Institute of Musical Art, New York City, at the Florence Harkness Chapel. Banquet at the Wade Park Manor.

The comfortable arrangements made at Cleveland are emphasized in a statement to The Diapason by Reginald L. McAll, chairman of the executive committee of the N. A. O., who says:

"Most cities compel you to inspect their slums and factories as you approach some huge, dirty downtown station. Not so Cleveland. The visitor alights at one of several uptown stations on the edge of Wade Park, whose beautiful landscape forms a unique setting for the wonderful Art Museum which has been placed at our disposal. We are greatly favored, not only in this ideal location for the convention—far from the heat and dirt of the city—but also in the selection of Wade Park Manor as our hotel quarters. Never before have we been offered such accommodations both in their comfort and their position facing the park. We shall have an opportunity for really getting to know each other, as we shall be under one roof, and each day we shall meet for either luncheon or supper.

"We are to hear more organs by more different builders than in any previous convention—ten in all, by five builders. While there are only four formal organ recitals, opportunity will be given to hear the organs in the Auditorium, the State Theater, the Temple, etc.

"The recitals are by no means the only attraction. The student of choir training will enjoy hearing about choir directing from John Finley Williamson, whose art has made the Dayton Westminster Choir famous. No organist can afford to miss the paper by Mr. Baumgartner of Yale University, on the planning of organs, both on paper and in the buildings for which they are designed. The sketch by Mr. Riemenschneider on the development of organ music will be interpreted by Miss Charlotte Mathewson, while Palmer Christian will illustrate a paper on music for organ with orchestra, written by Dr. Alexander Russell. Other practical topics will be covered in the round-table discussions.

"A recent visit to Cleveland revealed the splendid welcome in store for us all from the organists of that city. The names of Kraft, Riemenschneider, Morgan and Clemens, and many others, are its best guaranty. They are planning four days of wonderful variety for our pleasure and profit, and all they ask is that we accept their invitation ourselves and urge our friends who may become members of the N. A. O. to come, with their families. Our membership is about 1,100. If only one quarter of that number come, and each one persuades one brother organist to join him, we will have an attendance of over 500. Thus for the first time we will claim the reduced convention railroad fare which has been secured on the basis of 250 delegates.

"All of us can share in the success of the convention. We can answer the president's letter with our own room reservations, we can hand it on to a friend, we can insert the news story in our daily paper, we can make use of the full program soon to be mailed to us—for the Cleveland convention of 1925 is our convention whether we can be there or not. On to Cleveland!"

Marriage of Miss Dora Duck.

The marriage of Miss Dora Duck to Thomas Grayson Seidell was solemnized June 17 at 5 p. m. at All Saints' Episcopal Church, Atlanta, Ga. Honor guests were members of the Georgia chapter of the American Guild of Organists, of which Mrs. Seidell is dean, and St. Luke's Episcopal choir, of which she is the organist and choirmaster. The bride's father, the Rev. Thomas Duck, performed the ceremony. Charles Sheldon, organist of the First Presbyterian Church, presided at the organ, and Miss Margaret Battle, soprano soloist of the North Avenue Presbyterian, sang the solo. The groom is associate professor of engineering at the Georgia School of Technology in Atlanta. Mr. and Mrs. Seidell left immediately after the ceremony for an automobile trip in the Blue Ridge mountains.

**Programs of Recitals at
N. A. O. Convention**

RUSSELL HANCOCK MILES.
Fugue in E minor (wedge), Bach.
Aria, Handel.
Allegretto (Quartet in D), Haydn.
Eklog, Kramer.
Theme, Variations and Fugue, W. Berwald.
Andante du Quatuor, Debussy.
Allegro (Sixth Symphony), Widor.

LILIAN CARPENTER.
Fantasia and Fugue in G minor, Bach.
Cantilene (from Sonata in D minor). Rheinberger.
Scherzo Symphonique, Russell King Miller.
"Grande Piece Symphonique," Franck.

ARTHUR H. EGERTON.
Preludio (from Sonata in E flat minor). Rheinberger.
Six Pieces Based on Hymn Tunes—
(a) "Blessed Jesu, We Are Here," Karg-Elert.
(b) "On Tallis' First Mode tune, Harold Darke.
(c) "Veni Emmanuel," Arthur Egerton.
(d) "The Old Year Has Departed," Bach.
(e) "Ave Maris Stella," Marcel Dupre.
(f) "Make Broad the Path," Karg-Elert.
Allegro Maestoso (from Sonata in G). Elgar.

ALBERT RIEMENSCHNEIDER.
(WIDOR PROGRAM.)
"Marche Pontificale" (from First Symphony).
Pastorale (from Second Symphony).
Chorale (from Roman Symphony).
Toccata (from Fifth Symphony).

CHARLES M. COURBOIN.
Concert Overture, Maitland.
Andante Cantabile, Nardini.
Serenade, Grasse.
Prelude and Fugue in D minor, Louis de Vocht.
"Song of the Basket Weaver," Russell.
"Up the Saguenay," Russell.
Scherzo, Rogers.
Passacaglia in C minor, Bach.

A. O. P. C. IS 35 YEARS OLD

Anniversary Celebrated in Philadelphia in Interesting Manner.

The thirty-fifth annual meeting of the membership of the American Organ Players' Club was held June 1 at the Church of the New Jerusalem, Philadelphia, where Rollo F. Maitland officiates at the organ. It was in the parish-house of this church that the first meeting was called in June, 1890, and it was appropriate that the club returned to this building for its thirty-fifth meeting. Sixty-three members and many guests were present to enjoy an innovation program. The recital was divided between the two new members who passed with the highest averages during the year. Those honored were Miss Roma Angel, first honor, and Miss Minnie M. Brendlinger, a close second. Miss Anna Hoehler also entertained the company in an elocutionary manner.

Emerson L. Richards came up from cool Atlantic City as an honored guest and in a clever speech congratulated the club on its long and honorable history, also giving some facts regarding the Atlantic City organ. George Benzon, dean of the Philadelphia retail music trade, made congratulatory remarks, citing over fifty years' experiences as a music seller to organists and choirmasters.

An interesting feature was the exhibition of a photograph of the Roosevelt organ at the centennial exhibition in 1876, given to Dr. Ward by Hilborne L. Roosevelt. One of his first attempts at the electric organ was clearly demonstrated in this picture.

Reports of the various departments were read, showing a healthy and vigorous condition.

The election of officers resulted as follows:

President—John McE. Ward.
Vice President—Henry S. Fry.
Secretary—B. P. Ulmer.
Treasurer—Herbert S. Drew.
Librarian—Jennie M. Carroll.
Board of Directors—Frederick Maxson, Rollo F. Maitland, James C. Warhurst and Benjamin L. Kneidler.

Refreshments were presided over by Miss Carroll and coffee was poured by Mrs. David D. Wood.

**GREAT METHODIST FANE
TO HAVE LARGE AUSTIN
ORDER FOR DETROIT CHURCH**

Four-Manual, in Four Divisions, Purchased for Metropolitan Church by C. A. Grinnell—Completes Remarkable Edifice.

A large four-manual organ is to be built for the Metropolitan Methodist Church of Detroit, Mich., by the Austin Organ Company. The instrument is the gift of C. A. Grinnell of Detroit. L. L. Renwick is organist of this church. The edifice is said to be the largest and finest in the Methodist denomination. The organ will be the last feature to make the plant of the church complete.

This organ will have two antiphonal divisions, located in two chambers at the rear of the church, one on each side. The main organ is also divided, so that there are to be really four divisions of the organ.

Following are the specifications:

GREAT ORGAN.
Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Double Trumpet, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
GREAT ANTI-PHONAL DIVISION.
Open Diapason, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dolce, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Chimes, 25 notes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Violina, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Dolce Cornet, 3 ranks, 183 pipes.
Contra Posano, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Contra Viole, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viole d'Amour, 8 ft., 73 pipes.
Celeste d'Amour, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Harp (playable on Swell), 61 bars.

SOLO ORGAN.
Diapason Phanon, 8 ft., 73 pipes.
Major Flute, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Flute Vibrato, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Bassoon, 16 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.

ANTI-PHONAL ORGAN.
Gedeckt, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Muted Viole, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Echo Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.
Chimes.

PEDAL ORGAN.
Resultant Bass, 32 ft., 32 notes.
Contra Bourdon (Resultant below FFFF), 32 ft., 32 notes.
First Open Diapason, 16 ft., 32 notes.
Second Open Diapason (from Great), 16 ft., 32 notes.
Tuba, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Gedeckt (from Swell), 16 ft., 32 notes.
Contra Viole (from Choir), 16 ft., 32 notes.

Major Flute, 8 ft., 32 notes.
Octave Bourdon, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Compensating Mixture (from extensions), 4 ranks, 244 pipes.
Super Octave, 4 ft., 32 notes.
Contra Bombarda, 32 ft., 56 pipes.
Tuba Profunda, 16 ft., 56 pipes.
Tuba, 8 ft., 56 pipes.
Double Trumpet (Great), 16 ft., 32 notes.
Fagotto (Swell), 16 ft., 32 notes.
Bassoon (Solo), 16 ft., 32 notes.

ANTI-PHONAL DIVISION.
Bourdon, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Tuba (Extension), 16 ft., 32 notes.

MEMBERS OF THE AMERICAN GUILD OF ORGANISTS ASSEMBLED AT CHICAGO CONVENTION.



Fourth General Convention
American Guild of Organists
Chicago, Ill., June 16-18, 1925

CHICAGO IS CAPTURED BY FORCES OF THE A. G. O.

THREE DAYS WELL FILLED

Recitals Arouse Enthusiasm—Inspiring Service at Evanston—Dinner a Gathering of Organists from Every Quarter.

[Continued from page 2.]

must have pleased Mr. Baumgartner, who was in the congregation. The declaration of the religious principles of the Guild, not called to mind as often as they should be, were read in concert by the assembled members of the A. G. O.

Stanley Martin, organist and choir-master of St. Mark's Church, Evanston, and organist of the Chicago Sunday Evening Club, was the first organ soloist of the evening. To his Chicago brethren Mr. Martin has long been known for his earnestness, his adaptability and his sterling capability. His authority and force in the rendition of Cole's "Fantasie Symphonique" made these qualities evident to those who had not previously heard him. Quef's "Idylle" was played poetically and with full recognition of its beauty, and the Scherzo from Guil-mant's Fifth Sonata with genuine perfection. Mr. Martin showed in his playing true art without affectation.

Mr. Hyde's anthem, "O Praise the Lord of Heaven," written for the dedication of the organ of St. Luke's, in 1922, was beautifully done and Rector Stewart's address was inspiring and showed an appreciation of the duties and problems of the organist. He made a special point of the fine spirit of fellowship among organists.

Mr. Hyde was drafted at the last moment to take the place of Mr. Eddy on the program. Mr. Eddy, as previously stated, suffered a severe injury to his foot, which kept him at his home throughout the convention. Mr. Hyde played the "Romance sans Paroles" and the "Caprice Heroique" of Bonnet and his own "Lullaby," still in manuscript, a beautiful composition of appealing grace. The congregation which left the church after the recessional must have felt that the service was one thoroughly representative of the best traditions of the Guild.

Thursday, the closing day of the convention, was marked by a series of valuable papers, a scintillating address by the Rev. John Henry Hopkins, D. D., rector of the Church of the Redeemer, Chicago, and three fine recitals—a real table d'hôte.

The subject of the forenoon at Kim-

ball Hall was "The Music of the Church." Horace Whitehouse, A. A. G. O., of Indianapolis, dean of the Indiana chapter, was first to be heard with a paper in which he emphasized the duty of the organist to make the music of the church genuinely religious. Henry S. Fry, A. A. G. O., of St. Clement's Church, Philadelphia, dean of the Pennsylvania chapter, followed, with thoughts along the same line, quoting at length from a paper prepared some time ago by Dr. Herbert J. Tily of Philadelphia and published at the time in *The Diapason*. Mrs. J. H. Cassidy, A. A. G. O., of Dallas, Tex., gave an interesting account of the condition of church music in the southwest and DeWitt C. Garretson, A. A. G. O., of Buffalo took for his subject "The Choir."

Dr. Hopkins' address kept his audience thoroughly attentive from start to finish. As a rector and formerly an organist, and a man interested in music in every form, his viewpoint was sympathetic. He congratulated the Guild members on being in the high estate of church organists. He dwelt upon the present age as one of degeneracy, in which the forces of evil seem bent on destroying and tearing down the good that has been built up, as instanced by the Bolsheviki, jazz in music, the works of the modernists such as Stravinsky and other new things which to him signified the ascendancy of evil. He pointed to the existence of heresy and schism in music as well as in the church. Dr. Hopkins made an appeal for the use of simple music, done with artistry. He characterized music as the greatest exponent of human ability. Dr. Hopkins received an ovation at the close of his talk.

Arthur B. Jennings, Jr., of Sewickley, Pa., a finished musician who stands out in the present generation of American organists, but whose modesty and retiring disposition have kept him out of the limelight, gave the first recital of the day in Kimball Hall, on the new four-manual, an instrument of great variety and beauty, and aroused great enthusiasm, which culminated in a remarkable storm of applause at the close of his program. Those who heard Mr. Jennings play at the Philadelphia convention of the N. A. O. in 1921 knew what to expect. To others he revealed himself as one of the first-rank concert players of today. The *Fantasie in C* by Cesar Franck, the *Chorale in B minor* and the *Fantasie in A* were beautifully interpreted, as well they might, for Mr. Jennings is a deep student and admirer of Franck's music. Boellmann's "Ronde Francaise" was most delightful and the Gluck "Ballet of the Happy Spirits" and the Boccherini Minuet

were as graceful as they could be. Mulet's "Tu es Petra" was brilliantly played. Mr. Jennings gave the entire program from memory.

For the afternoon the convention moved to the historic St. James' Episcopal Church on the near north side, where Dudley Buck, Peter C. Lutkin and Clarence Dickinson were among those who made church music history and where John W. Norton is now in charge. Albert Riemenschneider of Cleveland, a giant of the present day among American organists, was the recitalist, and the feature of his program was a performance of works of Widor which aroused admiration even among those to whom a small amount of Widor is a sufficiency. Mr. Riemenschneider is a disciple of the great Frenchman who has studied with him at various times and who may be ranked as the foremost interpreter of his works in the United States today. It was a masterly presentation of Widor and the large four-manual Austin organ did its part as a tool in the hands of the performer. Mr. Riemenschneider played the *Allegro* from the Sixth Symphony, the *Andante Sostenuto* from the Gothic, the *Scherzo* from the Fourth and the *Finale* from the Eighth. The movement from the *Symphony Gothic* was lovely and the *scherzo* from the Fourth sparkling, while grandeur marked the finale from the Eighth.

Mr. Riemenschneider opened with the Second Sonata of James H. Rogers, his noted fellow organist of Cleveland, and at once established himself with those who had not previously heard him as a sane artist. Other offerings of the afternoon were two Bach chorale preludes, beautifully interpreted.

The convention came to a fitting close in the lights and shadows of the cathedral-like Fourth Presbyterian Church, one of the most beautiful religious edifices in the country. Here Hugo Goodwin, a Chicago product who won fame here, but is now the presiding genius of the municipal organ of St. Paul, was the recitalist.

Mr. Goodwin played a program which by no means consisted of worn classics. His effort patently was to present offerings that are not heard frequently and that contain possibilities of color and orchestral effect on the organ, to which the Skinner instrument of the Fourth Church lent itself admirably. He opened with the Concert Piece of Thiele and closed quite appropriately with the work of the Chicago master, Mr. Goodwin's teacher, Wilhelm Middelschulte, whose *Passacaglia* thus brought the series of convention recitals to an ending. The *Andante* from

Debussy's String Quartet was interpreted with much finesse and the *Toccata* by Le Froid de Mereaux was fantastic. Then there was the dainty *Serenade* of Rachmaninoff, and the "Ariel" of Bonnet.

Private entertainments at the homes of Mr. and Mrs. Frank Van Dusen and Mrs. Lily Wadhams Moline were among the various side features of the convention. A number of the organists remained in Chicago a day or two to rest after the surfeit of good things musical and to see the sights of the city.

[Papers read at the convention of the A. G. O. will be found on other pages of this issue.]

Palmer Lippincott Appointed.

Palmer Lippincott has been appointed organist and director at Grace Presbyterian Church, Jenkintown, Pa., a prominent suburb of Philadelphia, and will take up his work there in September. He will have a quartet choir at this church. Mr. Lippincott's present position is in the Wayne Avenue Baptist Church, Germantown, where he has played for three years. He will continue there into July. During August he will play at Bethlehem Presbyterian Church, Philadelphia, where he is assistant to the organist and director. Mr. Lippincott is one of the youngest organists of Philadelphia and is rapidly forging to the front in his work.

To Rebuild Organ for Biggs.

Richard Keys Biggs writes that the contract for the rebuilding of the four-manual organ over which he presides in Queen of All Saints' Church, Brooklyn, has been awarded to the Wangerin Organ Company of Milwaukee. There will be a new console, electric action and the addition of a 16-foot trombone in the pedal. It is expected that the work will be completed by September. The original organ was built by Philipp Wirsching, now on the staff of the Wangerin Company. It has long been ranked as one of the most beautiful organs in Greater New York.

Degree for Sidney C. Durst.

The degree of doctor of music was conferred upon Sidney C. Durst of Cincinnati on June 15 at the commencement exercises of Miami University, Oxford, Ohio. The conferring of this title is a merited recognition of the services to musical art, and especially the organ, of a man whose career has been of distinguished usefulness. Dr. Durst sailed for Lisbon June 30 and plans to visit Spain again to meet his old friends and bring back further discoveries of Spanish music for the benefit of Americans.

GROUP OF ORGANISTS BROUGHT TOGETHER JUST BEFORE THE DINNER ON JUNE 17.



The Organ

By DANIEL A. HIRSCHLER

Paper Read at the Convention of the American Guild of Organists in Chicago, June 16

The scope of the subject "The Organ" is so extensive and comprehensive that it would be futile to attempt a paper that might touch all of its many points of interest. Moreover, it might be presumptuous to try to say anything new concerning the instrument which has been the object of a life-long study and devotion to all of the organists present at this convention. However, I shall point out a few highlights in the history of the organ which may well serve as a subject for further elucidation in discussion and, I hope, may at least stimulate further reflection on the part of all devotees of this great instrument.

In times of antiquity the organ was an object of wonder and mystery, just as it is today to many of the laity. Even to the legendary pipes of Pan were ascribed mystical properties and power when in the hands of those adept in their manipulation, and the ancient hydraulus was an object of a great deal of mystery, according to contemporary writers. When we scan the pages of history during the first thousand years after the establishment of the Christian church, we find scant reference to the organ of the day, such as that of Claudian the Poet (A. D. 400), describing an organ performance, or Theodore (A. D. 457), who refers to the organs whose pipes were made of copper and bronze, or again Pope Vitalian Roma (A. D. 666), who introduced the organ in the church. In the eighth century we find Pepin (714-768), the father of Charlemagne, applying to the Byzantine Emperor Constantine to lend an organ to France, which request was granted and the instrument subsequently placed in the Church of St. Cornelius of Compiègne. In 822 the Caliph Haroun sent a princely present to Charlemagne—the present being an organ. During the ninth and tenth centuries these wonderful instruments became fairly common in the churches and cathedrals of France, Germany and England and considerable progress was made in their mechanical perfection.

Yet with all of this popularity of the instrument and its widespread use it had practically no effect on the material, form or content of musical composition. The medium of musical expression employed almost exclusively in the church during the first twelve centuries of the Christian era was the

human voice, and any instrumental additions were simply used to amplify or augment this voice, usually used in some forms of the chant. This, however, is no particular discredit to the organ, since no other types of instruments which had been developed were used in a very independent way (with the possible exception of a few crude string instruments of the lute type); on the contrary, it gives the organ at least the heritage of a noble and honorable history, a fact which the modern organist might do well to call to mind now and then.

In passing into the era of the development of polyphony to its great heights of impersonal, vocal expression, culminating in the noble works of such men as Lassus and Palestrina, we again see the organ becoming more and more a necessary factor in the public act of worship in church or cathedral. True it is that the current of musical development was barely touched by the organ, vocal music with its many intricate contrapuntal interlacings being the one object and end of the music composer of the era; yet even here we find the first attempts at chord formations at least suggested by the employment of several simultaneous notes of the organ, as testified by the name "organum."

But now at last the day is dawning in which the organ comes into its fuller glory. Even during the sixteenth and seventeenth centuries we find that in musical composition there was a striving for freedom from the vocal idiom. Here and there, in the attempts of men such as Paumann, Frescobaldi, or the early organists of St. Mark's, we find a daring that indicates that the trend of musical composition is turning to free and independent music, unhampered by the compass or limitations of the human voice. By the time the soil has been prepared for the advent of such masters as Buxtehude, Pachelbel and the Bachs we find the organ coming into its own as the leader of instrumental music of the keyboard type. It is to the eternal glory of the organ that in a sense it is the founder of modern music, for where in the history of musical composition will you find the counterparts of the early fantasies, fugues, preludes and ricercari written for the organ? The clavichord was a distinct outgrowth of the organ keyboard and its early music was entirely modeled on the organ music of the day. The violin was emphasizing the dance forms, unharmonized, and the orchestra was hardly yet born; yet the organ composers were laying the cornerstones of modern instrumental music.

Another claim to honor due the organ, often overlooked or neglected by organists, is the wonderful protest

of the organ world of the seventeenth and eighteenth centuries against the tendency to make musical composition imitate the superficial styles of Italian opera. Those serious-minded organ composers whose works we are so often tempted to neglect because they seem academic, or "dry"—in fact, whose names are often only grudgingly given a line in our music histories—rendered a service not given just recognition, not only by general historians, but by organ students as well. In a time when musical tastes were degenerating, when styles of composition were avoiding the difficult and following the obvious, when the contrapuntal and fugal forms were being displaced by simpler forms, these serious-minded, intellectual and faithful organists emphasized composition of a less popular style but nevertheless valuable type and furnished the background that made possible the great composers of the later eighteenth and earlier nineteenth centuries. Organists of today should be first to honor this neglected organ school and keep green the memory of their quiet, unassuming lives.

During the epoch of the growth of the piano literature and the expansion of the orchestral styles the organ in a sense lost its dominating position, which it had held with honor for so long. The intimate, convenient and more accessible clavichord and pianoforte now came to the foreground and a great and honorable group of masters devoted their genius to its technical mastery as well as to the composition of its literature. Looking backward today we can safely say that the development of the forms of piano literature and its technical idiom had a beneficent influence on organ music and served to break down some frigidity and aloofness to emotional expression.

And yet, we as organists are wondering whether the organ will reclaim its position as the most influential musical instrument. I do not think we can be accused of being over-optimistic in prophesying that such an epoch is coming and, in fact, has already come. When one contemplates the wonderful strides made in the manufacture of the modern organ, with its magnificent resources of power, color and artistic nuance, one is prompted to exclaim that the organ is again king of instruments. Modern styles of organ composition are keeping pace with the literature in other departments.

I believe organists should not allow the opinion often voiced by other instrumentalists that organ literature is not on a par with other departments of composition to go unchallenged. I heard one pianist say that only one great composer, Bach, wrote for the organ. While we are glad to claim

this Titan for the organ, there are others who might be mentioned whose organ works at least equalled their efforts in other directions. Handel, with his organ concertos, Mozart with several organ sonatas (as good as sonatas as those for the piano), Mendelssohn with his sonatas and preludes and fugues, Liszt, Schumann, Brahms, etc., all could be mentioned to refute this statement. And are not our moderns such as Franck, Karg-Elert, Reger, Elgar, Guilmant, Widor, Middelshulte, etc., as great composers for the organ as a host of moderns who might be mentioned are writers for the piano? Possibly the organists themselves are to be blamed for such a rather too prevalent opinion.

A statement as to the influence of the modern theater organ on modern organ literature and modern organ playing should not be amiss here. Can any good come, as out of Nazareth of old, out of the modern theater organ group? No doubt the accepted and established forms of organ literature, whose worth is universally recognized, will remain the criterion whereby the organ will stand or fall, and yet if one is open-minded and observant of the trend of things, one cannot fail to see the influence these esoteric, brilliant, bizarre, effective, although sometimes rather too obvious products of the theater organist are having on the dissemination of musical taste and culture, and particularly on the appreciation and understanding of the organ as an instrument capable of rendering great music.

The piano has for years been the instrument even of low types of composition, the instrument of all the so-called jazz kings, and kings of the ivories, and yet today thousands will pay to hear the great pianists play the noblest piano compositions. Similarly the increased familiarity with the organ gained by hearing the theater organ may help to whet the musical appetite for something more substantial in organ music.

I believe our twentieth century organists will bring back to the organ its rightful place as the leader of instruments. They will accept the responsibility and through devotion to high ideals will claim their rightful place as artists of the highest rank. When one contemplates the noble history of the organ, reviews the names of the many great performers and self-sacrificing, devoted masters of its fine literature, and comprehends the amount of effort given in our own age to the manufacture of great instruments and the training of a host of concert and church and theater organists, one cannot help but feel that such devotion to a great ideal must be rewarded.

ORGAN BUILDERS MOVE FOR MORE CO-OPERATION

ACT TO STRENGTHEN BODY

Annual Meeting Resolves on Move to Bring Manufacturers Together in an Effort to Eliminate Trade Evils.

The seventh annual meeting of the Organ Builders' Association of America, held in Chicago on June 9, resulted in a resolution by the members present to work for the rehabilitation and strengthening of the organization and for making it thoroughly effective as a trade body. With this in view President Adolph Wangerin was authorized by a unanimous vote to meet with the leading builders of organs in the country, both members and non-members, and to sound them out on the policies that should be adopted and the lines along which the organization can be made most useful to the profession.

The entire future of the association is believed to depend upon the results of Mr. Wangerin's efforts. The meeting looked upon this resolution as a determined effort to unite the organ builders in an effective manner, failing which the feeling favored abandonment of the association.

As has been the case in the past when the annual meeting was held in Chicago, the attendance of members from the eastern section was not representative, but a quorum of the voting members was present when the meeting was called to order by the president at the Drake Hotel, where the sessions were held in connection with the annual convention of the Music Industries Chamber of Commerce, of which the Organ Builders' Association is an affiliated member.

The meeting voted to change the order of business and make the annual report of the president the first order at the afternoon session. The report of the treasurer, Joseph G. Estey, was read by the secretary, in the absence of Mr. Estey. The secretary, S. E. Gruenstein, then read his annual report. S. H. Ebert of New York, chairman of the membership committee, presented his report for the year.

Mr. Gruenstein set forth the activities of the last year, including a campaign against incompetent and dishonest itinerant repairmen who make false representations to churches and cause damage to organs; the publicity work of his office, through which the activities in the organ world have been brought to the attention of the public by means of the newspapers, and other lines of work taken up.

Mr. Estey reported a balance in the treasury larger than that of a year ago. Mr. Ebert reported the addition of a number of associate members. There have been no defections from the membership of any class during the last year.

The special committee on the standardization of the console, of which W. Meakin Jones of North Tonawanda, N. Y., is the chairman, next was called upon and Mr. Jones told of the work done during the year. The chairman compiled a mass of data on present console specifications as adopted by various factories.

President Wangerin then brought up the subject of the annual election of officers and asked for suggestions as to how the convention should proceed. Mr. Ebert asked whether it would be in order at this time to discuss what would be the activities of the association for the next year and whether any changes were to be made. President Wangerin called attention to the absence of a number of members and stated that it had been suggested that a committee be appointed to sound out all the organ builders in an effort to ascertain on what basis the association should continue, or whether it should dissolve or reorganize. The president asserted that there was too much uncertainty as to the policy of the organization and that we "do not satisfy ourselves or those on the outside," and called for expressions on the proposal he had presented.

William E. Pilcher was called upon by the chair and said that the situation was about as follows: The association has gone on for seven years, each

year expecting to do some good, but accomplishing little. Mr. Pilcher then suggested that the present organization would better continue until the president has an opportunity to take up the subject of its future existence with the various builders.

Mr. Jones moved that the present officers be retained temporarily and that the policy, as outlined by Mr. Pilcher, be carried out, of making a thorough canvass of the organ builders, in order to ascertain their views as to the future of the association, whether it shall be continued or discontinued, and if continued, on what basis efforts to that effect shall be made. This resolution was adopted by unanimous vote.

When the afternoon session was called to order the address of the president was the order of business. President Wangerin's statements on certain trade evils were received with hearty applause.

Following his report the president brought up the subject of a code of ethics. He pointed out that in other lines of business distinct codes had been adopted. He especially deplored what he characterized as useless competition in a high-class industry such as that of organ construction and condemned the needless and injurious cutting of prices and disregard of agreements.

After an extended discussion Mr. Pilcher offered a resolution to the effect that any expenses incurred by President Wangerin in making visits to individual builders be borne by the treasury of the association. This was seconded by Mr. Jones and adopted by a unanimous vote.

It was then voted to adjourn the annual meeting subject to call by the president.

Twenty persons sat down at the table for the annual dinner of the association in the evening at the Drake Hotel. President Wangerin, as toastmaster, introduced a number of speakers, who dwelt on the situation in the organ world and expressed optimistic opinions as to the prospects before the builders and before the association as a functioning body. Among those upon whom the toastmaster called to say a few words were William E. Pilcher, W. Meakin Jones, William S. Dennison, S. H. Ebert, A. Gottfried, Charles C. Kilgen and S. H. Ebert.

GRADUATED IN ORGAN WORK

American Conservatory Pupils Receive Diplomas and Honors.

Commencement exercises of the American Conservatory of Music were held at Orchestra Hall in Chicago on the night of June 22. The organ department was represented by the following graduates who received diplomas or certificates:

Post Graduates—Miss Florence Campbell, Chicago; George Ceiga, Whiting, Ind.; Miss Lucille Ross, Salem, Ore.

Graduates—Frederick Marriott, Boulder, Colo.; Helen Searles Westbrook, Chicago; Anna Moline, Waterloo, Iowa; Whitmer Byrne, Chicago; Kathleen Grant, Chicago; Miss Percy Roberts, East Chicago, Ind.; L. Duane Griffith, Berwyn, Ill.; Gladys A. Kinchen, Chicago.

Teacher Certificates—Paul Esterly, Reading, Pa.; Florence O'Britis, Edwardsville, Pa.; Ruth McNeil, Maywood, Ill.

In the contests for graduates held in Kimball Hall May 26, Frederick Marriott (pupil of Frank Van Dusen) was awarded first prize, conservatory gold medal, and Miss Anna Moline (pupil of Wilhelm Middelschulte) was awarded second place, receiving special honorable mention.

In the contest for teacher certificate class, held May 21, Paul Esterly (pupil of Frank Van Dusen) was awarded first prize, commencement gold medal.

The three-manual organ built by M. P. Möller for Susquehanna University at Selinsgrove, Pa., was dedicated in connection with the sixty-seventh annual commencement of the university June 7. E. E. Sheldon, director of the conservatory of music, and his choir; Percy M. Linebaugh, organist, and M. P. Möller, Jr., of Hagerstown, Md., baritone, were among those who took part in the program.

THIRTY YEARS' WORK BY FRANCIS S. MOORE

HONORED ON ANNIVERSARY

First Presbyterian Church of Chicago Pays Tribute to Organist Who Has Served It Long and with Distinction.

Francis S. Moore's thirtieth anniversary as organist and director at the First Presbyterian Church of Chicago was observed at that church Sunday, June 7. The order of service was arranged to permit comments of appreciation by the minister, the Rev. Dr. Charles B. Swartz; Philo Adams Otis, who has been chairman of the music committee of the church for fifty-five years and who through Mr. Moore's entire musical career has been his close friend and counselor, and by Charles A. Heath, representing the elders and trustees. A more material appreciation was expressed in a check which was handed to Mr. Moore in further token of the esteem in which he is held by the entire congregation.

One of the great achievements of Mr. Moore is the organization and development of the fine choral society of nearly fifty members, which leads in the worship of the old First Presbyterian Church every Sunday. This choir, assisted by a quartet, was in action with a limited number before Mr. Moore began his work with them at the Forty-first street location, but his faculty in gaining and holding co-



FRANCIS S. MOORE.

operation was soon evidenced by the loyal group of young people to whom he has endeared himself. In honor of Mr. Moore's thirtieth anniversary the choral society gave a finished rendition of the "Elijah," assisted by the Little Symphony Orchestra, Mr. Moore acting as conductor, on June 2. In the present days of changing conditions it is interesting to find one man who for three decades has presided at the organ console of one of the largest and most influential churches in the city, although his youthful appearance might challenge this length of service.

At a very early age Francis Silvey Moore evidenced a great interest in music, which his family encouraged, and under the able direction of an older sister, Miss Harriet Moore, an accomplished pianist, he soon developed marked ability. When about 10 years old the fine organ in the church he attended fascinated him and in his boyish mind was born the ideal of becoming a performer on this instrument. After study with Clarence Eddy Mr. Moore, while still in his teens, went abroad, where he studied for some time under Alexandre Guilman. Returning to Chicago in 1895 he succeeded Mr. Eddy at the First Presbyterian Church, then at Indiana ave-

nue and Twenty-first street, and now at Grand boulevard and Forty-first street.

Through the years his playing has been marked by an appreciation of the spiritual as well as the artistic qualities demanded in church music, recognizing the place of the organ in enriching the worship of the congregation.

One of Mr. Moore's distinctions is the fact that he was the first organist of the Chicago Opera Company, a position he held when Campanini was the director of the opera. For several seasons Mr. Moore presided at the organ for the great choral programs given under the patronage of the Sunday-School Association, known as the May festival, and his marked ability has placed him in demand when several new organs were dedicated in various parts of the country.

It was largely through the effort of Mr. Moore that the four-manual Skinner organ was installed in the First Presbyterian Church in 1922, and although severe illness prevented him from participating in the dedication of the instrument, every detail was arranged under his supervision. Later at his first appearance in the organ loft his reception was a real ovation.

Record of Miss Thomson's Choir.

Grace Chalmers Thomson, the successful organist and choirmaster of St. Philip's Cathedral, Atlanta, Ga., has brought to a close a season of activity which few men among the masters of Episcopal choirs can boast. It began with an organ recital Oct. 19, and closed with a combined service by the senior and junior choirs June 14. Among the events which marked the choir calendar are these: Maunders' "Song of Thanksgiving" was sung Nov. 30; Dec. 9 Miss Thomson gave a recital for the A. G. O., assisted by her choir; Dec. 22 the choir sang Christmas carols in all the wards of Grady Hospital; Dec. 23 the carols were repeated at Government Hospital 48 and the choir sang carols of all nations at the cathedral Dec. 28; Rheinberger's "Stabat Mater" was sung Passion Sunday evening; a series of noonday recitals was played on Fridays in Lent by Miss Thomson. On Easter morning the junior choir sang its first service. This organization, founded by Miss Thomson in February, sings regularly each Sunday morning at the church school. At the 8 o'clock service Maunders' "Penitence, Pardon and Peace" was presented by the senior choir. The junior choir filled a one-week engagement (three performances daily) at the Howard Theater the week of April 19, singing the "Hallelujah Chorus" from Handel's "Messiah" in connection with a film on the life of Handel. Launching the national celebration of music week, St. Philip's senior and junior choirs were one of two chosen to assist the city organist in a recital at the Auditorium. Under Miss Thomson's direction the choirs presented Noble's "Christ is Risen" and Elvey's "Daughters of Jerusalem," Sunday afternoon, May 3.

Titus Goes to Paris.

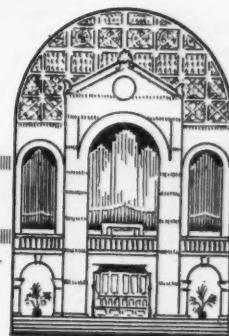
After a very successful year at Cincinnati Parvin W. Titus sailed June 11 on the liner De Grosse to pass three months in study with Marcel Dupre in Paris. Meanwhile the Skinner Company is installing a new console for his organ at the Church of the Advent, with a view to reconstruction and enlargement of the entire organ in the near future. Mr. Titus was accompanied to Europe by Mrs. Titus. Mr. Titus' class at the Cincinnati Conservatory of Music gave a recital at the First Presbyterian Church, Walnut Hills, May 21, presenting a program of the highest quality.

Organist-Editor at New Post.

F. A. Bryce, who has been organist and choir director at the Methodist Church of Ypsilanti, Mich., for the last year, has handed in his resignation. Mr. Bryce, aside from his musical activities, is also a newspaper editor. He has purchased two weekly newspapers at Grand Ledge, Mich., which he is consolidating. The Methodists are contemplating the installation of a new instrument, and if the proposition materializes, Mr. Bryce has agreed to make weekly trips to Ypsilanti and continue his work as director of music.



Emory L. Gallup
Organist and
Director of Music



**Fountain Street Baptist Church
Grand Rapids, Michigan**

May the Twenty-fifth,
Nineteen Twenty-five.

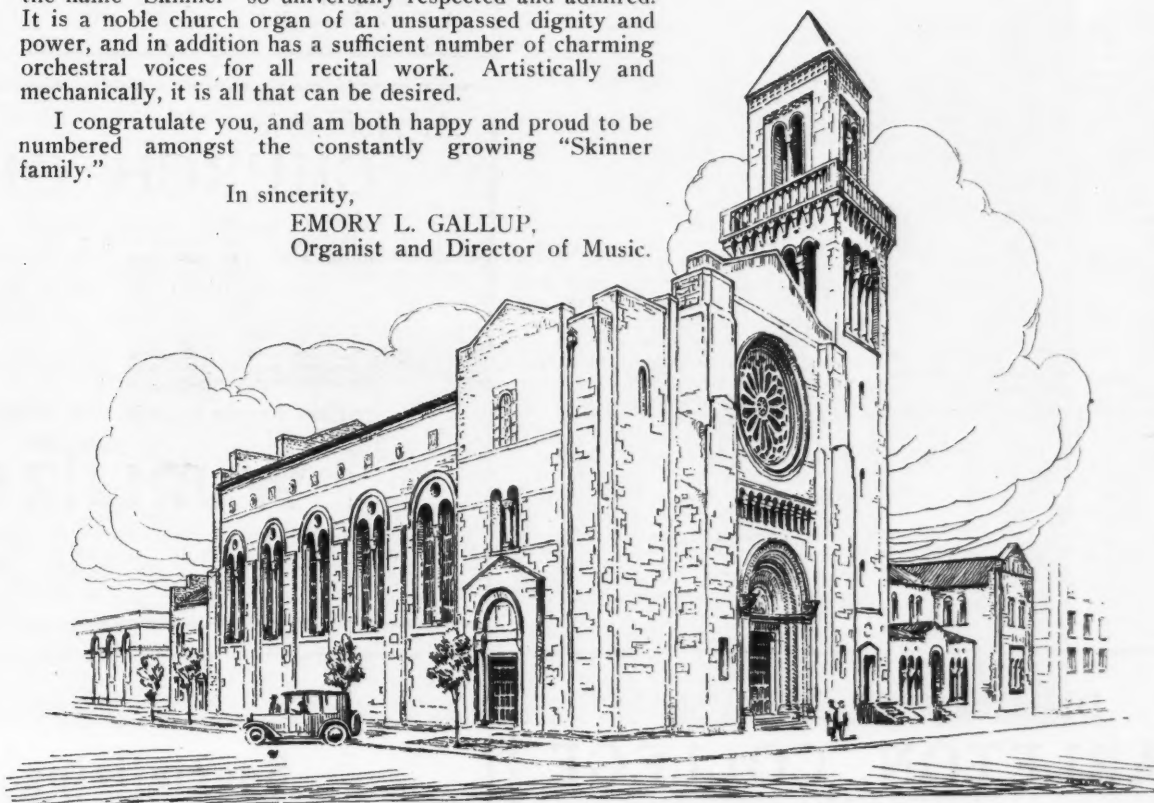
The Skinner Organ Company:

It is a very great pleasure, at the close of this, my first season at Fountain Street Baptist Church, to tell you the happiness I have experienced in playing this organ. I find it a joy and inspiration always.

I cannot, and need not, go into detail regarding its merits. It is a true "Skinner," possessing to an unusual degree those delightful characteristics which have made the name "Skinner" so universally respected and admired. It is a noble church organ of an unsurpassed dignity and power, and in addition has a sufficient number of charming orchestral voices for all recital work. Artistically and mechanically, it is all that can be desired.

I congratulate you, and am both happy and proud to be numbered amongst the constantly growing "Skinner family."

In sincerity,
EMORY L. GALLUP,
Organist and Director of Music.



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**Total of Eighty-One Sets of Pipes for
Church of the Blessed Sacrament,
Where Warren J. Foley Is
the Organist.**

The Church of the Blessed Sacrament, on Seventy-first street, New York City, has selected the Estey Organ Company to build for it an organ in keeping with its magnificent edifice, completed five or six years ago. Warren J. Foley, the organist, has drawn up a four-manual specification of eighty-one ranks of pipes with 107 stops and thirty-five couplers. There is a total of 5,056 pipes. An Estey luminous stop console will be provided, as its compactness will bring the choir into full view of the organist for directing.

The stop specification indicates an organ which will be an ideal church instrument, with ample foundation tone, and a pedal with three independent 32-foot stops, and a 64-foot resultant, in addition to several extensions. Harold Godshalk of the New York Estey office represented the Estey Company on this contract.

Following is the specification:

GREAT ORGAN.

- *1. Double Diapason, 16 ft., 73 pipes.
- 2. Bourdon (No. 7 extended), 16 ft., 12 pipes.
- *3. First Diapason, 8 ft., 73 pipes.
- 4. Second Diapason, 8 ft., 73 pipes.
- 5. Third Diapason, 8 ft., 73 pipes.
- 6. Gross Floete, 8 ft., 73 pipes.
- 7. Doppel Floete, 8 ft., 73 pipes.
- 8. Gamba, 8 ft., 73 pipes.
- 9. Octave, 4 ft., 73 pipes.
- 10. Harmonic Flute, 4 ft., 73 pipes.
- 11. Twelfth, 2 2/3 ft., 61 pipes.
- 12. Fifteenth, 3 ft., 61 pipes.
- 13. Sesquialtera (5th, 10th), 2 rks., 146 pipes.
- 14. Fourniture (15th, 17th, 19th, 31st, 22nd), 5 rks., 305 pipes.
- 15. Trumpet, 8 ft., 73 pipes.
- 16. Chimes, P, 37 Tubes.
- 17. Chimes, F, (f to g).

*On open chest.

SWELL ORGAN.

- 18. Bourdon, 16 ft., 73 pipes.
- 19. Dulciana, 16 ft., 108 pipes.
- 20. First Diapason, 8 ft., 73 pipes.
- 21. Second Diapason, 8 ft., 73 pipes.
- 22. Hohl Floete, 8 ft., 73 pipes.
- 23. Chimney Flute, 8 ft., 73 pipes.
- 24. Gedeckt, 8 ft., 73 pipes.
- 25. Quintadena, 8 ft., 73 pipes.
- 26. Viol d'Orchestre, 8 ft., 73 pipes.
- 27. Viol Celeste, 8 ft., 61 pipes.
- 28. Salicional, 8 ft., 73 pipes.
- 29. Voix Celeste, 8 ft., 61 pipes.
- 30. Dulciana (from No. 19), 8 ft., 61 notes.
- 31. Octave, 4 ft., 73 pipes.
- 32. Flauto Traverso, 4 ft., 73 pipes.
- 33. Dulciana (from No. 19), 4 ft., 61 notes.
- 34. Flautino, 2 ft., 61 pipes.
- 35. Dulciana (from No. 19), 2 ft., 61 notes.
- 36. Dulciana (from No. 19), 1 ft., 61 notes.
- 37. Dolce Cornet (12th, 15th, 17th), 3 rks., 183 pipes.
- 38. Contra Fagotto, 16 ft., 73 pipes.
- 39. Oboe, 8 ft., 73 pipes.
- 40. Cornopean, 8 ft., 73 pipes.
- 41. Clarion, 4 ft., 73 pipes.
- 42. Vox Humana, 8 ft., 73 pipes.
- 43. Harp, 8 ft., 40 bars.
- 44. Harp, 16 ft.

CHOIR ORGAN.

- 45. Contra Viol, 16 ft., 109 pipes.
- 46. Diapason, 8 ft., 73 pipes.
- 47. Concert Flute, 8 ft., 73 pipes.
- 48. Gedeckt, 8 ft., 73 pipes.
- 49. Flauto Dolce, 8 ft., 73 pipes.
- 50. Flute Celeste, 8 ft., 61 pipes.
- 51. Viol d'Amour (from No. 45), 8 ft.,

- 61 notes.
- 52. Gemshorn, 8 ft., 73 pipes.
- 53. Muted Viol, 2 ranks, 8 ft., 134 pipes.
- 54. Flute d'Amour, 4 ft., 73 pipes.
- 55. Fugara (from No. 45), 4 ft., 61 notes.
- 56. Piccolo, 2 ft., 61 pipes.
- 57. Nazard, 2 2/3 ft., 61 pipes.
- 58. Tierce, 1 3/5 ft., 61 pipes.
- 59. Septieme, 1 1/7 ft., 61 pipes.
- 60. Bass Clarinet, 16 ft., 73 pipes.
- 61. Clarinet, 8 ft., 73 pipes.
- 62. Thysharmonica, 8 ft.
- 63. Harp (from Swell Organ), 8 ft.
- 64. Harp, 16 ft.

SOLO ORGAN.

- 65. Stentorphone, 8 ft., 73 pipes.
- 66. Philomela, 8 ft., 73 pipes.
- 67. Gross Gedeckt, 8 ft., 73 pipes.
- 68. Gross Gamba, 8 ft., 73 pipes.
- 69. Gamba Celeste, 8 ft., 73 pipes.
- 70. Flute Ouverte, 4 ft., 73 pipes.
- 71. Orchestral Oboe, 8 ft., 73 pipes.
- 72. French Horn, 8 ft., 73 pipes.
- 73. Tuba Profunda, 16 ft.
- 74. Tuba, 8 ft., 97 pipes.
- 75. Tuba Clarion, 4 ft.
- 76. Tuba Mirabilis (15-inch pressure), 8 ft., 73 pipes.
- 77. Chimes, P (from Great).
- 78. Chimes, F (from Great).

PEDAL ORGAN.

- 79. Gravissima (No. 80 and No. 81), 64 ft., 32 notes.
- 80. Double Diapason, 32 ft., 56 pipes.
- 81. Contra Bourdon, 32 ft., 68 pipes.
- 82. Contra Violone, 32 feet, 56 pipes.
- 83. First Diapason (from No. 80), 16 ft., 32 notes.
- 84. Second Diapason (from No. 1), 16 ft., 32 notes.
- 85. First Bourdon (from No. 81), 16 ft., 32 notes.
- *86. Second Bourdon (from No. 18), 16 ft., 32 notes.
- 87. Violone (from No. 82), 16 ft., 32 notes.
- 88. Dulciana (from No. 19), 16 ft., 32 notes.
- 89. Contra Gamba (extended from No. 68), 16 ft., 12 pipes.
- 90. Contra Fagotto (from No. 38), 16 ft., 32 notes.
- 91. Contra Viol (from No. 45), 16 ft., 32 notes.
- 92. Octave (from No. 1), 8 ft., 32 notes.
- 93. Bass Flute (from No. 80), 8 ft., 32 notes.
- 94. Gedeckt (from No. 81), 8 ft., 32 notes.
- *95. Still Gedeckt (from No. 18), 8 ft., 32 notes.
- 96. Viola (from No. 82), 8 ft., 32 notes.
- 97. Violoncello (from No. 68 and No. 69), 8 ft., 32 notes.
- 98. Octave Flute (from No. 81), 4 ft., 32 notes.
- *99. Sesquialtera (extended from No. 13), 2 rks., 24 pipes.
- *100. Fourniture (extended from No. 14), 5 rks., 60 pipes.
- 101. Bombarde (extended from No. 76), 32 ft., 24 pipes.
- 102. Ophicleide (extended from No. 78), 16 ft., 24 pipes.
- *103. Trombone (extended from No. 15), 16 ft., 12 pipes.
- *104. Tuba Profunda (from No. 73), 16 ft., 32 notes.
- *105. Tuba (from No. 74), 8 ft., 32 notes.
- *106. Tuba Mirabilis (from No. 76), 8 ft., 32 notes.
- *107. Tuba Clarion (from No. 75), 4 ft., 32 notes.

*Enclosed

Combination pistons are to be as follows, to be double acting, visibly affecting the stops and adjustable at console: Eight affecting great and pedal stops, ten affecting swell and pedal stops, eight affecting choir and pedal stops and six affecting solo and pedal stops, besides ten universal pistons affecting all manual and pedal stops and four universal pistons operated by toe studs.

P. M. I. Organ Pupils in Recital.

Pittsburgh Musical Institute presented pupils of the organ department in a recital at the Oakland M. E. Church, Pittsburgh, June 5. Pupils of William H. Cetting, Charles N. Boyd and Albert Reeves Norton, of the organ department of the institute, gave the program.

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(Hymn Anthem)
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(Solos for Soprano and Alto)
- Sing, Dear Children.....Hayes .15
(Solos for Soprano, Alto and Tenor)

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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

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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.

Reduced Fares for Convention.

We are glad to be able to announce that the Trunk Line Association has granted us a reduced rate of one and one-half fare for the round trip for the Cleveland convention. It is important that everyone read carefully the following regulations and comply with them in order that we may benefit from this concession:

1. The fares are available to members in attendance at the convention and dependent members of their families, from points where the regular one-way adult fare is at least 67 cents.

2. When you purchase your ticket do not fail to ask the ticket agent for a reduced rate certificate. Retain that certificate, have it validated at the convention and the return trip ticket may be purchased for one-half of the one-way fare.

3. To secure this reduced fare we must have at least 250 members holding these certificates. Children between 5 and 12 years of age traveling on one-half fares may be counted.

4. Tickets should not be purchased more than three days prior to the convention and must be purchased during the first three days of the convention.

5. It is important that a certificate be secured when you purchase your ticket, and, remember, every one counts. If we fail to reach the number of 250 we secure no reduction from the usual full fare.

Dues.

Although there has been a fine response to the bills for the 1925 dues, there are a number who have failed to send their remittances for this season. The treasurer will appreciate prompt attention to this matter. We trust that all dues will be paid before our convention; otherwise it will be necessary to discontinue sending The Diapason to those who are delinquents.

Publicity.

We have a remarkable convention planned for Cleveland and we urge everyone to give it as much publicity as possible. You have already received stories of the convention. Please arrange to have your local papers publish one of the articles mailed to you. Every additional press notice will increase the attendance in Cleveland.

Pennsylvania Convention.

At the fifth annual convention of the Pennsylvania state council, held at Pottsville, Tuesday and Wednesday, June 2 and 3, four members of Lancaster chapter were honored in the selection of officers for the year. Dr. William A. Wolf was re-elected as president, George B. Rodgers as secretary, Charles E. Wisner as treasurer and William Z. Roy a member of the executive committee. Dr. Charles Heinrich, Pittsburgh; Charles M. Courboin, Scranton; Rollo F. Maitland, Philadelphia; Mrs. W. P. Strauch, Pottsville; Ernest H. Artz, Reading; Charles W. Davis, Easton; Roscoe Huff, Williamsport; Alfred C. Kuschwa, Harrisburg; William Rees, Allentown; Mrs. Isabelle Pearson Fuller, Bethlehem; Frank A. McCarell, Harrisburg; Henry S. Fry, Philadelphia; Lila M. Davis, Philadelphia; Dr. Walter Heaton, Reading, and Dr. John McE. Ward, Philadelphia, were elected vice-presidents and Emerson L. Richards, state senator of New Jersey, was elected to honorary membership.

At the opening session Tuesday morning in the Second Presbyterian Church, an address of welcome was made by J. Oren Bearstler, mayor of the city of Pottsville. A response was made by William A. Wolf, Mus. D.,

president. Tuesday afternoon an address on "Church Music and Worship" was delivered by the Rev. Raymond C. Walker, minister of the Second Presbyterian Church. An organ recital by Rollo F. Maitland, F. A. G. O., of Philadelphia, was marked by this program: Passacaglia, Bach; "Adoratio et Vox Angelica," Dubois; Fantasia and Fugue on the chorale "Ad Nos ad Salutarem," Liszt; Allegretto in B flat, Lemmens; Romance, S. Marguerite Maitland; "Will-o'-the Wisp," Gordon Balch Nevins; Scherzo-Caprice, R. F. Maitland. An address on "The Choir Organ, its Design and Threatened Decadence in America," was made by Emerson L. Richards, and an address on "Rhythm and Organ" by Rollo F. Maitland. Then came a recital by Charles M. Courboin, guest soloist of the Wanamaker Auditorium, Philadelphia and New York. His program follows: "Christus Resurrexit," Ravanello; Cantilene, Maily; Third Chorale, in A minor, Franck; Sketch No. 4, Schumann; "Abendlied," Schumann; Fantasia and Fugue in G minor, Bach; "Echo," Yon; "Song of the Basket Weaver," Russell; "Choeur Dialogue," Gigout. At 6:30 a banquet and get-together meeting was held at the Second Presbyterian Church.

At the evening session a recital was played by Dr. Walter R. Heaton of Reading. His program was as follows: Sonata in B minor, No. 5, Mendelssohn; "Reverie Dramatique," Vodorski; Fugue, "St. Ann," Bach; Fantasia, Guiraud; Idylle, Sonata No. 14, Rheinberger; Rondo, "Les Meissonneures," Couperin; Toccata, Suite in F minor, Driffill; "Song of Joy," Diggle; "The Golden Star," Sousa; "A Classicality," being a well-known melody, paraphrased in the style of Mozart, Haydn, Beethoven, Handel, Schubert and Schumann, in the order named, Gurliitt; "Meditation-Elegie," Borowski; "Noel Ecossais," Guilment; "Maid of the Mill," Cons; Russian Patrol, Rubinstein; Overture, "Les Dragons Villars," Maillart.

Wednesday morning there was a picture demonstration at the Hollywood Theater by Paul C. Bailey of Pottsville, followed by a recital at Trinity Episcopal Church, played by Harry B. Haag of Pottsville. The program follows: Sonata in D flat (three movements), Rheinberger; baritone solo, "Honor and Arms," Handel (sung by Mr. Haag).

Delaware Council.

The final round-table dinner of the Delaware chapter was held at McConnell's restaurant, Wilmington, June 11. After all had enjoyed the social chats and the dinner, the president, T. Leslie Carpenter, introduced Edward Meneely, president of the Meneely Bell Company of Troy, who gave a very interesting address on the manufacture of bells. Mr. Meneely's firm is installing twelve bells in the newly-constructed steeple of Trinity Episcopal Church, of which Mr. Carpenter is organist. After Mr. Meneely's address, Dr. Firmin Swinnen, who is a member of the chapter, gave an interesting talk on the contrasts between organs and organists in Europe and this country. The American organ is better, Dr. Swinnen said. But because the organs of Europe are in larger buildings, they sound better. Space is necessary to procure tone and to place a five-manual organ in a church that can seat only 700 is money wasted, Dr. Swinnen said.

The chapter is progressing well under the leadership of Mr. Carpenter. A recital has been given every month during the season and after each recital there has been a social hour at which refreshments were served. This has caused a fine spirit of friendship among the members, who now number over thirty. Four round-table dinners have been held and topics of interest as well as business of the chapter have been discussed. The public seems to look forward to the recitals and fills the churches in which

they are given. Three or four organists take part in each recital. In this way every member gets a chance to play. Great care and judgment is used in selecting the vocal and instrumental talent to assist and in this way the public is given a free concert of the highest grade every month.

Union-Essex Chapter.

The annual meeting of the Union-Essex chapter was held in the parish-house of the Third Presbyterian Church of Elizabeth June 7. The president opened the meeting and after the roll call and the reading of the minutes of the previous meeting, which were approved, asked for the treasurer's report. This showed that the chapter's financial status is exceedingly good and made it possible for the chapter later to vote to send a delegate to the convention in August and to pay the necessary expenses. The president, Miss Jane Whittemore, then gave her report for the year and urged the members on to new activities for the season. As a retiring officer, she bespoke a hearty support for the incoming officers and suggested many plans for the improvement of the chapter.

The report of the nominating committee was then made. The president and secretary having served two years they could not be re-elected. As a result of the ballot which followed, A. L. Titsworth of Plainfield was elected president but resigned owing to a multiplicity of duties and Harry Stone Martin of Rahway was elected in his place, Mr. Titsworth consenting to remain as first vice-president. The other offices were filled as follows:

First Vice-President—A. L. Titsworth.

Second Vice-President—Miss Grace Leeds Darnell.

Secretary—Miss Martha Batson.

Treasurer—Miss Katherine Chetwood.

In the absence of the newly-elected president, Mr. Martin, the first vice-president, Mr. Titsworth, took the chair and proceeded with the business. It was moved, seconded and carried that a vote of thanks be given the retiring president, Miss Whittemore, and the secretary, Miss Darnell. Having previously voted to send a delegate to the national convention in August, Miss Whittemore was appointed by the executive committee as the chapter's delegate.

Mr. Cooper, the newly-appointed organist of Trinity Church, Elizabeth, who gave the music week recital for the chapter, was introduced to the meeting and gave some valuable suggestions.

Camden Chapter.

Our first year of activity is completed. We cannot help but measure the results of our efforts.

We are confident that we have filled a definite need in the musical life of the community. The increase in our membership, the interest which the public has taken in our recitals, and especially the tribute from the press written unsolicited by the music editor of our daily paper, prove our opinions to be correct, and we are happy to know it. We have brought a group of organists into an organization of fellowship and helpfulness on a broader scope than had been previously tried in our community. In numbers we have thirty-seven active members out of an N. A. O. membership of 180 in the state, with an additional thirty-nine associate members. We have come to know the value of association with one another and the advantage of organized effort. Not content with that, we have labored unselfishly to give the community the benefit of our efforts. This is only carrying out the ideal of the association, to popularize our beloved instrument and to interpret its grandeur as a solo instrument.

What progress we have made is due to the eagerness with which our members have co-operated, the interest manifested by those with whom we

have worked and the effective planning by those responsible for the activities of the chapter. A big factor in keeping interest within our membership has been the chapter bulletin, the Cipher. It has grown to four pages for this month.

Eight of our members were at the New Jersey rally in Trenton last month. A very interesting day was experienced amid civic beauty, enjoyable friends and in an inspiring atmosphere. We are naturally happy that our president was elected the delegate to the convention and equally honored by the council's decision to hold the rally in Camden next year.

We welcome two new associate members—Grant R. Harden and Wilfred Fry, both of Camden. We are happy that Mr. Fry has become one of us. Prominent in the world of business advertising and in civic life, he is also an ardent admirer of the organ and a performer of no little ability, having supervision of the organ in one of Camden's largest churches. His interest and support will be a great encouragement.

Two of our members, Miss Isabel Ferris and Charles T. Maclary, are planning European trips this summer. We wish them a lovely trip and trust they will return with an interesting message for us.

HOWARD S. TUSSEY, President.

Hudson Chapter.

A meeting was held early in June at the Claremont Presbyterian Church, Jersey City, to consider the formation of a Hudson county chapter. Those present were: Miss Jane Whittemore, state president; Mrs. C. A. Cole, William Schmidt, W. H. Rowland, H. S. Lasslett and R. M. Treadwell. A committee was appointed to make preliminary plans. A second meeting will be held early in the fall.

Executive Committee.

The executive committee met at headquarters June 15. The following were present: President Noble, Chairman McAll, Miss Carpenter and Messrs. Stanley, Sammond, Richards, Adams and Nevins. After hearing the usual reports and special reports of the Pennsylvania and New Jersey rally day programs, the meeting was given over to perfecting plans for the Cleveland convention.

Rhode Island Council.

A social evening for members only was held at St. Martin's Church in Providence on June 10. Miss Blanche Davis gave a recital at that time. A public recital was given by Walter Williams at St. Stephen's Church in Providence on June 17.

St. Catherines Chapter.

The St. Catherines chapter in Ontario has had a busy season and about ten new members have been added to our list. Many recitals have been played by our members and one recital for the benefit of the local hospital was given last month.

Charles Allison, organist of Knox Church of St. Catherines, has been appointed to a similar position at the First Methodist Church, where J. Forbes Allen was organist until his sudden death this spring. John Weatherse of St. Thomas' Anglican Church has been appointed to St. George's Church in Montreal.

A large number of our members expect to attend the Cleveland convention.

Choir Graduation at Westfield.

The graduation of the junior choir of the Congregational Church of Westfield, N. J., was held May 31. There were four graduates who had made the required number of credits and completed their six years of work in the junior choir. Besides these four, a diploma and hood with stripe was conferred upon the present assistant director of the junior choir, who had done six years' work in the junior choir before adoption of plans to grant

at the end of this term of years a diploma and a hood, which admits the person receiving them into the membership of the senior choir of the church, a plan similar to that carried out in the children's choir of Flemington, N. J.

The choir of the Congregational Church of Westfield consists of about fifty members, twenty-five of these being adults and the rest boys and girls. During the year, children are accepted as probationers and allowed to sing as substitutes when there is a vacancy among the juniors. The probationers, as they are designated, come to both rehearsals and at the end of the year, if they are considered worthy, they are taken into the junior section of the choir. Eight such choristers were received into the choir the day of the graduation.

One of the graduates, having completed five years of work in the senior choir, received a stripe which is the insignia of this work. The colors of the choir are gold and old blue, a gold stripe appearing on the old blue exterior of the hood. Prizes also were given to those attaining a perfect record of one, two and five years. The first-year prizes were black leather-bound hymnals, and the second and fifth \$2.50 in gold. Special prizes were also given for improvement in voice production, in general musical knowledge and in helpfulness. These were new \$1 bills and it is astonishing to note how much good these accomplish in keeping the boys and girls on the job on all occasions.

The director of the choir is Grace Leeds Darnell, F. A. G. O., who was connected for some years with the children's chorus of Flemington, N. J.

Candlyn to Play at St. Thomas'.

T. Frederick H. Candlyn, organist of St. Paul's Episcopal Church, Albany, N. Y., will act as choirmaster and organist of St. Thomas' Church, New York, during the absence of T. Tertius Noble in July and August. Willard E. Retallick, organist of the Memorial Baptist Church, will play at St. Paul's during Mr. Candlyn's absence.

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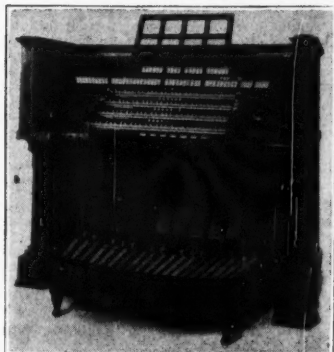
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The American Organ Quarterly

Vol. 6 No. 14

CONTENTS FOR JULY, 1925

1. Arietta Graziosa N. L. Norden
2. Epilogue - - - - Wm. Lester
3. Bridal Procession Hugh Blair
4. Alla Toccata - - - Wm. Lester
5. Passepied - - Délibes-Kountz
6. Norwegian Dance - - - - Grieg-Sanders

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Philadelphia PUBLIC LEDGER,

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"Mr. DeLamarter has found themes that are worth while, and he handled them with a thorough knowledge both of the organ and the orchestra. PALMER CHRISTIAN GAVE AN EXCELLENT PERFORMANCE OF THE SOLO PART."

MUSICAL COURIER,

June 11, 1925.

UNIVERSITY SCHOOL OF MUSIC

Ann Arbor, Michigan

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SACRED—MIXED VOICES

HOSMER, E. S.

Sing, O daughter of Zion

Octavo No. 13,855 .15

A festal anthem, spirited and joyful in style. The voice parts are easy but have more than one nice imitative passage building up the climaxes. There is a short Soprano solo, but the range is easy enough for a Baritone, or for unison.

STEANE, BRUCE

Beloved, let us love one another

Octavo No. 13,786 .10

A beautiful brief anthem, suitable for Introit or after prayer, in the har-

monic English style which contributes melodic value to each voice. It is most effective when unaccompanied, and is suitable for quartet use.

SULLIVAN, ARTHUR

I hear the soft note of my Saviour's voice

Octavo No. 13,866 .12

The beautiful six-voiced madrigal from "Patience" is so pure in style that it lends itself fittingly to the adaptation of sacred words. These have been provided, and their suitability does credit to the author. No solos.

SECULAR—MEN'S VOICES

KRATZ, LEE G.

Rascal Rufus

Octavo No. 13,853 .12

A nice little sermon in negro dialect with a laughable termination. The basses have mock-serious measures to sing, and the quartet answers each solemn unison passage.

Arranged from the harmonization of Charles Fonteyn Manney

by Fred H. Huntley

Octavo No. 13,856 .12

One of the most appealing tunes among negro spirituals, for which Manney's harmonization in solo form has become a favorite. The arranger has preserved it in this four-part version with rich vocal effects. The melody lies mostly in the 2nd Tenor, except in its higher reaches.

NEGRO SPIRITUAL

Steal away

SECULAR—WOMEN'S VOICES

BERWALD, W.

Lilacs

Two-part. Octavo No. 13,887 .12

A breezy, happy-hearted waltz, where-in the two voices answer and combine with pretty variety of effect. The vocal parts are simple, but the piano embroiders with delicate arpeggios or enhances with full chords. Suitable for glee clubs or schools—a good closing number.

broadly melodic style of Delibes (even in the dramatic) the arranger has made a choral number of sonorous sweep, ample climaxes and wide variety. Not all of it is in full voice, there is considerable tonal range.

RACHMANINOFF, SERGE

Through the silent night

Arr. by Victor Harris

Three-part. Octavo No. 13,867 .15

One of the best songs by the Russian genius—emotional, earnest, full-bodied. The arranger has called on the lower voices to give the requisite depth, he has piled them all high at the towering climax, he has transferred melodic phrases from the piano to the vocal lines—a noteworthy piece of work.

DELIBES, LEO

O thou cruel sea (O mer, ouvre-toi)

Arr. by Victor Harris

Three-part. Octavo No. 13,868 .15

From this impassioned aria, in the

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**DIPLOMAS PRESENTED
BY GUILMANT SCHOOL
CLASS OF EIGHT GRADUATED**

Tribute to Dr. Carl by Dr. Howard Duffield—Fifty Alumni in Procession—Medal Awarded to George William Volkel.

The twenty-sixth annual commencement exercises of the Guilmant Organ School, under the direction of Dr. William C. Carl, were held in the First Presbyterian Church, New York, Tuesday evening, June 2. A program of organ music was given by the eight members of the graduating class, assisted by Miss Marta Elizabeth Klein, post-graduate, 1924, who played the processional march, and Ernest Davis, tenor soloist of the church. Fifty alumni of the school assembled in the chapel and marched into the church, followed by the graduating class and faculty.

The following program was given: Processional, "Marche de la Symphonie Ariane," Guilmant (Marta Elizabeth Klein, Post Graduate, '24); Toccata and Fugue in D minor, Bach (Dorothy Catherine Meyer); Esquisse in F minor, Schumann (Josephine Elizabeth Tucker); Introduction and Allegro from C minor Sonata, Salome (Rosalie Marie Yount); "Fantasietta avec Variations," Dubois (Thelma E. Brunson); "Premiere Symphonie en re Mineur," Guilmant (Dorothy Evelyn Berry); "Toccata en Si Mineur," Gigout (Creed Howard); "Rhapsodie Catalane," Bonnet (Daisy M. Herrington); Allegro from Sixth Symphony, Widor (George William Volkel).

Every number of the program was played with that crisp style and technical accuracy which has long been characteristic of Guilmant graduates; phrasing and inner melodies were carefully developed, and every student exhibited a remarkable degree of poise, giving artistic interpretation to the selections.

The Rev. Dr. Howard Duffield, pastor emeritus of the First Church and chaplain of the Guilmant School, was present and in a brief address recounted the history of the school and reviewed the accomplishments of the last twenty-six years. He said:

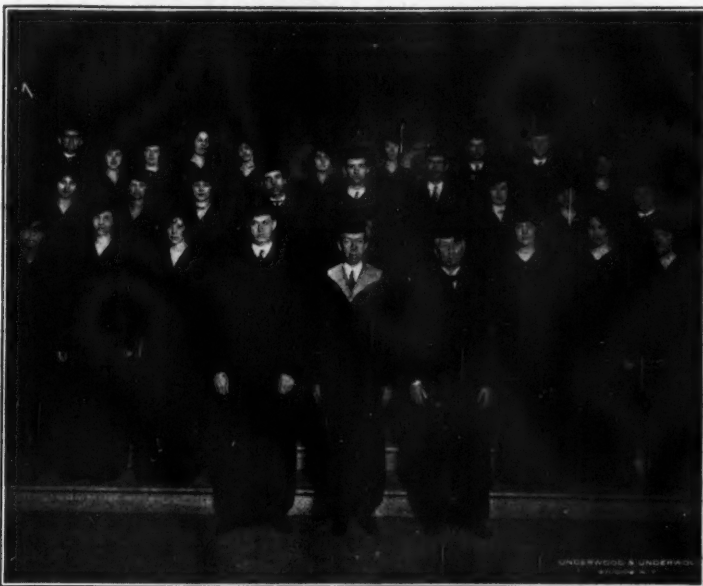
"Who would have dreamed away back in 1900 that it would so soon be possible to fly from New York to San Francisco in a few hours? Who could have thought of a Nebraska farmer sitting in his home, listening to a concert program given at Newark, N. J.? When Mr. Carl discussed with me, in a London hotel, the venture of establishing an organ school in New York, he had vision, a great hope and magnificent capabilities; but who would ever have anticipated that his vision would materialize into such a huge success as this school has become, unique on the American continent, and known the world over?"

"Dr. Carl has performed a noble service to humanity, and the influence of his splendid character has had a profound effect on all who have come under his instruction. Two hundred organists have been graduated, twenty-five of them now holding prominent positions in New York City. Many are filling university chairs, and all maintaining high standards of excellence."

Philip Berolzheimer, chamberlain of the City of New York, in a few remarks thanked Dr. Carl, in the name of Mayor Hylan, for his splendid service to humanity. Dr. Carl thanked Mr. Berolzheimer for his contribution to the success of the Guilmant School, especially for the four free scholarships which he donates annually. Dr. Carl paid a tribute to his assistant in the organ department, Willard Irving Nevins, who during the second half of this year has done, in addition to his own work, the work of the theory department, because of the illness of Clement Gale, teacher of counterpoint, and Warren R. Hedden, teacher of harmony. Mr. Nevins took up the work of these two teachers and carried all the students through to the commencement.

George William Volkel of the graduating class, having maintained the

FACULTY AND CLASS OF 1925 AT GUILMANT SCHOOL.



highest average through his course, was announced as the winner of the William C. Carl gold medal. The fund for these medals has been presented to the school by Philip Berolzheimer, honorary president of the alumni association.

The class was presented for graduation by Dr. Carl, and the diplomas were presented by Dr. Duffield. Benediction was pronounced by the Rev. Dr. Alexander, pastor of the First Presbyterian Church.

BIG YEAR FOR BOSTON CLUB

Women Close First Season with Membership of Forty-eight.

The last meeting of this season of the Women Organ Players' Club of Boston was held Tuesday morning, May 19, at the Orpheum Theater, Malden, Mass., with Mrs. Rebecca Hawley as hostess. A brief business meeting was held at 10:30 a. m., Miss Edith Lang presiding. Officers were elected for the season 1925-26 as follows:

- President—Miss Edith Lang.
- Vice-President—Mrs. Myra Pond Hemenway.
- Corresponding Secretary—Mrs. Elena H. Donaldson.
- Recording Secretary—Mrs. Natalie B. Weidner.
- Treasurer—Mrs. Maude Stuart Hack.
- Auditor—Mrs. Mabel Bennett.

After the business meeting Mrs. Hawley, organist of the Orpheum, and Mrs. Marie Mowat, organist of the Regent Theater, Arlington, entertained the club members and their guests with an interesting program of picture music and two novelties—a Pathoscope film, the musical accompaniment of which was cleverly played by Miss Jessie Gunn, organist of the Capitol Theater, Lynn, and a Spanish dance by Miss Helen McLaughlin, formerly of the "Helen of Troy" company. Mrs. Hawley spoke on the various types of music used in accompanying moving pictures, her remarks being illustrated by Mrs. Mowat on the Orpheum organ, a two-manual Robert Morton. The whole program was most enjoyable, as was proved by the enthusiastic vote of thanks given the four performers.

The club gave two programs during national music week. May 6 the program committee, Miss Marion Kennedy, chairman, gave a community concert at the South Congregational Church, Boston, where William E. Zeuch is organist, with a fine four-manual Skinner organ at his disposal. The program consisted of selections by the Lancaster Children's Chorus, R. H. Harlow, director; organ numbers by Misses Shepard, Swadkins, Richardson and Lang; soprano solos by Mrs. Bertha Lowell Macmillan; Mrs. Frise and Mrs. Hemenway, pianists, and a talk by the Rev. Mr. Brooks of the Dudley Street Baptist Church, known as the "singing church." May 8 Mrs. Dorothy Sprague, organist and director of St. Mark's Church, Brookline, gave a concert in which she was

assisted by her choir and Miss Edith Lang and Miss Vera Franson, organists. St. Mark's is a church with an "atmosphere"—reverent, inspiring. The organ is a three-manual, with a fine ensemble and two or three solo stops of exceptional beauty. This service at St. Mark's exemplified all that the Women Organ Players' Club stands for in fine church music.

Altogether the club has had a most successful first year. It has been an inspiration and an incentive to Boston women organists and organ students. Its influence has been more than local, if we are to believe the magazines, even reaching as far as Germany. At any rate, the main purpose of the club seems to have been accomplished of getting the girls to practice, study and improve their musicianship, as well as to arouse interest in the organ as an instrument for entertainment and worship. The club closes its season with a membership of forty-eight and looks forward to a successful new year beginning in October.

Van Denman Thompson Pupils Play.

Four pupils of Professor Van Denman Thompson of the DePauw University School of Music gave organ recitals in May. Virginia Baum, a senior, played the following program on May 1: "Piece Heroique," Franck; "Carillon," Bourdon; Symphony 6, Widor; Scherzino, Ferrata; "Song of the Chrysanthemum," Bonnet; "Echo," Yon; Scherzo, Capocci. On May 2 Marion Brevier, a junior, played: "Piece Heroique," Franck; Summer Sketches, Lemare; Theme, Arabesques and Fughetta, Van Denman Thompson; "Chant de May," Jongen; "By the Brook," Boisdeffre; "Jagged Peaks in the Starlight," Clokey; March from Third Symphony, Widor. Bernice Fee played in her senior recital May 5: Rhapsodie 3, Saint-Saens; Menuet from Fourth Symphony, Vienne; Scherzo, Gigout; Vivace from Second Sonata, Bach; Idyll, Baumgartner; "Dance de la Fee Dragee," Tschai-kowsky; "Legend of the Mountain," Karg-Elert; Concerto Gregoriano, Yon (orchestral parts played on the piano by Mr. Thompson). On May 8 Alice McCartney gave a junior recital as follows: Fantasia, Dunham; Symphony 8 (two movements), Widor; Allegretto, Dupont; "From the West," Lemare; "Chinoiserie," Swinnen; Toccata, Faulkes; "Fanfare d'Orgue," Shelley.

Lectures by Emily Roberts.

Miss Emily Roberts has given a series of lectures on "The History of the Organ and Organ Music" and "The Use of the Organ in the Church Service" for the pupils in the organ department of the American Conservatory, Chicago. The last lecture was held at Englewood First Methodist Church. A service was played by pupils who had attended all lectures. Those participating in the service were Kathleen Grant, Marie Pierson, Paul Esterly and Edward Nelson.

**WILLIAM S. BAILEY WINS
ESTEY SCHOLARSHIP
IS SENT TO FONTAINEBLEAU**

Macon, Ga., Man, Native of Boston, Receives Highest Mark in American Guild of Organists' Examination and Captures Trip.

William S. Bailey of Macon, Ga., sailed for France on June 19 as this year's successful contestant for the Estey organ scholarship at the Fontainebleau School of Music. The scholarship is administered by the American Guild of Organists, and Mr. Bailey was selected by virtue of his excellent paper work in the annual fellowship examination conducted by the Guild. The scholarship fund, supplied by the Estey Organ Company, includes all expenses from Macon to Fontainebleau and return, and tuition and living expenses at the school for the three months' course in the organ department.

Mr. Bailey is a New England product, whose youth was spent at Beverly, Mass., just north of Boston. His father was a musician and organizer of musical activities. He received his first music lessons at 7 years of age, was a choir boy at 10 and organist at 16 in the First Unitarian Church, Manchester-by-the-Sea. After instruction under Felix Fox and Albert W. Snow came other church positions in Boston suburbs.

St. Paul's Episcopal Church in Macon called him to Georgia, where he has been professor of musical theory and history in Wesleyan College, Macon, since 1920. Christ Episcopal Church is also served by Mr. Bailey as organist and choirmaster.

This is his first trip abroad, so Mrs. Bailey and a small son are looking for-



WILLIAM S. BAILEY.

ward to enthusiastic letters from the American center of French musical activities.

The value of the work at Fontainebleau is attested by the fact that Miss Leah Mynderse, who won the Estey scholarship last year, has also sailed for France for another season of study at the school.

Western Tour for Clarence Eddy.

Clarence Eddy will go on a tour to the Pacific coast which will occupy the month of September and on Oct. 10 he is to give the opening recital on the large Barton organ to be installed in the Fair Park Auditorium at Dallas, Tex. From Oct. 10 to 25 he is booked for sixteen recitals. Sept. 18 he will open the new Reuter organ at the First Presbyterian Church in Tacoma, Wash. On the 20th he will play at the University of Washington at Pullman, and on the 21st he is to give a recital at the high school in Spokane, playing the four-manual Austin organ. Other dates are: June 23, at State Normal School at Cheney, Wash., June 24, First M. E. Church, Yakima, Wash., and June 25, First Presbyterian Church at Walla Walla. Sunday evening, June 28, he gave a recital on a new Kilgen organ in St. Mary's Catholic Church at McHenry, Ill.

**GREAT CONCERT ORGAN
AT NATION'S CAPITAL**

MARKS JUBILEE OF MÖLLER

**Archer Gibson Gives Recital to Open
Auditorium at Washington and
Four-Manual Instrument Which
Occupies It.**

Official dedication of the large four-manual organ built by M. P. Möller for the Washington Auditorium took place on June 10, at which time Archer Gibson of New York, designer of the large instrument, gave the opening program. The recital was arranged by the Auditorium commission as a compliment to its president, Colonel Robert N. Harper. The specification of the organ was published in full in The Diapason Dec. 1, 1924.

This organ is noteworthy not only as one of the great concert instruments in public halls of the United States, but as marking the golden jubilee of Mr. Möller as an organ builder. It is No. 4019 among the organs built by the Möller factory.

Mr. Gibson's program followed the formal dedication of the building, a structure which the nation's capital had needed and planned for fifty years.

Mr. Gibson's program consisted of the following: Toccata and Fugue in D minor, Bach; Passion Chorale, Bach; Allegro ma non troppo and Minuetto from Organ Concerto, Handel; Largo, Handel; Andante Cantabile from Fourth Symphony, Widor; Fantasia on "Lohengrin," Wagner; "Kammenoï Ostrow," Rubinstein; "Liebesfreud," Kreisler; Spring Song, Gibson; "Souvenir," Drdla; "La Demoiselle Elue," Debussy; Prelude to "Parsifal," Prelude and "Liebestod" from "Tristan" and "Pilgrims' Chorus" from "Tannhäuser," Wagner.

Death of Nathan Hale Allen.

Nathan Hale Allen, organist and composer, died May 9 at Hartford,

Conn. Mr. Allen, who was 77 years old, studied organ in Germany and was the founder of the Connecticut Music Teachers' Association. His compositions, which were numerous, included church music, songs, piano and violin numbers, in addition to pieces for the organ, chamber music and two cantatas.

Seder's Fourth American Recital.

A busy season of recitals and church work was closed by Edwin Stanley Seder, F. A. G. O., with his fourth annual American composers' recital at Northwestern University, Evanston, June 30. The program included: Toccata in B flat, Rene L. Becker; Threnody (dedicated to Mr. Seder), William Lester; Roulade, Bingham; "Silhouette," McKinley; "Masquerade," Jepson; "Song of Exultation," Moline; "On a Rainy Day," Zimmerman; "Whims" (Caprice), Vibbard; "Song of the Exiles," C. O. Banks; Heroic Piece, Rosseter G. Cole. On June 3 Mr. Seder was heard in a dedicatory recital on the three-manual Möller organ in St. Peter's Evangelical Church, Elmhurst, Ill. During the past season, besides playing 947 compositions over the radio, Mr. Seder played at the First Congregational Church, Oak Park, the entire eight Guilmant sonatas, Vierne's first four symphonies and the entire organ works of Franck.

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Famous Belgian American Organist

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Dec., 1925, to June, 1926

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EXCLUSIVE MANAGEMENT

MATTHEWS VICE - PRESIDENT

Takes High Office with Robert Morton Organ Company.

J. A. G. Schiller, chief active executive of the Robert Morton Organ Company, announces the election of R. P. Matthews of New York as vice-president of the company. Mr. Matthews has made a special study of theater organ business. He has a host of friends all over the United States, and has been prominently identified with the development of the most advanced



R. P. MATTHEWS.

ideas in theater organ building. Mr. Matthews will continue to handle the national advertising, as well as the active management of the eastern, middle western and southern divisions.

Mr. Schiller also announces the completion of plans for a \$250,000 addition to the factory at Van Nuys, Cal., as well as the removal to larger quarters of the New York office about July 1. The new office will be at 1560 Broadway, and Mr. Matthews will have his headquarters there. With the addition to the Van Nuys plant, the Robert Morton Organ Company will have one of the most modern factories in the world.

Among orders recently placed with the factory are a large four-manual for the new Krupa Theater at Lancaster, Pa., and a large unit for the \$3,000,000 new Loew Theater at New Orleans, in which it is reported the Saenger Amusement Company of New Orleans is interested. Detroit's new \$2,000,000 Grand Riviera Theater will

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have a Robert Morton organ. The Pantages Circuit on the Pacific coast has also placed orders with Mr. Schiller for five large units.

Albert O. Anderson, F. A. G. O., organist and director at the Second Reformed Church of Jersey City, is to make an extended foreign trip this summer and will take in the Bayreuth festival.



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One of the giants of the early days of the organ in Chicago and a master of the instrument whose fame was nationwide for a series of years, passed away in Chicago May 26 when Dr. Louis Falk succumbed to a brief illness. Mr. Falk had maintained his activity to the last, despite the inroads of age. Thirty years ago he ranked as one of the most talented and capable of the concert and church organists of the city.

Louis Falk was born Dec. 11, 1848, in Hesse Darmstadt, Germany. He was brought to the United States by his parents when he was 2 years old and lived for some time at Rochester, N. Y., where he became a church organist at the age of 11 years. In 1861 the family moved to Chicago and this city had been his home since that year. Until 1865 he was organist of the Church of the Holy Name. Then he went abroad to study music. He was a pupil of Volckmar in organ and of Reinecke in theory. After four years of study he returned. His family lost its home on Oak street in the great fire which swept the city in 1871.

For twenty-seven years Dr. Falk was organist of the Union Park Congregational Church, now the New First Congregational, on the west side, a

church famous for its music for many decades. Then for ten years he was organist of the First Congregational Church of Oak Park. For the last fifteen years he had been at the New Church, Kenwood.

Dr. Falk was a founder of the American Guild of Organists and one of the charter members of the Apollo Club. In 1896 he received the degree of doctor of music from the Chicago Musical College. He was a member of the faculty of that college for forty-eight years—a remarkable record in itself—and since leaving that institution had been teaching privately.

In 1875 Mr. Falk married Miss Clara Dickinson, who for many years was one of the noted sopranos of the city. They celebrated their golden wedding anniversary only a short time before Dr. Falk's death. Besides the widow, he left one daughter, Mrs. Franklin M. Miller, at whose home he resided, and a granddaughter, Mrs. B. W. Strong.

Maitland Departs for Europe.

Rollo F. Maitland of Philadelphia departed for Europe from New York June 20 to pass the summer in England, France and Switzerland. He is a member of Frederick Schlieder's party. His last recital before leaving his home was on the new Möller organ at Susquehanna University at Selinsgrove, Pa., June 8, when he played as follows: "A Midsummer Night's Dream," Mendelssohn; Adagio in A minor, Bach; Toccata in F major, Bach; "Piece Heroique," Franck; Pastorale from First Sonata, Guilman; Canzonetta, S. Marguerite Maitland; "The Brook," Dethier; Serenade, Kinder; "Elfes," Bonnet; Scherzo-Caprice, Maitland.



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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.

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Who's Who Among American Organists

Alexander Russell.

If one would set out to quote the spontaneous tribute to Alexander Russell of New York which is heard most frequently among organists he would say that Dr. Russell was doing more for the organ and for organ music at present than any other man. He has brought before the American public great men not only from the other side

were steeped in the best traditions. George A. Parker, his organ teacher, was artistically descended from Mendelssohn, being himself a pupil of Mendelssohn's pupil Faisst. Russell's piano teacher, Adolf Frey, had previously been a fellow student with Richard Strauss, and William Berwald, with whom Russell studied harmony and composition, had studied with Rhein-

ALEXANDER RUSSELL, MUS. D.



of the ocean, but American organists as well, and in his position in charge of the music of the great Wanamaker stores, with their mammoth organs in New York and Philadelphia, he has made himself easily the leading organ impresario of the day.

Dr. Russell is known to the public in four distinct capacities—as composer, as organist, as concert director of the Wanamaker Auditorium, and as director of music at Princeton University.

George Alexander Russell was born at Franklin, Tenn., Oct. 2, 1881. His father was a Presbyterian minister, and his mother, an accomplished musician, was directly descended from Israel Putnam of revolutionary fame. Although he showed an intense love of music at an early age, young Russell received no serious instruction until he was 10 years old, when he had his first lessons from his mother. His natural finger dexterity and his musical ear contributed to his rapid progress, and it was soon decided that music should be his profession. He was entered in the fine arts college of Syracuse University at the age of 16, from which he was graduated in 1901 with high honors and awarded the annual post-graduate scholarship for further study in music. His teachers at Syracuse

berger and Faisst.

The year following graduation Mr. Russell was appointed a member of the Syracuse faculty, the institution that was later to honor him, in 1921, with the degree of doctor of music, the only degree of the kind ever conferred by Syracuse. He remained there for four years, teaching piano and organ as well as occupying the position of organist in prominent churches.

In 1906, upon leave of absence from Syracuse, he went abroad for study in Berlin and Paris. He first went to Godowsky for piano instruction. With his technique permanently acquired, he went to Harold Bauer, who stimulated his imagination and made him self-reliant. Russell studied organ, as well as composition, orchestration and fugue, with Widor, but it is to Edgar Stillman Kelley, the American composer, then resident abroad, that we owe the fact that Russell is today a composer himself. As a student, Russell had studied theory and composition merely as an adjunct to well-rounded musicianship, but with Kelley's encouragement he conceived the ambition to become a composer.

In 1908 Mr. Russell made his debut in Paris as a concert pianist with marked success. Upon his return to America during the fall of that year

he toured the country as a pianist, both alone and in joint recital with other artists, among whom were Reinald Werrenrath, Florence Hinkle and John Barnes Wells.

Two years later he retired from the concert field to assume a post that has provided one of his chief activities, for, in 1910, he was called to assume the direction of the Wanamaker Auditorium. In this auditorium Dr. Russell has played and directed thousands of concerts.

In 1915 Dr. Russell married Miss Eloise Holden of Syracuse. Miss Holden had been a professional singer prior to her marriage, and the two had been brought together by mutual interests and sympathies.

Dr. Russell began his work at Princeton in 1917, when he was appointed to the Henry Clay Frick chair of music, with the additional title of director of music for the university. By rare diplomacy he has achieved a signal success at Princeton, for he has made good music popular among the students. This has not been easily accomplished, for it was only by slow methods that time-honored prejudices could be beaten down.

Dr. Russell's most extended and important work is the suite for organ, *St. Lawrence Sketches*, published in 1921 by J. Fischer & Bro.

Gordon Balch Nevin.

One of the eastern newspaper critics refers to Nevin as "an organist of human quality," and in so doing places him in a small class which contains a few other noted organists who, in addition to possessing the technique and the musicianship to play and interpret the great classical organ works, delight their audiences with lighter things that show the organ's graces and tonal riches. To the hundreds of organists of the country who play his compositions he is a priceless boon when it comes to imparting variety to a program. As a champion of program music Mr. Nevin takes probably first place in the United States.

Gordon Balch Nevin is still a young man, but he has made his mark very distinctly both as a performer on the organ and as composer. He was born at Easton, Pa., in 1892, the son of George B. Nevin, himself a composer whose works have achieved great popularity



GORDON BALCH NEVIN.

and who makes composition his avocation, his vocation being that of growing roses. Gordon Balch Nevin studied piano and organ with Charles Maddock and Charles E. Knauss of Easton. Then he studied organ with J. Warren Andrews in New York and theory

with J. Fred Wolle of Bethlehem, Pa. His first successful organ composition was his "Song of Sorrow." His biggest seller is his "Will o' the Wisp," published by Summy. Mr. Nevin himself ranks his "In Memoriam" as his best work, and it is the worst seller. A recent work of Mr. Nevin which has made a great success and has filled a want is his "Primer of Organ Registration," published by Ditson. Mr. Nevin also wrote the first textbook on organ expression in any language—his "Swell Pedal Technic." This book, published by Ditson, he regards as his most important contribution to organ playing. His "First Lessons on the Organ," recently brought out, is meeting with a good sale. Among his most played works are three organ suites, all published by Summy.

Mr. Nevin's playing is remarkable for its legitimate orchestral coloring. He also has the gift of improvisation in a marked degree. He is a fine example of the best product of the American organ world today and those who know him expect still greater things from him in the many years that lie before him in his career, which has had such an auspicious beginning.

Mr. Nevin is the organist and choir-master of the First Lutheran Church of Johnstown, Pa., where he has a large four-manual Skinner organ.

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Organ Recitals

By WILLIAM C. CARL, Mus. Doc.
Director of the Guilmand Organ School
of New York City

Paper Presented at Convention of American
Guild of Organists in Chicago, June 17

In treating the organ from the recital standpoint, there are many interesting things to consider. Should the organ recital be eliminated from our musical life at the present time, one of the potent factors in educating the masses would be done away with. The organ recital is an institution of long standing and will always be with us. In every community there are thousands who by this means have for the first time heard the master works of the great composers and have cultivated a taste for the best in music.

In our own country it required a decade before the people would listen to the works of Bach and his contemporaries. They would have none of them until they had been repeatedly subjected to "storms" and "tempests" of no mean order, refusing to be comforted until the lightnings had ceased, the storm clouds rolled away and the vesper hymn sung in trembling accents by an invisible choir. It has been necessary for the peoples of all countries to be educated in music. Even the great Johann Sebastian Bach was not contented with himself, for did he not walk fifty miles to hear Buxtehude play in Lubeck? Did he not also gain the necessary knowledge which completely changed his previous style of writing? If this had not occurred, we would never have possessed the monumental works for the organ which he bequeathed to the world.

Americans have demonstrated their willingness to study and work for the best in art, as has been shown repeatedly by the numbers who have gone abroad and those who have flocked to our musical centers here. The organ is the noblest of instruments. It is capable of expressing every known emotion and is a complete orchestra in itself. Berlioz said: "The organ is pope; the orchestra, emperor." It remains for the organist to bring from the instrument a response to his ideas in order to convince the audience. It has been justly said: "The soul of the organ is the organist."

An organ recital can be one of two things. It can be interesting, or it can be uninteresting. If the former, there are many things we may well consider as valuable requisites. The organist must possess talent of the highest degree and aim to develop it by means of systematic study, acquire an adequate technique of both hands and feet, have a sense of rhythm, and with it brilliance of execution. The foundation principles of organ playing should be patiently studied. Master the trio form, in order to gain facility and independence between hands and feet, and make an exhaustive study of theoretical subjects. The minutest detail should never be overlooked.

It is gratifying to note the number of our recitalists who are now playing their programs from memory, and this argues well for the future. Memory playing should be insisted upon in all study courses from start to finish.

One night when Bonnet was touring in the middle west, the committee accompanied him to the station after the recital. As the train approached one of them exclaimed: "Why, you have only a small grip! Where is your music?" Bonnet replied, "I carry my baggage in my hands, but my music in my head." Referring again to Bonnet, when he arrived in Paris from Bordeaux to study at the Conservatoire, Guilmand would not allow him to proceed until he had studied and memorized six organ sonatas Bach wrote for his son Wilhelm Friedemann, in order that he might become an expert organist. Bonnet considers this to have been one of the great factors of his success as a virtuoso.

Every aspirant for fame would like to be a recitalist, and all recitalists aim to become virtuosos. To throw one's

hat into the arena and land it on either stage requires a certain preparation few are willing to undergo. I refer to the subject of slow organ practice. Volumes have been written on the subject, but the fact remains that only about one in a thousand has yet grasped the idea of what slow practice actually means and why it is necessary to do it. Harold Bauer says: "No one can play with style until each note the composer indicated has been correctly played."

Guilmand's rule was to take a certain amount of the daily practice and sub-divide the groups, giving one beat to each sixteenth note, in order that every note should receive its exact value, special attention being given to a correct playing of the dotted notes. I recall a certain passage he insisted being practiced in this manner for six weeks. Following this, vary the tempo, transpose passages in various keys, both staccato and legato, and thus continue until the required tempo of the piece can be correctly played.

When Bonnet first came to America people asked for the privilege of hearing him practice. As his recital preparation was always done in a slow, measured tempo, with the exact note valuation attended to, with not over two or three manual stops and a four-foot stop in the pedals, it was naturally not a very inspiring performance. After listening a few moments, the auditors would exclaim: "Why, he is only a beginner," and leave the auditorium. In order to secure confidence it is an excellent plan to play over each selection in this manner the day of the recital.

Coming to the subject of registration and with a modern organ at command, I often think of Michel Angelo and his masterpieces in the Sistine Chapel in Rome—such marvelous colorings, tints and effects for centuries have startled the world. A story is told of the visit of Gounod to one of the well-known organ lofts in Paris. The organist played one of the master fugues of Bach. As the finale died away he exclaimed: "It is as if it were a great painting hung down from heaven, suspended there without a nail!"

With the modern organ before us, we have only to make our choice of stops, mix our colors, the same as the artist does with his brush or as the orchestra does with a hundred different instruments, and produce a tone color that will represent the idea we intend to express. I do not favor too frequent changes of registration, unless the composition absolutely requires it, nor using all the resources of the instrument in a single composition. In this connection may I suggest a better understanding of the use of the balanced swell pedals and a moderate use of the tremolo.

Along with the great advance made in organ playing, we should take up the study of improvisation with a zest. For years the foreign artists have posed the question: "In America you have many fine performers, but why don't you do more with improvisation?" Since the tours of visiting virtuosos there has surely been a demand for it. The solution of the problem is in creating an enthusiasm among our students for the subject. Guilmand studied it for twenty years, and the world will always know of his marvelous achievements. Let us, therefore, go to work with a will.

The art of program making must not be forgotten. A large repertoire may be at one's command, but the success of the recital depends largely on how to arrange the selections. An excellent plan is to avoid having two pieces written in the same key following one another. Aim for contrast of style and tone color. As the middle section of many organ pieces demands a similar registration, either choose another number or else place them as far apart as possible. Always build up the program to a climax and let it end there. An anti-climax detracts and is to be avoided. An organist should possess a kaleidoscopic vision in order to cope with the variety of twentieth century programs. Surely it needs an active mind and well-schooled brain to do them all equally well. In these days we are asked to play not only an organ recital pure

and simple, but one of the following: A historical recital; one with vocal and instrumental assistance; a wedding recital; a funeral recital; a twilight recital; a fifteen-minute recital preceding the church service; one devoted to a particular composer or subject; the private house recital; the picture recital or one devoted to the various ecclesiastical forms. There may be others, but surely this list is varied enough.

We should not lose sight of the wonderful Bach chorales, for in them we find the heart of the cantor of Leipzig, nor the chorales of Cesar Franck, with their mysticism and marvelous power of expression. Naturally the great preludes and fugues of Bach are a foregone conclusion, but their exact place on the program is worth studying. The music of the fifteenth, sixteenth and seventeenth centuries should find a prominent place and there is a large amount available. Play the works of composers of all countries that have merit, but never forget that we have available works right here in our own country that should be included in program lists, and that we should give with greater frequency entire programs devoted to the works of our gifted American composers. As in the other arts, the works of the modernists have kept abreast of the times and should be accorded a prominent place.

How are we going to improve the organ recital? First of all, maintain the highest standards; play only the best in music; there is a wealth of material to choose from and it only needs sufficient research to find it. Make the playing musical and always keep in mind the fact that the organ is not a mechanical instrument. The organ is capable of varieties of touch. A few years ago this was not considered possible, but today it has been demonstrated over and over again. Cultivate accent and rhythm to a high degree. Avoid pauses or the breaking of the rhythm when changing the registration, as the attention of the audience is invariably diverted when this occurs. Play naturally and do

not constantly aim to produce an effect. Above all, learn to concentrate and keep the mind focused on the subject at hand. Always wait before beginning, so as to gain poise before starting. Perfection is difficult to attain, but we can always aim to do our best.

I do not favor the playing of free recitals. Why should an organist study and prepare for years and then give his talents and time freely to the people? Surely no other artist is asked to do this with the frequency of the organist. A story is told of Marchand, the famous French virtuoso-organist of the seventeenth century. He always attracted packed houses when he appeared, but never took money home to his wife and family. The king, having been appealed to, promised his wife that at the next recital she should receive half the fee. When the evening arrived the house was filled to the doors, and great enthusiasm prevailed. When the first half of the program was concluded, Marchand suddenly stopped playing, closed the organ and said: "If I receive half my fee then I play half the recital," and left the hall. This incident must not create an impression that organists are mercenary. It is quite the opposite from all standpoints.

May I offer my congratulations and appreciation to the woman organists for what they have accomplished. They are a credit to the profession and have added much to its lustre and success.

Let us aim to make the organ recital of the future a greater artistic achievement than ever before. Keep America to the front and let conscientious work be our watchword.

Enters Business in Milwaukee.

Theodore H. Schaefer has entered business in Milwaukee as a tuner and repairman and will take care of yearly maintenance contracts for organs and install electric blowers. Mr. Schaefer was formerly connected with the Schaefer Organ Company and has had fifteen years' experience in every department of organ construction.

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Very sincerely

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Miss Ruth Laymon, a serious student of the Miami Conservatory, under Miss Bertha Foster

April 28th, 1925.

My dear Mr. Losh:

It was a source of great satisfaction to me to play the dedicatory recital upon your new organ in Central Christian Church, Miami, the world's first seven-octave organ.

I congratulate you not only upon the lovely voicing of the instrument, its perfect action and flexibility, but also and more especially upon the step you have taken to show the performer what a vast store of unusual resources may be placed at his command.

You have brought nearer to us the day when the king of instruments, emerging from the misty background of the ages, will be played with as much ease and freedom as the violin or piano.

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(Signed) Richard K. Biggs.

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Organ Architects: What They Do Not Do

By ERNEST M. SKINNER

Once upon a time I was about to sign a contract to build an organ for \$15,000 when an "organ architect" horned in and sold himself to the client who agreed to pay him \$750 to tell me how to do it.

The seven-fifty had to come out of the fifteen thousand; so our first move was to reduce the size of the organ by that amount. The architect then moved the swell flute celeste into the echo, added an octave coupler to the pedal and some personal couplers that nobody has ever used since the organ was built. He visited the factory once and when the organ was set up he insisted on softening the swell mixture so it was and is inaudible with the full swell and consequently of no use whatever. I had designed this swell flute celeste to fill an especial niche in the Skinner organs and it made very beautiful effects with the vox humana and celesta. Its removal left a sad gap in the swell. The net result of the influence of the "architect" was a reduction in the size of the organ and a serious distortion of its design; oh, yes, seven-fifty, please.

Some years later a certain architect went to St. Paul and tried to sell himself to the Auditorium committee. They took him to the Auditorium and asked him where he would suggest locating the organ. He hunted the building over and allowed he couldn't see any place to put it. So he went away and the organ builder found a place to put the organ and built it without any outside "architecting."

A building architect leases an office and pays rent. He engages draughtsmen and pays salaries; he makes detailed drawings and writes specifications so full and clear that they can be understood. He pays a representative or "clerk of the works" to stay on the job and supervise all material and how it is put in.

The specifications and supervision are so complete that any bid on the job backed by financial responsibility is a bid on the same thing all the other bids are on and the architect does something to earn his fee. The work will be done in the same manner, whoever does it.

The organ architect charges the same as a building architect, 5 per cent. He hires no office or draughtsmen. It takes him a half hour to type a scheme and a couple of trips to the church and perhaps one to an organ factory, where his hour is spent in turning down the plea of the organ builder to modify the scheme so it will be possible to do a decent job. He cannot do it because the one appearance of use he can affect is to draw a scheme. To let a builder change his position is to admit the builder knows more than he does.

The bids come in—the same old bids as with no architect. The low bid is

on cheap work and the high one on good work. The bids are on the type-written names of the stops, not on the quality of the stops, scales, material, design of mechanism or anything whatever that relates to quality.

The architect will not advise the client as to the relative merits of the different organs, nor will he accept any responsibility. It is entirely out of his power to line the organ builders up on a common basis, as is done by the building architect. It has always been a mystery to me why a client feels he cannot trust a reputable organ builder but will engage an organ architect about whom he knows nothing.

A, B and C submit bids. Having an architect, the church perhaps picks the low bid; why not? The church wants a quality organ, the architect insures it, of course. So Mr. Low Bid builds the same old thing he has always built. So does the high bidder or any bidder except for the personal idiosyncrasies put in by the architect and which are never seen elsewhere.

To sum up, the architect gets the fee, but the organ builder does the work.

If I were an organ architect, I would first insure a satisfactory organ space and its acoustical treatment. I have built 500 large organs and I draw from that experience. My request for bids would carry with it drawings of the organ space and of the organ laid out in detail—the specifications of pipes and details of voicing, including tuning treatment, composition of mixtures, dimensions of reed eschallots, tongues, pressures, drawings of wind chests, key pneumatics, electrical design, swell engines, shades and every detail necessary to bring the bids to a common basis. If a builder didn't know how to arrive at what I wanted, I would tell him and assist him, as does the building architect.

I am able to do this because I have built in the forty years I have been in business 1,000 or so organs, big and little, and know by practical experience how to do what I want to do and am also acquainted with the history of the organ, which leads me to base designs on a good foundation.

I will be glad to see in these columns a statement from any so-called organ architect as to why any church is not entitled to a service from the said architect about as I have outlined above. I have never seen from any organ architect a specification of material that was not killed by the word "suitable," which means that the architect doesn't know what else to say or leaves the point open for a variety of opinion.

If I had as little to offer as the professional "organ architect" with whom I have come in contact in the past, I should regard myself as an impostor.

Some day there may be organ architects in the sense that there are building architects, but it will be when some dyed-in-the-wool organ builders of experience and a knowledge of the history of the organ take it up as a profession, and not before.

Novel Work of Edwin M. Steckel.

Edwin M. Steckel, now located at Gastonia, N. C., has finished a busy

season as director of public school music and organist and director at the Main Street Methodist Church and the Masonic Temple. He has been re-appointed for another year to the three positions. In the field of school music, Mr. Steckel has the distinction of having the only high school in that section of the country that includes a modern three-manual organ in its equipment. Since going to Gastonia last September Mr. Steckel organized a girls' glee club and a boys' glee club among the high school students. These clubs entered the state music contest this spring and each won a silver loving cup, being adjudged the winners over fifteen other schools. Beginning next September the teaching of band and orchestra instruments will be added to the school work and Mr. Steckel will have four assistants. In the church work there is a vested choir of twenty-five voices and a junior choir. In the Masonic field a male chorus has been organized. Although Gastonia is a city of only 13,000, Mr. Steckel's accomplishments are an example of what can be done when a community is willing to co-operate with an enterprising organizer. Mr. Steckel leaves July 1 for New York, where he is to teach organ at the summer music school of New York University.

Activities of Verne R. Stilwell.

Verne R. Stilwell, organist and choir-master of Grace Episcopal Church, Grand Rapids, Mich., played an organ recital in the Church of the Good Shepherd, Allegan, Mich., assisted by local Allegan talent, on May 25. June 1 he gave a pupils' organ recital at Grace Church, Grand Rapids. At this time he was assisted by his church quartet. On June 5 Mr. Stilwell and his quartet furnished the entire hour's program which was broadcast from WEDC, Grand Rapids. Felicitations

by letter and telephone have come in from a number of persons in appreciation of the especially fine program. On June 12 Mr. Stilwell provided the organ music at the wedding of Gerald W. Williams and Miss Eleanor R. Bramble, both of whom are prominent members of the choir of Grace Church.

Dedication at Tulsa, Okla.

Ernest Prang Stamm of St. Louis went to Tulsa, Okla., in May to give the dedicatory recital on the large four-manual organ built by Hillgreen, Lane & Co., for the First Presbyterian Church. The recital was a feature of a week of dedicatory services in the new edifice. It was played on the evening of May 29 and the program included: Allegro and Adagio from Sixth Symphony, Widor; Overture to "Zampa," Herold; "Echoes of Spring," Friml; "Legend," Stamm; "The Bells of St. Anne de Beaupre," Russell; Rural Sketches, Nevin; "The Musical Snuffbox," Liadoff; Scherzo, Dethier; "Pilgrims' Chorus," Wagner; "Marche Heroique," Saint-Saens. The specification of this organ was published by The Diapason in its issue for November, 1924.

Riesberg Class in Catskills.

Canaswacta Cabin, in Norwich, Chenango County, New York, is the summer home of Professor F. W. Riesberg, head of the piano department of the New York School of Music and Arts on Riverside Drive, and in this place, situated in the outlying regions of the Catskills, he will have a master class of ten weeks, giving piano, organ and composition instruction. The dates include July 6 to Sept. 7. In previous summers he has had pupils from Binghamton, Utica, New York and Lincoln, Neb. Facilities for pupils' organ practice are provided.

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Department D.

Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., June 22.—James M. McLaughlin, who for many years was director of music in the Boston public schools, died at his home in Roxbury May 22. He was born in Boston Nov. 29, 1857, and graduated from Boston College with the degree of M. A. He began the study of the piano at an early age and also the organ. He was organist at St. Mary's Church, Waltham, and St. Stephen's Church, Boston. After two years as director of music in the Waltham public schools he resigned to accept a like position in Boston. Mr. McLaughlin was a very capable organist, as in the days when the Catholic Church had elaborate music, Mr. McLaughlin was the organist who generally played with the orchestra on the high feasts at the Church of the Immaculate Conception, Boston, under the direction of E. G. MacGoldrick, who died three years ago.

For several years Walter J. Clemson of Taunton, Mass., was the genial dean of the New England chapter, A. G. O., and so the following item from the Evening Transcript for Saturday, June 20, will be found of unusual interest to his many friends in the chapter:

"Present and former members of the choir of St. Thomas' Episcopal Church, Taunton, gave a dinner to Walter J. Clemson in honor of his completion of forty years as organist and choirmaster there. The Rev. Henry M. Medary, rector of St. Thomas', gave Mr. Clemson an illuminated letter of appreciation of his long and continuous services, signed by the rector, the wardens and the parish clerk. The letter reveals that Mr. Clemson not only has served the choir forty years, but was the organizer of it. The letter was illuminated in colors and gold on parchment, in the manner of an early fifteenth century manuscript of the Psalter. The four corner medallions contain miniature paintings of small figures playing on musical instruments, the harp, drum, flute, organ and horn. The large initial capital encloses a painting of David playing before Saul. The border is composed of vine forms, bearing roses, carnations, pomegranates, cornflowers, etc. "Mr. Clemson's fortieth anniversary was observed also with a special musical service last Sunday, the full vested choir under Mr. Clemson's direction being augmented by trumpet, trombone and drums. Two selections composed by Mr. Clemson, and a Jubilate composed for the choir by Dr. Warwick Jordan, were sung. Mr. Clemson is a founder of the American Guild of Organists."

From all accounts, the pageant "The Beatitudes," arranged by Mrs. Anna O'Connor Higgins, and given on the steps of St. Paul's Cathedral May 26, was extraordinarily enjoyable and instructive. A wholly respectful and reverential throng filled all available

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room in front of the building on Tremont street and overflowed onto the common. The dramatization was excellent, the characters portrayed being the Virgin, St. Mary of Egypt, St. Francis, St. Paul, Knights of the Holy Grail, St. Joan of Arc, and others.

During the early weeks of summer everyone becomes enthusiastic over the "pop" concerts at Symphony Hall. These concerts are distinctively a Boston institution. Tuesday evening, June 16, was Jewish night, and the musical program under the conductorship of Agide Jacchia was devoted to selections by eminent Jewish composers. For this occasion Henry Gideon, organist-choirmaster at Temple Israel, was featured in the following program: Coronation March, Meyerbeer; Overture, "Sakuntala," Goldmark; Fantasia, "The Jewess," Halevy; Jewish Folksong, "Shiefmain feigle;" Psalm CL, Lewandowski; Rondo Capriccioso, Mendelssohn; "Nigun," Bloch; "Simchas Torah," Bloch; Three Folksongs, Gideon-Jacchia; "Eili Eili," arranged by Jacchia; Selection from "The Music Box," Berlin; Barcarolle from "Tales of Hoffman," Offenbach; Ballet Music from "The Demon," Rubinstein.

It has been announced that William B. Burbank, organist-choirmaster at First Parish Church, Cambridge, has accepted the position of organist at the Congregational Church, Wellesley. It is rumored that the position made vacant in Cambridge is to be filled by Frederick Johnson, organist-choirmaster of the Congregational Church, Bradford. Several other shiftings have taken place during the last months. Temporarily William S. Self, a student at the New England Conservatory, is organist at the Church of the Advent

and is giving good satisfaction.

Francis W. Snow, organist-choirmaster at Trinity Church, will have charge of the two weeks' course in boy choir training at the Wellesley convention beginning June 22. He will also teach organ at the summer school held at the New England Conservatory of Music.

It is not given to everyone to institute radical reforms in music. One of our very wellknown organist-choirmasters has in mind such a reform. Primarily it consists of dividing what is now termed the interval of an octave into ten equal parts, instead of twelve, as by so-called equal temperament. By so doing all previous conceptions of occidental music, including accepted and often meaningless and arbitrary terminologies, as well as notation, must be given up. A new literature of music must be established, and under the new dispensation even quarter-tones will not be too far-fetched. I have no intention without explicit permission to disclose the secrets of the inventor's chart of figures whereby he plausibly and delightfully demonstrates the practical advantages of this new system of music. Evidently harmony and counterpoint are soon to be doomed and will become as notorious as the sea serpent that a short time ago visited New England shores. What I have written is not irony, but plain truth.

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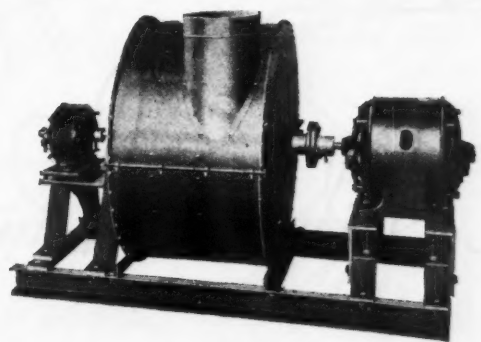
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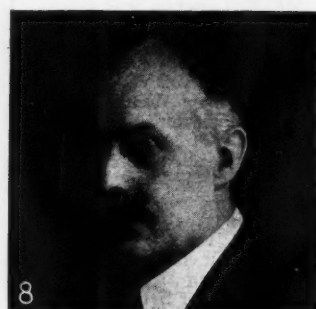
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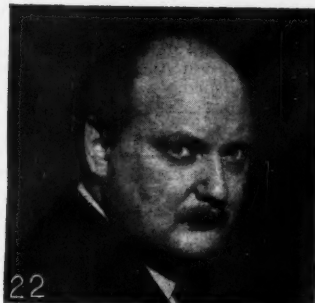
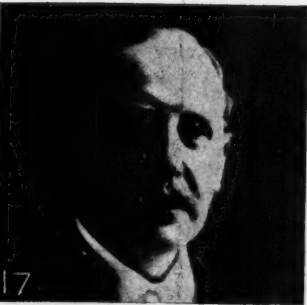
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Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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

CHICAGO, JULY 1, 1925.

In order to give the convention of the American Guild of Organists as much space as possible, and thus give to the large majority which of necessity is unable to attend such a convention an adequate conception of it, so far as that is possible in cold type, The Diapason this month is compelled to omit several items, which will have to be held over for the next issue. These are days of much important news in the organ world and despite repeated additions to the size of this paper, which make its contents larger than—and we hope fully as interesting as—those of any paper ever published for the organist, we find our pages crowded from month to month. Papers presented at the A. G. O. convention which are omitted from this issue will appear a month hence.

GEORGE ASHDOWN AUDSLEY

It is no exaggeration to say that Dr. George Ashdown Audsley, whose death on June 21 is recorded in our news columns, was the most famous, as well as the most voluminous, writer on the organ of the present age. It is a pathetic fact that he was not spared to complete the final chapter of what was to be his "swan song," as he called it—a book which he wrote with the purpose of making it the climax of his career.

It is doubtful if any man of this generation has given the organ more devoted study, even among our leading organ builders and organists—although Dr. Audsley was neither, and always emphasized that fact. He was a man who thought for himself and who was not moved by any contrary beliefs of the day. What he considered correct and orthodox in organ construction he advocated in the face of any opposition. Had he been more flexible he might have been more popular, but he sought neither popularity nor financial gain in designing and writing on organs. His thousands of admirers among the organists loved and trusted him and his first work on the organ—"The Art of Organ Building"—published in 1905, is one which has not been duplicated in this country. This book of art alone would be a splendid monument to his memory.

There was in this man such a consuming love for the organ and such sincerity in his beliefs that even those who at times disagreed with him—and The Diapason was one of these—never once could help admiring him. The briefest interview with this sage would convince anyone that here was a man who felt that his mission in life was to exalt the organ as the king of instruments, and one letter from that beautiful hand, like a steel engraving, was sufficient to prove the exactness and thoroughness of the writer.

And here is a strange fact: Although famed throughout the organ

world, and equally noted for many years as an architect, Dr. Audsley had been a man who never broke into the limelight. When news of his death was flashed to The Diapason from three different sources as we were getting ready to go to press, our New York correspondent searched the files in the New York library and could find not a word on Dr. Audsley, nor did "Who's Who" give his career. The sketch in our news columns had to be prepared from meager data hurriedly obtained from his son. Yet we predict that many years hence his books on the organ will still be read and his memory will thus be perpetuated.

Despite his advanced age we had all come to feel somehow that Dr. Audsley was immortal and that his friendly letters would continue to come indefinitely. It is therefore with a feeling of distinct loss that we utter these few words in appreciation of this truly great man.

ORGAN FOR THE WORKER

Once upon a time—before the passage of the eighteenth amendment—there was an energetic organ salesman in one of the large cities who, when the spirits he had imbibed moved him would visit either an elevated station or a public garage and measure it for an organ, at the same time wasting his sales eloquence on the ticket agents or the car washers—as the case might be—in an effort to persuade them to buy. As the supporting hand of a policeman would lead him away he would announce impressively that the day would come when every elevated station and every garage would contain a pipe organ.

Well, they all laughed—and so perhaps do you. But the materialists were wrong, as usual, as Booth Tarkington asserts. The thing is not so far off.

In Buffalo within a few months a mammoth mail order house, the Larkin Company, which we are informed, does about \$50,000,000 a year gross business, will install in its main office building, in which 4,000 clerks are engaged in daily duties, a four-manual organ, fully described in The Diapason last month. This organ will be used, not as a means of entertainment in the evening, but to play during working hours. Amplifiers will carry the music to remote parts of the plant, to factories and warehouses, and it will be broadcast all over the country. As the Larkin Company has twenty buildings in addition to the one in which the organ is to stand, the magnitude of the project can be realized.

Here is a distinctly new idea—that of making the worker happy and probably speeding up his work from day to day by means of music. Yet it is only the application to daily business methods of a plan followed in the armies of the world from time immemorial. The great National Cash Register plant at Dayton is one of the industrial establishments to realize several years ago the value of organ music to its employes, but its large instrument is in its "Playhouse," a building devoted to recreation for the workers. The Buffalo concern goes a step ahead of the Dayton plan, or of any other of which we have heard. "Foolish stunt!" someone may say—"just a fad!" But we would hesitate to make such a rash statement concerning the management of a corporation which started with a brand of soap and has expanded its business to vast proportions. It is much more reasonable to believe that other establishments, when they see the shrewdness of the move by which the Larkin Company spends thousands for an organ and reaps many more thousands in increased happiness and efficiency in its working force, will imitate the novel example.

Meanwhile in Chicago the papers have been playing up a fine feature story of the installation of an organ in a large riding academy.

It is a wiser prophet than we who can tell how far this movement will go.

Alberto Merklin, the organ builder and writer on organ matters, whose death was recorded in the June Diapason, passed away on March 22. A member of a family of illustrious

organ craftsmen, he was born at Freiburg,

Germany, Feb. 2, 1892. At the age of 17, having finished his special studies, he made a tour of Europe, visiting the most famous organ works in Germany, France, Switzerland, Italy, England, Austria, Russia, etc. Having finished his wanderings, he entered the house of Puget in Paris, and was erecting an organ in the province of Burgos (Spain) when the war broke out. He remained where he was, became a naturalized Spaniard, and set up in business for himself. Until he settled in Spain his name was Stein. In addition to his work, he devoted much time to study and research, giving the results partly in his book "Organologia" (the most modern and complete work in the Spanish language dealing with the history and construction of the organ), and partly in the Zeitschrift für Instrumentenbau of Leipzig. One of his last discoveries was a fifteenth century swell-box in Andalusia, the lid of which could be raised or lowered by means of a pedal. The first of a series of articles from his pen, on the organs of Toledo Cathedral, appears in the latest issue of the Musical Times.

The Clayton F. Summy Company calls the attention of The Diapason to the fact that the "Fantasie Triomphale" of Dubois, composed for the dedication of the Auditorium in Chicago, is published by that company. Both the complete orchestral score and the organ parts were brought out by Summy before the work received its initial performance by Clarence Eddy. This corrects an item in the June issue from Hartford, Conn., to the effect that the work had never been published.

Melody Couplers Again.

North Tonawanda, N. Y., June 1, 1925. Editor of The Diapason: With reference to "melody couplers," mentioned in your June issue, it would no doubt interest many to learn that Messrs. Odell used this interesting device as long ago as 1902.

It was used in England about—possibly before—that time. In 1903 Abbott & Smith of Leeds, with whom I was associated, used a melody coupler of my design in several of their smaller organs. Previous to this (I don't know just how long) Thomas Casson of London had patented one. These were both pneumatic.

Prior to this there was a purely mechanical one used in reed organs. I never saw this type, but I understood at the time that the principle of overlapping levers was employed; when a key was depressed, all the levers above or below were raised, depending upon whether the device was used for a "melody coupler" or a "pedal substitute."

I can quite understand the pleasure Mr. Starr derives from the use of those in his organ, and am surprised that American organ builders do not oftener include them in their specifications.

WALTER BERRY.

Eric De Lamarter Marries.

News was received on June 11 from Colorado Springs, Colo., of the marriage of Eric De Lamarter and Mrs. Alice Youngmain, both of Chicago. The wedding took place at the home of the bride's sister. Mr. De Lamarter is known throughout the country as organist and choir director of the Fourth Presbyterian Church of Chicago and assistant conductor of the Chicago Symphony Orchestra. He is also famed for his compositions for the organ. His marriage prevented Mr. De Lamarter from filling his place on the program of the A. G. O. convention at the Chicago service in Evanston.

How He Diverts Automobiles.

Carl F. Mueller, organist of the Grand Avenue Congregational Church in Milwaukee, has done his part toward diverting some of the stream of automobiles from the roads to the church on Sundays by giving music at the services in May selected for each Sunday from the works of one immortal composer. May 3 all the organ and vocal music was by Mendelssohn. May 10 was devoted to Schubert, May 17 to Cesar Franck, May 24 to Haydn and May 31 to Gounod.

The Free Lance

By HAMILTON C. MACDOUGALL

"Faithful are the wounds of a friend." My old friend Percy A. Scholes wrote me the other day: "I always read your column in The Diapason; of course sometimes you are dead wrong, and sometimes you hit the nail on the head." In return for the compliment and, forgetting the faithful wound, I will add that Scholes is one of the very best speakers on musical appreciation of the present day and comes to the good old U. S. A. next October for a series of lectures. He'll be mighty well worth hearing.

The other day, attracted by the notice that a colleague of long standing was to broadcast an organ recital, I listened in, only to be astonished by the announcement that he was to play first a "Feuje" by Bach and a "Magnificent" by another composer whose name I did not recognize. Good John Hermann Loud, you deserve better treatment!

Hugh Black, the distinguished author and preacher of New York, gave a brilliant address to the Wellesley graduating class in which he said: "I am sometimes asked whether I am an optimist or a pessimist. A pessimist is a man who has just had a long conversation with an optimist. If you insist on labeling me, however, I will say that I am an optimist prepared for the worst!"

Much depression in my spirit has resulted from my participation in an indoor pageant recently given in a college that shall be nameless. The theme of the pageant was "Beauty exposed according to Platonic Ideals," and it was what the mythical "man-in-the-street" calls "high brow;" in fact, it was idealistic in spirit, inspiring in sentiment and elevating in its influence. The music was carefully planned and was the subject of favorable criticism. The pageant was first-class in intention, beautifully lighted and a credit to the institution giving it.

But how did the audience receive it in its totality? They received it as if it were an appeal to the eye simply; applause interrupted and drowned out the music; applause twice drowned out the reader of Keats' line on a Grecian urn; conversation was steady.

Such an insult to music and musicians was not so intended; it was merely the sort of thing that goes on everywhere and at all times, and is even participated in by musicians themselves. You may say that only "rough-necks" talk while music intended as a co-ordinate part of action or of still-picture goes on, but the fact that has to be faced is that audiences of the so-called educated are as bad as the musical comedy audience. What lies back of it all?

I think that we must admit music to have two functions in our ordinary urban life. It appears merely as a useful noise in the church organist's prelude and outgoing voluntary, in the entracte music at the theater, in the restaurant music, in the "movie" music. It appears as an artistic noise in the symphony concert, where it comes somewhere near receiving decent attention. The first kind of music is merely heard; the second kind is the only kind really listened to. We have so much music that is merely heard and not listened to that the great, unwashed, ignorant public, and the great unwashed, educated (!) public is unable and probably unwilling to discriminate between the two kinds of music. On the occasions to which I have referred as producing in my mind extreme melancholy, despondency and irritation I would like to have had distributed muscular and purposeful emissaries about the auditorium, who, at the first faint clap of the hand, would grasp the would-be-applauder by the coat collar and the seat of his trousers and cast him forth into outer darkness.

We musicians must do something

about this. Don't eat at any restaurant where there is music while the eating is going on. Cut out all organ preludes in churches unless every member of the congregation is in his seat, sitting quietly and neither talking nor whispering. Cut out all postludes unless they are as much a part of the service as the parson's sermon or the prayers. Make people understand that playing on the piano or organ or violin is as much music as singing. The noble youths who frequent college glee club concerts keep reasonably quiet when what they call "music," namely singing, is going on, but begin talking as soon as the first tinkles from the piano in the next piece reach their ears.

Oh, brethren, isn't this music world a queer world!

MARGARET FUNKHOUSER.



Miss Margaret Funkhouser gave a diploma recital at the Peabody Conservatory of Music in Baltimore May 20, and the Peabody organ diploma, conferred only for the twelfth time in the history of the school, was given to Miss Funkhouser on May 29. Afterward she departed for Europe for further study. Miss Funkhouser, who is a niece of J. O. Funkhouser, general superintendent of the M. P. Möller organ factory, was born at Charlottesville, Va., and has been a student in the advanced department of the Peabody Conservatory for five years. She was awarded a three-year organ scholarship in 1920. In 1922 she received the Peabody teacher's certificate in organ and in piano. Her teachers have been: in organ, G. Herbert Knight and Louis Robert; in piano, George F. Boyle and Austin Conradi; in harmony and composition, Gustav Strube.

Five Orchestras Engage Courboin.

The management of the coming second continental tour of Charles M. Courboin announces a list of engagements with symphony orchestras next season which constitutes a record in the history of the organ, no less than five great orchestras having engaged Courboin as soloist. These are the Cincinnati Symphony Orchestra, with Fritz Reiner; the Minneapolis Symphony, with Verbrugghen; the San Francisco Symphony, with Alfred Hertz; the American Orchestral Society of New York, with Chalmers Clifton, and the Detroit Symphony Orchestra, with Ossip Gabrilowitsch. The Detroit and American Orchestral Society engagements are re-engagements. It is only on rare occasions that a symphony orchestra has engaged the same soloist two seasons in succession. In addition to these orchestral engagements Mr. Courboin is booked for recitals in over thirty cities in the United States and Canada.

Marr & Colton Organ Completed.

The Marr & Colton Company of Warsaw, N. Y., has completed the installation of a large organ in Chapman's Alician Court Theater at Fullerton, Cal., a house seating 1,200 people, and Julius Johnson is presiding over the instrument. The organ is of the modern orchestral type, played from a three-manual console at the left of the stage. There are 100 stop controls and thirty ranks of pipes.

AUSTIN ROLL CUTTING MACHINE SHOWN AT WORK.



REUTER TO DODGE CITY, KAN. SEVEN OCTAVES IN DEMAND

Large Three-Manual with Echo for First Presbyterian Church.

Among recent contracts received by the Reuter Organ Company of Lawrence, Kan., is that for a large three-manual and echo organ to be installed in the First Presbyterian Church at Dodge City, Kan. The organ, including the echo division, will have thirty-eight stops. With the exception of a 16-foot bourdon unit of ninety-seven pipes in the swell division, and some augmentation in the pedal, the organ will be entirely "straight." The echo division is to have five stops, in addition to a set of chimes.

Besides the thirty-eight stops, the organ will have a full equipment of adjustable combinations, couplers and other accessories.

Following is the specification according to which the organ will be built:

- GREAT.**
 1. Diapason, 8 ft., 73 pipes.
 2. Concert Flute, 8 ft., 73 pipes.
 3. Gamba, 8 ft., 73 pipes.
 4. Gemshorn, 8 ft., 73 pipes.
 5. Octave, 4 ft., 73 pipes.
 6. Flute Harmonic, 4 ft., 73 pipes.
- SWELL.**
 7. Bourdon, 16 ft., 97 pipes.
 8. Diapason, 8 ft., 73 pipes.
 9. Stopped Flute, 8 ft., 73 notes.
 10. Salicional, 8 ft., 73 pipes.
 11. Voix Celeste, 8 ft., 73 pipes.
 12. Aeoline, 8 ft., 73 pipes.
 13. Quintadena, 8 ft., 73 pipes.
 14. Flute, 4 ft., 73 notes.
 15. Nazard, 2 2/3 ft., 61 notes.
 16. Flautoino, 2 ft., 61 notes.
 17. Cornopean, 8 ft., 73 pipes.
 18. Oboe, 8 ft., 73 pipes.
 19. Vox Humana, 8 ft., 73 pipes.
 Tremolo.
- CHOIR.**
 20. Geigen Principal, 8 ft., 73 pipes.
 21. Melodia, 8 ft., 73 pipes.
 22. Dulciana, 8 ft., 73 pipes.
 23. Uda Maris, 8 ft., 61 pipes.
 24. Flute d'Amour, 4 ft., 73 pipes.
 25. Clarinet, 8 ft., 73 pipes.
 Tremolo.
- ECHO.**
 26. Clarabella, 8 ft., 61 pipes.
 27. Echo Violin, 8 ft., 61 pipes.
 28. Vox Angelica, 8 ft., 49 pipes.
 29. Fern Flöte, 4 ft., 61 pipes.
 30. Vox Humana, 8 ft., 61 pipes.
 31. Chimes, 20 bells.
- PEDAL.**
 32. Acoustic Bass (Resultant), 32 ft., 32 notes.
 33. Diapason, 16 ft., 12 pipes, 32 notes.
 34. Bourdon, 16 ft., 32 pipes.
 35. Lieblich Gedeckt, 16 ft., 32 notes.
 36. Violone, 16 ft., 32 pipes.
 37. Cello, 8 ft., 32 notes.
 38. Flute Dolce, 8 ft., 32 notes.

CHOIR.

20. Geigen Principal, 8 ft., 73 pipes.
 21. Melodia, 8 ft., 73 pipes.
 22. Dulciana, 8 ft., 73 pipes.
 23. Uda Maris, 8 ft., 61 pipes.
 24. Flute d'Amour, 4 ft., 73 pipes.
 25. Clarinet, 8 ft., 73 pipes.
 Tremolo.

ECHO.

26. Clarabella, 8 ft., 61 pipes.
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 36. Violone, 16 ft., 32 pipes.
 37. Cello, 8 ft., 32 notes.
 38. Flute Dolce, 8 ft., 32 notes.

Sail to Study with Dupre.

The announcement of Marcel Dupre's first series of master classes in Bach interpretation and the art of improvisation, to be held in Paris this summer, has attracted many organists. Among those who have sailed to Europe or will sail are Mrs. Bruce Keator of Asbury Park; Frederick Mayer, organist of the West Point Chapel; Raymond C. Robinson, organist of King's Chapel, Boston; Emory L. Gallup, organist of the Fountain Street Church, Grand Rapids, Mich., and P. W. Titus, organist of the Church of the Advent, Cincinnati.

Under the direction of Albert E. Seymour, the choir, assisted by the orchestra, gave its ninth annual concert at the First Presbyterian Church of Darby, Pa., May 28. There was a large audience and it enjoyed the ensemble numbers thoroughly.

Midmer-Losh Factory Receives Contracts Specifying Extended Manual.

The Midmer-Losh Company reports several new contracts for seven-octave organs. The state of Florida in particular, where the first was installed, has responded with repeat orders. C. S. Losh disclaims any intention of pressing this type of organ upon the public, but believes the natural evolution of the instrument will create an adequate demand for the extended register.

The Midmer-Losh concern has recorded at its factory on a specially assembled instrument a large number of new Edison records, played by Frederick Kinsley, organist of the Midmer-Losh organ in the New York Hippodrome, for the Edison Phonograph Company. Mr. Edison has personally arranged much of the detail of this recording, the instrument being played to a large extent in conformity with his suggestion. The success of these records is a source of special satisfaction to Mr. Edison, as the organ was the one instrument which had not been recorded for the Edison machines, as attempts had fallen short of satisfying their standard of faithful representation of the original instrument.

The instrument used for this recording will be delivered to the Elks' Temple in Atlantic City, constructed to the specifications and under the supervision of Emerson L. Richards, who has been the organist of that organization for a number of years.

An interesting program at the College of Music of Cincinnati was a recital of original compositions June 6 by advanced pupils of Sidney C. Durst. The compositions included works for string quartet, piano, violin and combinations of two violins and piano and violin, cello and piano, as well as several songs.

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After thorough tests which have occupied more than a year the Austin Organ Company has made public announcement of the perfection of a new player organ which is rated as a development of the first importance in this department of organ progress. The inventive genius of the men at the head of the Austin Company is well-known in the organ world and the new player will be received with great interest.

This player operates three complete manuals of sixty-one notes each, the entire pedalboard of thirty-two notes, as well as two separate swell-boxes and crescendo, and does all registration even to the change of a single stop. It is, therefore, not limited to any set of adjustable combinations or any number. The music sheet also re-rolls itself.

The Austin Company believes it is the first to design and cut any automatic record simultaneously with its playing. It does this with a special machine built over twenty years ago. In 1906 John T. Austin made another machine for cutting piano records giving four degrees of expression to every key. The Austins have been experimenting and have developed this latest player, and those who have seen it say the reproduction is so accurate and faithful that were a screen interposed between the player and the listener it would be impossible to detect the slightest difference between the original and the reproduction. The paper sheet is much wider than that used heretofore, as the patented tracker bar has 240 holes. All troubles in music tracking are avoided.

Anniversary of Miss Stacey.

The folder of the First Baptist Church of Long Beach, Cal., contained the following interesting item on May 31: "Miss Harriet Case Stacey is today rounding out fifteen years as the organist of the church. It is a unique and valuable service that Miss Stacey has been rendering us these many years. Miss Stacey was brought up in the home of a godly Methodist pastor, and was early initiated into the work of a Christian church. She has worked with a fine devotion and generous spirit in all of the avenues of the church activities in which she has been asked to take part."

New Duties for Whitford.

Homer Whitford of the department of Music at Dartmouth College has accepted the post of organist and choirmaster of Christ Church at Hanover, N. H., in addition to his other duties. Mr. Whitford expects to spend the summer in Cleveland and will substitute for George L. Emerson at St. Paul's Church on Euclid avenue. Mr. Emerson will pass the summer in Europe.

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Evils of Unification and Kindred Organ Topics

By EDWIN H. LEMARE
Fourth Article

It is almost with regret that I am called upon to add further to my previous articles on the foregoing subject; but it seems very difficult to convince some builders of the futility of a system purporting to build a large house out of a few bricks. Similarly, it is impossible to convince the average organ player (who, perchance, may have a limited knowledge of organ construction) that I speak without prejudice and from a long and varied experience in playing all kinds and conditions of organs the world over. I repeat that my remarks are not directed toward any particular make of organ. They are given in a broad sense and in the hope that others may profit thereby. These articles are not written on "theory," but from a practical knowledge of organ playing embracing the old classics, orchestral transcriptions and also modern organ works.

I look upon the organ as a great solo instrument; flexible (yes, even expressive), artistic and uplifting. I look upon it with reverence—not alone on account of its sacred message, but also as an interpretative medium whereby our hearts and souls may be stirred by its majestic tones. The outstanding difference between an organ and an orchestra is in the fundamental diapason (or so-called "cathedral") tone, found in no other instrument or combination of instruments. To obtain this nobility of pure organ tone it is necessary first to have properly "spaced" and individually "voiced" diapasons—suitably "scaled" and on not too heavy a wind pressure. It is essential that the pedal organ be first considered, with its independent majestic 32-foot and 16-foot open wood tones (running throughout the pedal compass), produced by large-scale, full-toned, more or less "square," thick-timbered pipes. (N. B. Even in small two or three-manual instruments, I often advocate a large-scale stopped bourdon, 32-foot—at least down to GGGG). To which, of course, may be added other open pipes of heavy metal; plus, of course, one or two independent softer stops (wood or metal) and, perhaps, some additional soft 16-foot stops "borrowed" from the manual. We then have a real tonal foundation upon which to build the remainder of the instrument. Without a *proportionate* pedal foundation no instrument is worthy. For example: In a large organ recently installed in a beautiful edifice in the west, there are 136 stops (including "traps" and excluding couplers), but only a little over 4,000 pipes; out of which there are a meager 256 independent pipes allotted to a presumably great pedal organ of twenty-eight stops! In other words, there are only about *five independent* pedal foundation stops to support an enormous preponderance of the manual stops. Is it, therefore, any wonder, I ask my readers, that I speak of the evils of unification? Doubtless this organ was designed by an inexperienced organist whose sole knowledge of organ building may have been gained from those builders who adopt the unified system, and who, like the organist, may not have become acquainted with the necessities for advanced organ playing.

To return to the pedal foundation. Let us now consider the next department of importance—the great or main organ. This ought to be entirely independent of the pedal or other organs for the reason that its diapasons, or chief stops, are—or ought to be—likewise unenclosed. To box them up—however loudly or blatantly they may be voiced—destroys their true quality and volume. It is a mistake, for the sake of making the great organ diapasons "expressive," to place them in a swell box and attempt to overcome this deadening effect by "forcing" the pipes, either on too heavy a wind pres-

sure or by "cutting them up" beyond the proper limits of their scale.

Having established the great organ foundation, or diapason tone, we must similarly support the swell organ; not alone in 8-foot diapasons, but also those of smaller scale in a 4-foot range (usually designated as principals or octaves), plus some good diapason mixtures, again of smaller scale—not unified *lieblich ones* derived from stopped pipes, as is frequently done as a makeshift nowadays. We can then build up the remainder of the organ with softer stops of a more or less orchestral type, such as flutes, strings, wood-wind, reeds, vox humanas, undulating wood and metal stops—now, of course, forgetting the ever popular cathedral chimes, harp celesta, etc.

Another reason for adding further to my previous articles is that several well-known organ builders inform me that they have, for the sake of competition, often to adopt this unified system to some extent against their own better judgment. If such conditions continue, I fear this unified system may eventually become a "craze" as calamitous to artistic organ building as was the case some years ago when they began to omit mixtures. But the good old mixtures are gradually coming back, although they were never really eliminated from any scheme by those who realized their importance. I venture to prophesy a similar rehabilitation of the more or less "straight" organ. In making the above statement I am not alluding to certain legitimate "borrowings" and extensions, especially in small instruments.

Would it not be advantageous if some of the leading organists in America and Canada convened a meeting for the purpose of seriously discussing the subject and submitting an authoritative opinion for the sake of those not so well informed? I would be willing to head such a committee should the idea appeal to those interested.

In re Senator Richards' letter, published in the June issue of *The Diapason*—and which I have read with interest—I regret the necessity of having to contradict his statement regarding the invitation extended to me during my two lengthy stays in Atlantic City to visit them and test out the results of the "unit augmentation." Senator Richards must most assuredly have been misinformed, as I did not receive an invitation from Mr. Brook nor from anyone concerned. I was naturally interested in seeing "The World's Greatest," and had I been invited I would have taken pleasure in so doing. May I also state that while there on my second visit I was approached by the Rotary Club regarding a special

organ recital for the benefit of the Home for Crippled Children—an institution worthy of every financial help, and for which I most willingly offered my gratuitous services. But it appeared that the directors of the high school were averse to setting a precedent in the way of a paid admission for any entertainment in that building even though it were for one of the most worthy of their local charities.

Strange to say, my article which appeared in last month's issue seems to have covered most of the points raised by Senator Richards in that same number. Senator Richards tells us that he was recently asked to draw out a specification for a large organ in which he was assured of ample space for same, but that his eleven independent pedal ranks (good for him!) were afterward found impossible, as they had already absorbed the entire floor space allotted for a four-manual organ. He asks what would become of my "theories" in such circumstances? My "theories" would have been (and I quote them in the spirit of good fellowship) that, first and foremost, before taking the trouble to draw out a specification, I would have ascertained the following: The seating capacity of the building and the dimensions of the organ chamber as provided by the architect, and would then have drawn out the scheme accordingly.

This leads me to recall a similar incident in regard to the drawing up of recital programs. A short time ago I met a concert organist of high repute on his way to give a recital in a town containing about 2,000 people. On his proudly showing me his program, incidentally containing Bach's Toccata in F major and several big orchestral transcriptions, I inquired as to the size and make of the organ? To my surprise he stated that he never knew what kind of an organ he was to play until he arrived on the spot! A few days later I again happened to meet him and he laughingly told me the organ was a small two-manual with twelve stops, and even then did not recall the name of the builder. Another instance of "unpreparedness" was that of a well-known recitalist playing several recitals en route, when, to his dismay, he found himself confronted, a few minutes before the time of one of his recitals, with a two-manual theater unit orchestra. His first idea was to cancel the concert; but the tickets having all been sold, he was persuaded to make the best of it! This reminds me of the story of a lady organist who struggled laboriously through a difficult accompaniment to a tenor solo and, as the last chords died away (to the great relief of all concerned), the preacher immediately

gave out his text: "She hath done what she could!"

But I digress. To return to my "theories": I think they are practical, even to the extent of selecting an organ program, as I never do so without first ascertaining the name of the builder, date of construction, coupled with a full specification of the instrument. The program can then be chosen to suit the instrument and thus show it off to the best advantage. In these days of "augmented" organs, with a host of stops, etc., one takes a great risk in not first being enlightened as to the number of PIPES contained in the instrument, as the mere statement of the NUMBER of STOPS conveys little.

To return to Senator Richards' letter and his idea (although he admits that it would prove somewhat awkward and expensive) of extending the pedal board downward five keys to GGGG. Such a scheme, I fear, would be impracticable for the reason that the extra lower keys would be more or less out of reach of the player—even the present low C is only just within comfortable reach. To play these lower notes would necessitate a complete change (by shifting up the board) in the long-established standard position of the pedal keys. Also I fear the top notes of the pedal board would be even less worn than they are at the present time. Possibly, however, for the sake of these extra notes, some revolutionary organ builder may decide to build a new pedal board with the keys made narrower and cramped closer together (already close enough for all practical purposes) and thus include the extra five notes within its present standard width. Again to be consistent, should extra pedal keys be added, the 16-foot stops would have to be extended down to 32-foot GGGG, and the 32-foot stops similarly carried down to 64-foot GGGGG! To accommodate such a pedal board (even though it were practical) would necessitate special organ music written for it; to my knowledge there is no music written with the pedal part below CCC, unless perchance it were several centuries ago, which even I am "too young" to remember!

Seibert Remains in New York.

Henry F. Seibert, the New York concert organist, is passing the hot season in New York in various important activities. He is spending the summer months in teaching and preparing recital programs for next season. Pupils have come to him from as far west as Missouri. The recital outlook for next season is even more promising than last year.



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PLAYS AT MECCA TEMPLE

Henry F. Seibert Gives Demonstrations on Möller in New York.

Henry F. Seibert gave the first demonstrations on the new Möller organ in Mecca Temple, New York City, May 23, playing in the afternoon for the officials and in the evening for the public.

Mr. Seibert is acting as adviser in the purchase of a new organ at New Rochelle, N. Y., and in the rebuilding of organs at Lock Haven and Reading, Pa. He broadcast a recital from the Skinner Studio, WEA, New York, May 31. He reports a good number of recitals already booked for next season.

Sunday, June 7, Mr. Seibert played at the dedication of the new St. Matthew's Lutheran Church, White Plains, N. Y.

Lewis A. Vantine gave the dedicatory recital June 4 on a two-manual organ built by the Austin Company for the First Methodist Church of Sheboygan, Wis.

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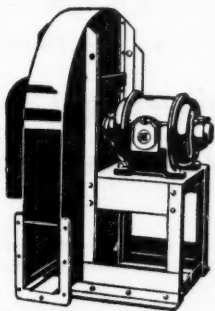
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Texas and Its Organists

By MRS. J. H. CASSIDY

Address Before the Convention of the A. G. O.
in Chicago on June 18

I do not know how much you know about Texas, but I do know how much Texas knows about you. We have a state song down there with the title "The Eyes of Texas Are Upon You," and it is more than tone in the realm of church music. Schirmer reports that we are very conservative in our choice of music, not willing to try the new until we read of its positive success in some large musical center. Consequently they also credit us with buying a higher grade of church music as a whole than they sell in New York.

Texas is on the boom in church and organ building, both in a small and a large way. Million-dollar churches are being built with an average fifty-stop organ and \$100,000 churches are asking for thirty-five-stop organs. At present there are about 1,500 organs in Texas, from almost all builders, with many and varied specifications.

The average training of the Texas church organist is from one year to four. In the smaller town the position often goes to the faithful pianist of many years who runs to Dallas during the summer or combines recreation with work and takes a short trip north. This type of organist is being displaced by the school girl who majors in piano while away at school and does two years' secondary work in organ, in order to play the new church organ when she returns home. In the larger cities the positions are going to the girls who have Mus. B. and A. G. O. degrees. Women organists predominate because at present they are the better organists. Texas boys see too many other fields open to them and organists from abroad are not tempted by present salaries. While this gives us some excellent organ playing, it has one drawback, that few women have the executive force to make good church choir directors. The singer director has sway, with the result of always two heads and frequently two factions.

The volunteer chorus choir is the usual choir, with a paid soloist or quartet, and the choir ranges from twenty-five to seventy-five voices. The voice material on the whole is good and a remarkable faithfulness prevails in many a church. Soloists have usually had northern training and in most churches two good oratorios or cantatas are attempted each year.

The congregations in Texas like to sing, which reminds me of a true story of a church not thirty miles from Dallas. The ladies wanted a new organ, but the men said it would be a sinful waste of money, so the men asked Judge Cole to argue against and the women asked Parson Cassidy to argue for. Parson Cassidy won with the argument that congregational singing to him was just two kinds of noise—the men like the hogs in Farmer Jones' pasture at feeding time and the women like Mrs. Jones' chickens if they had false teeth. "Brethren, you need a pipe organ to drown out the ungodly noise," he added.

As I said before, salaries in Texas are not yet very tempting—\$25 for the small town organist, \$50 for the city and \$100 for organist director. I foresee an advance in salaries as deacons and elders learn it takes \$2,500 to get a daughter to the B. Mus. degree. But I myself hope that the mercenary will never supplant the spiritual ideal in the Texas organist.

Before I close, may I tell you a little of the outstanding church of Texas. They have a million-dollar plant, they have a fifty-one-stop three-manual and antiphonal organ, they have a chorus choir of seventy-five voices, a paid mixed quartet, a paid male quartet, but, more than that, they have a preacher who has spoken throughout America and Europe. This preacher is heard every Sunday by 8,000 people longing for help, people from all over the world, people from every walk of life.

ENGLISH ISSUES LIKE OURS

Conditions in the organ building industry seem to be about the same the world over. While complaints are heard of unfair and destructive competition in the United States and of a lack of interest among many builders in co-operative measures for their own benefit, news comes from the other side of a similar situation in England. The Diapason has received a copy of the address of President Arthur Harrison at the annual meeting of the Federation of Master Organ Builders, which held its eleventh annual meeting late in February.

After dwelling on the experiences of the industry during the world war Mr. Harrison said:

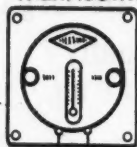
"The great weakness of our industry has always been in its financial position, and even now very much remains to be done before that position can be considered a satisfactory one. I am told that at the present time there are employers who make out of their business less than the salary they pay their foremen or managers. My forty years' experience of organ building has convinced me that 99 per cent of the difficulties that beset the average employer are due to the fact that his remuneration, compared with that in other industries, is still seriously inadequate. There cannot be any doubt that organ builders themselves are in a large measure to blame for it. It may be asked: Why has not the federation done more to remedy this state of things? The federation can do, and has done, very much, but it cannot do everything. No matter how efficient the organization of a federation may be, the measure of success in a matter of this kind is limited by the extent to which members, individually and collectively, make use of that organization."

Mr. Harrison relates some experiences after the war and cites that "no sooner did things begin to look better than a worse than foolish thing happened. In spite of the fact that work was becoming plentiful, the old demon of unrighteousness got to work again and some members fell badly. Prices were quoted which could only mean a heavy loss to the contractor or a scamped job."

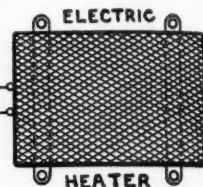
Anent the subject of organ architects, frequently discussed on this side, Mr. Harrison made this interesting comment:

"Another matter to which I wish to refer is the attempted intrusion of those who style themselves organ architects. I have described our calling as an artistic profession, and no one who has any genuine knowledge of what is involved in the production of an organ of beautiful tone will deny that organ building is a fine art. I do not want to appear to take these people too seriously, for what I have seen of their work has been beneath contempt; but the matter has been brought to the notice of the board, and I should like to point out as emphatically as I can that, if organ building is an art, then there is certainly no place in it for these so-called organ architects. Can you imagine an artist with a brush in his hand trying to paint a picture and another man telling him how to lay on the paint? Yet that is precisely analogous to what the position in organ building would be if these gentlemen had their way. There would be no hope whatever for future artistic development. All incentive to the study of correct tonal design and of the art of producing good tone would be gone, and the organ builder would be reduced to the level of a mere mechanic. * * * I think the solution lies in our own hands, and that, if our members would only refuse to recognize organ architects in any circumstances whatever, we should soon hear no more of them. If, however, it should be thought necessary for the board to take further steps in making known the grounds of our attitude, I have reason to believe that our contention that recognition of these people would be detrimental to the artistic development of the organ would have more weight with such a body as the Royal College of Organists and with the clergy than anything else."

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Music of the Church

By HORACE WHITEHOUSE
Organist and Choirmaster at the
Church of The Advent, Indian-
apolis, Ind.; Conductor In-
dianapolis Oratorio Society

Paper Read June 18 at Convention of the
American Guild of Organists in Chicago

Music of the church is a subject with which, apparently, no one is able to deal in a sufficiently convincing way to satisfy the minds of the majority. Perhaps the reason is because we are at once face to face with that age-long question of standards. That is always a difficult question to handle, you will agree.

Except for its tremendous vitality, the subject of church music would have been laid aside long ago, or, at most, would have been given scant attention. It has not always been accorded the highest recognition and the urgent demand is now being made that it be allowed to attain to its rightful ideal value. It is all very well for this one or that one to say things should be done thus or so, but it must be remembered that a more or less confused condition obtains in most matters related to the worship of God. Examples of this are not wanting. But a slight ray of light may be seen if we allow ourselves to be guided by the unerring principles of reverence, truth and beauty, knowing that the Great Master, Himself the embodiment of truth and beauty, will amply repay in kind any sincere effort to worship Him in spirit and in truth. To attain all this presupposes a degree of application to the study of these principles that is not often found, the mastery of which alone makes possible the setting of standards. This, then, immediately becomes our chief concern—how we may worship God by means of the music of the church. I make no apology for the seeming religious trend of thought expressed. Read again and again the declaration of the religious principles of the American Guild of Organists. Do we not here acknowledge the sacredness of our work and offer to give ourselves "with reverence and humility to the task?" Unless we are willing to take the whole matter seriously and "religiously" we are not worthy of the high calling wherewith we are called. Brethren, let us awake from sleep and put on the armor of light.

Someone will say: But why take this thing so seriously? In many quarters we take matters too lightly and instead of our being leaders in a department of the worship of the church we, all too calmly, defer to the wishes of the crowd and, like the newspapers, give them what they want. I do not wish to be understood as sponsoring the "highbrow idea." The inference is that if we accept the standard of the crowd we are no longer able to pursue our own ideal, which, in the nature of the case, is upon a higher level.

Much has been written, much spoken concerning this subject. There are fine courses of study in schools and colleges which one may pursue with great profit to himself. But men always have been and perhaps always will be separated by intellectual conceptions and always united by that fundamental human emotion—feeling. Once in contact with it the whole world is akin. The Christ spirit will yet blend all hearts in a sympathetic unity not allowed to the intellects of men. Music will mightily help on that good day when the law of kindness shall rule mankind. Without doubt, the art of music draws its vital messages from the deepest well-springs of emotional life in a far more effective manner than any other art. It has greater "power" than the others and nothing yet ever had any great power over man that was divorced from feeling. Our study, then, will not be confined to church music as a straitjacket system to be used on incorrigibles, however much that might in some instances seem to be reasonable and even desirable, but rather to a setting forth of observations based upon his-

tory, and some practice, which come down to us, charging us with the responsibility of holding music sacred in all its forms for the higher needs of men.

The accumulating, arranging and classifying of miscellaneous facts relating to music, with much admiration of the facts themselves, may well claim attention at stated times. Many a pulse has been quickened, and rightly so, to find how great is the sum of them. Immense advantage and profit may accrue by direct dealing with the laws which underlie musical art, but to look into its hidden past and to explore its historical treasure-house is to realize, at least in some measure, that music as applied to the worship of God is one of the most powerful factors which have been making for a better world in which to live and have been helping mankind in its quest for God.

One important writer, after making a study of the development of musical art, asks the question why music has held so great a place in the progress of civilization. Passing by the usual explanations, he finds answer in the simple fact that man is a being of faith, imagination and sentiment. Man believes in God—wonders about Him—loves Him. But, in order that he may regain Paradise, lost through sin, he must needs yield obedience to that God against whom he sinned. Religion means the commitment to God of the entire being—sense, intellect, emotion and will—and man is truly religious only when he is ruled by and is responsive to the divine ideal and will. In such a relationship with God a medium of expression is necessary. Language carries thought between man and man, but feeling, which is before, beneath and after thought, demands a mode of utterance all its own and music furnishes it.

The history of religion and the history of music are inseparable. Music has a history which gives direction in exhaustless realms of helpfulness to the faithful searcher after truth. In such a study as this, when related to the history of mankind in its striving upward toward an ideal, we early find a musical ritual as an integral part of the service of the worship of God. The progress of musical art cannot be considered by itself alone. To appreciate the culture of the Greeks, the way in which Ambrose and Gregory built up the Imperial Church of Rome, is to know something of the power of music. "All nations," says Carlyle, "that can listen to the mandates of nature have prized music as their highest vehicle for worship, for prophecy, and whatsoever in them was divine."

This, then, is the natural order and the universal sequence is this: Music proceeds from creative mind, namely from God, is latent in creation, and, touching the responsive spirit in man, is transformed into praise. Leaders of Christian thought demand music for religion because it is of the creation of God. To quote: "The truth that music is for religion is evident in the fact that nothing calls for music like religion. Eloquence and logic will not take its place. Worship being a moral act or expression, it depends upon the rhythm and the harmony of art for its materials. And so the church in all ages has flowered into song. We may get to God in many ways, by the silent communion of spirit with spirit, by aspiration, by fidelity of service, but there is no path of expression so open and direct as that of music."

Before men had a definite religion they lifted up mind and will to their deity and deities. Since the advent of religious music all races have worshipped their gods by musical offerings. The Hebrew temple with its choir and Psalms, the early Christian church, the slowly but highly-developed rituals of both the eastern and western churches, and the much simpler forms used in the different Reformed churches bringing into use the congregational idea of praise are but examples of this same fact.

More than any other class, the prophets of Israel and Judah embodied and preserved the national faith. Prophecy and music were indissolubly wedded. The schools of the prophets were schools of music. Sacrifice and sacred song continued to be the medium of Jewish worship while the



Mr. Henry F. Seibert,
244 West 74th Street,
New York City, N. Y.

My dear Mr. Seibert,

Your recent recital before the Buffalo Chapter of the American Guild of Organists was such a success that your return to Buffalo is simply the matter of the return of another musical season. The members of the Chapter who heard you are all enthusiastically singing your praises.

Best wishes for your continued success.

Very sincerely yours,

DeWitt C. Garretson,
Dean, Buffalo Chapter, A. G. O.

Temple stood. Christianity was born to the strains of celestial anthems. Jesus and His disciples often sang together and at the close of His ministry on earth—"when they had sung a hymn, they went out"—He to His great sacrifice and they to begin the work of His church in the world.

As suggested a moment ago, Christianity has done much for music. Music has done much for Christianity. Pagan and barbarian were won and transformed by the sound of Christian hymns. It was the hymns of Ambrose, not his eloquence, that conquered Augustine. The Reformation brought an era of religious hymnody for all the people. The power of the church today and the dignity of worship are due largely to the way in which church music has developed and the most beautiful works have been inspired by Christianity. The most beautiful master works in all the arts have been inspired by Christianity. Painter, sculptor, poet and musician alike have held strong religious convictions. To quote from a well-known work: "If we turn for a moment to the world of composers one fact must strike us—that not only were the great, as a rule, not addicted to the excesses which some would have us believe inseparable from a musical temperament, but they appear to have been singularly free from them. It is noteworthy that so many great composers have been men whose emotions were so severely disciplined and whose lives were so well regulated that they stand out as examples not only of steady and indefatigable workers, but also of high-minded and even religious men."

Witness Haydn's "In nomine Domini" and "Laus Deo," written on his manuscripts, showing deep religious feeling in the writing of noble compositions; Mozart looked forward to death with content and hope, hoping that he might die on a Good Friday and might meet his Lord on the day of His resurrection; Verdi said: "If my Requiem has power and worth it is because it is the work of a believer;" Beethoven: "When in the fields every

tree seems to cry, Holy, Holy, Holy!"; Handel, living in a time when music was looked upon as a mere amusement, when told that his music had given much entertainment to the people, said: "I should be sorry if I only entertained them; I wish to make them better"; and again, when writing the Hallelujah Chorus: "I thought I saw the great God Himself." The dominating impulse of the life of the great Bach was so to perfect himself and his art that he might perform true service to God and to His church. Following the examples of these past great leaders in music we have many a composer of today imbued with the same spirit of Christ and doing his best when committing his musical ways unto Him.

Music, thus, is preeminently the Christian art. Music is the fundamental that touches all men in their common human feelings. Great music brings us very close together, soul to soul, without regard to accident of birth, station, or other dividing factors. All music which interprets the human heart—in a word, human music—is understood by people of all nationalities, all classes and grades of culture. Democracy also needs music to humanize, refine and elevate it. Music is to have an influential role in preparing the way for the hoped-for federation of mankind.

The status of music in the church of today is a matter which challenges our serious thought, if not our concerted action. Purposely I have said nothing in this paper regarding the different departments of church music, music for this or that church service or the manner in which it should be rendered.

It seems to me that we must prepare ourselves for our task not only technically but spiritually. This done, in all that it implies, our way will be clear before us and the music of the church will accomplish its proper end. We are ministers, not mere performers, and let it again be brought to mind by all that we are charged with the great possibilities and responsibilities of keeping music sacred for the higher need of men everywhere.

What Is a Good Organ Told by an Organ Man

Interesting Experiences Also Are Related
Before the American Guild of Organists
at Chicago Convention June 16

By STANLEY W. WILLIAMS

Finding that our warden had asked me to address you on the subject of "The Organ," I at once tried to think of some interesting new development or invention, but without much success. Next I thought of all that has been written and said about different kinds of organs—about straight versus unified; standardization; radial keyboards; sixteen-point swell engines versus individual; toggle touch; position of swell shoes, etc; and I came to the conclusion that not one of these very important subjects was really the most important.

For over twenty years I built organs. Mr. Skinner, we hear, started his organ building with a broom, in which respect he was ahead of me, for I had no equipment whatsoever. You see, all I had to do was to carry bellows weights up two flights of stairs, and adopt the tactics of the king of France, and then down again. In recent years the selling of organs has claimed more and more of my time, and it is what I have recently learned that is to be the subject of this paper.

Ever since I started with the late Robert Hope-Jones in England it has been my privilege to be associated with many of the great authorities on the organ, both builders and players, and to find out slowly what was worth doing and what unworthy. By association with the organist, the builder finds out what ought to be done, and as necessity is the mother of invention, the realization of a want is a considerable step toward filling it.

The vexed question as to which came first, the chicken or the egg, is paralleled by the problem of whether the organ builder invents something to fill an express need of a player or whether the organ builder thinks it all up first and then the organist utilizes the invention because it is useful. I personally think that in most cases the organist states his need and that the builder then gets busy and solves the problem.

Several of the builders of today are trying to create a better medium through which the organist can express himself; these men are artists and should never be confused with those who, Dr. Audsley says, are "actuated by trade motives."

So much has been written regarding the merits and demerits of different systems, the straight enthusiast lustily roasting a unified adherent, frequently, I think, because each is a partisan to a cause and not a true seeker of light, that I am certain that I should not be able to contribute anything that would clarify the situation were I to deal with such matters. A and B were arguing about the League of Nations and asked C for his opinion. C obliged somewhat as follows: "Well, boys, there are three ways of tackling this subject: there is your way, A, and there is your way, B, and then there is the right way." Who was it said that "there are two sides in every fight, but remember there is only one battle." Some of us seem to get so excited over the fighting that we entirely forget what it is all about.

Many years ago an old workman said: "There is no such thing as bad beer, only some is so much better than others," and do you know that is the way I look at organs; the interesting thing to me is that organists differ as to what is good. In California, where we have many fine organs which have been recently installed, if I can hear an expression from a good organist as to what he thinks of some well-known organ I can generally guess what he will say about the others. This little theory of mine works out only with trained organists. There is no gauging the amateur enthusiast or the volunteer committee.

The farther west we go the more frequently we find the individual who feels very positive that he can solve anything; that the arts have no mys-

teries from him. Perhaps the word "self-sufficient" best describes this type. The newer the civilization the more prevalent he is; it is possible that a few specimens may exist in Boston. I am sure, however, that he flourishes more and multiplies more freely in the balmy climate of southern California.

Some years ago I was showing a committee some organs, and I was surprised to find that one of the members was jotting down the names of some stops as we visited each organ. Presently they would say: "We would like one of those, it sounds so sweet," or "be sure and put that one down, George." The committee then went into executive session and came out with some such proposition as this: "You gave us a specification of fifteen stops for so much money. Well, we think that our selection of pipes would please the congregation more than yours, so we have changed the names accordingly; you see there is still the same number of stops, and, of course, it won't make any difference." Unfortunately the committee greatly liked aeoline and celeste, dulciana and vox angelica, flute celeste and, of course, vox humana, harp and chimes, and unda maris, which were, so to speak, unanimously elected. As the specification was to consist of only some fifteen stops you can imagine what would have happened had it been built. I have frequently been asked to make the pedal organ "nice and soft"—"I suppose," they say, "we must have something on the pedals, but, you know, we don't like the deep notes." This may sound to some of you as a weak attempt at being funny. Nothing of the sort. It merely gives you an idea of the lamentable ignorance of some buyers, and the absolute self-confidence that is theirs.

There is yet another angle to this sort of thing, and it is one that I have some hesitancy in mentioning. Many committees fear that an organist will betray them for a secret commission, even though he be retained by the church to look after its interests. This is a reflection upon the ordinary honesty of both our professions and it is to me a matter of profound regret. To illustrate: I know of a fine association of the best men in a community who wanted to buy an organ for their new building. They asked a few good builders to draw specifications for from \$20,000 to \$30,000. When these were received the chairman had them typed on plain paper without mentioning price or builder's name and submitted a copy to several organists, failing to mention that other organists were being consulted in a like manner. Naturally the organists demurred and said that they could not render an intelligent opinion without knowing who was to do the work. The committee insisted that they must do as they were asked and, accordingly, several very lukewarm reports were placed on record. In discussing this affair with a member of the committee, I was informed that "we are going to be very sure that we get what is coming to us and that no one gets anything out of it." I think that the probability is that both statements will prove to be correct. I blush for my profession to think that such a condition can even be possible, and I am sure that organists must feel the same. Of course this is a very exceptional case, but there is in it much food for thought.

In talking this affair over with a member of the committee I asked if they would select the opening recitalist in a similar manner and ask organists of varied status and qualifications and widely divergent fees to offer sample programs, then copy the programs, omitting the names of the performers, and submit them to a committee of organists to pass upon the names of the selected works. The man that guessed the program that pleased the fancy of the majority of the committee would doubtless be retained. It would be a matter of luck whether he was an artist, a mountebank or a plain ignoramus. Probably it would be that the man who gave the longest program for the least money would be called upon to preside at the opening.

The greatest problem before organ players and builders today is to teach

the public musical appreciation, how to differentiate between the cheap and tawdry in playing and building and what is worthy and genuine. You can play all your tricky little ditties and we can invent all our supposedly useful do-dads and accomplish nothing. The instances of committees that I have given are absolutely pathetic. Those good men and women gave up their time and worked hard, but didn't know anything about the subject. They had never been taught; more is the pity of it. They didn't know, and were not aware that they didn't know.

There seems to be a well-defined movement in scholastic circles to teach more appreciation of music. If we cannot learn to play we can surely learn to listen, and to enjoy. This is a great step in the right direction. Many organists that I have met play well, but do not seem to be able to define clearly the difference between a really first-class organ and one that is pretty good. This is sad, because if the players on an instrument cannot correctly classify its virtues and its failings we cannot blame the public or the well-intentioned committee for falling into the same error. I feel that a good organist is the only one qualified to judge an organ. My reason for feeling as I do is that the player is the only one who knows what he is putting into the performance, the neat little phrase, the subtle nuance, etc. The audience hears what comes out of the organ, but the player is the only one who knows what is put in. If a performance is good to the listeners, it might have been much better had the action been better or had the sluggishness of the shutter control not entirely obscured or obliterated some luscious phrase.

So for the next few minutes may I emphasize some of the more important things that "an organist should know" and, once knowing should never forget:

Is the key action crisp and responsive both in attack and release?

Is the touch firm but light, and does it feel right?

Is the mechanism reliable?

Is the console comfortable regarding the relationship of the manuals and pedals, and is the arrangement of the stops and couplers really handy?

Is it accessible for adjustments and repairs? Are the magnets and contacts designed properly? Or is the sparking at the contacts so great that in a comparatively short time they will be worn and pitted?

Is the combination action prompt, reliable and really adjustable, and does it stay adjusted. Has it a neutral position for each stop and coupler, so that any movement can be left as it is when a piston is pushed, and not be obliged to come on or off?

Do the swell boxes really retain the sound for a pianissimo or merely act as a sort of wet blanket, and never let it come out properly?

Can the shutters be used for phrasing, or must we be content with a slow and not well-defined crescendo?

Is the stop action silent and prompt; does it cause the least waver in the wind? Try holding a chord and see how quickly a stop can be drawn and shut off.

Is there plenty of wind for full organ with all couplers?

Is the wind supply really steady? Try holding a note at the upper end of a manual and then play a heavy chord in the middle and end; try striking the chord at varying tempos and see what happens.

The foregoing will tell us something about the mechanical and electrical conditions of the organ, and now for the tone. Don't let us be fooled by one or two stops of pleasing tone. They are snares and delusions, which often sell organs to the uninitiated. A stop may be beautiful in itself, but may also lack combinational value. An individual man may be very good looking, or very clever along certain lines, but he may not fit into his surroundings. Teamwork is necessary in business and also in building up the tonal structure of an organ; and in my opinion balance is more necessary than just beauty of tone. A stop should be of just the right power so that it takes its proper place in the crescendo of the manual to which it belongs. It should also

blend properly and be useful as a solo or accompanimental voice. Also, of course, it should be properly balanced internally, so that the treble is exactly right in power for the middle portion, and the top octave should not become shrill.

In my opinion the first thing to try for in voicing an organ is a satisfactory full organ of brilliancy and power. Then it should build up to this properly, step by step, so that the crescendo is even and gradual. Then the power of each stop should be such that they are relatively balanced. Then balance the bass and treble of each stop. Then, if each pipe be true regarding (a) quality, (b) quantity, (c) pitch, and (d) promptness, and there is not windiness, I think we can rest assured that we have a good organ.

I cannot impress too strongly upon you the necessity for the observance of at least the foregoing points, which should be found in all good organs. Insofar as they are absent, so is an organ lacking.

The qualities which make a gentleman can all be set down on paper and analyzed. The same applies to an organ. A good looking roughneck can pass for a gentleman, provided he gets by quickly, and at a distance; close observation and a little talk will quickly disclose the truth and constant association will keep on proving it.

Don't let us waste time in arguing generalities. If an artist builds a unit organ it is an artistic organ. If a blunderer builds a straight organ, the reason it is bad is that it is badly built and not that it is a straight organ. Also vice versa. There are so many types of organs these days to fill different needs that we should not fight about which type we individually prefer; that is a matter of personal preference. We should be more interested in seeing that each type is good, and worthy, and genuine. Remember there are two sides in every fight, but there is only one battle.

Plans for the Hollins Tour.

According to present plans, Alfred Hollins, the famous blind organist and composer of England, who is to tour America next season under the honorary auspices of the National Association of Organists and the joint management of Alexander Russell of the Wanamaker Auditorium concert direction and the Bogue-Laberge concert bureau, will arrive in America early in October and spend the first week making records of a number of his compositions for a prominent reproducing organ firm. His first American recital will take place in the New York Wanamaker Auditorium and after a brief tour of Eastern cities, Dr. Hollins will proceed to Canada and the west, going as far as the Pacific coast and returning east the early part of December.

Play Program of American Pieces.

Pupils of Everett E. Truette of Boston presented a program of works of American composers at their twenty-seventh organ recital, in Jordan Hall, June 11. The offerings and performers were as follows: First Movement, First Sonata, Henry M. Dunham (Miss Mildred M. Partridge); Toccata in C minor, James H. Rogers (Raymond Floyd); Nocturne in F, Russell King Miller (Miss Helen C. Stockholm); Concert Fantasia in F minor, Arthur Bird (Richard B. Wingate); Toccata in E, Arthur Foote (Gordon F. Gilmore); Meditation in D flat, Ralph Kinder (Percy L. Walker).

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- GREAT ORGAN.**
1. Open Diapason, 16 ft., 97 pipes.
 2. First Diapason, 8 ft., 61 pipes.
 3. Second Diapason, 8 ft., 61 pipes.
 4. Third Diapason, 8 ft., 61 pipes.
 5. Melodia, 8 ft., 61 pipes.
 6. Gamba, 8 ft., 61 pipes.
 7. Doppel Flöte, 8 ft., 61 pipes.
 8. Gemshorn, 8 ft., 61 pipes.
 9. Octave, 4 ft., 61 notes.
 10. Mixture, 3 rks., 183 notes.
 11. Twelfth, 2 1/2 ft., 61 notes.
 12. Fifteenth, 2 ft., 61 notes.
 13. Flute d'Amour, 4 ft., 61 pipes.
 14. Trombone, 16 ft., 85 pipes.
 15. Tuba, 8 ft., 61 notes.
 16. Clarion, 4 ft., 61 notes.
 17. Harp Marimba (playable from Great and Choir), 49 tones.

- SWELL ORGAN.**
18. Bourdon, 16 ft., 97 pipes.
 19. Diapason, 8 ft., 73 pipes.
 20. Viol d'Orchestre, 8 ft., 73 pipes.
 21. Sallcional, 8 ft., 73 pipes.
 22. Voix Celeste, 8 ft., 61 pipes.
 23. Gedeckt, 8 ft., 73 notes.
 24. Hohl Flöte, 8 ft., 73 pipes.
 25. Flute Harmonic, 4 ft., 73 notes.
 26. Violina, 4 ft., 73 pipes.
 27. Piccolo, 2 ft., 61 notes.
 28. Dolce Cornet, 3 rks., 219 pipes.
 29. Cornopean, 8 ft., 73 pipes.
 30. Oboe, 8 ft., 73 pipes.
 31. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
32. Violin Diapason, 8 ft., 73 pipes.
 33. Dulciana, 8 ft., 73 pipes.
 34. Unda Maris, 8 ft., 61 pipes.
 35. Quintadena, 8 ft., 73 pipes.
 36. Forest Flute, 4 ft., 73 pipes.
 37. Concert Flute, 8 ft., 73 pipes.
 38. Clarinet, 8 ft., 73 pipes.

- SOLO ORGAN.**
39. Stentorphone, 8 ft., 73 pipes.
 40. Gross Gamba, 8 ft., 73 pipes.
 41. Gamba Celeste, 8 ft., 61 pipes.
 42. Tibia Clausa, 8 ft., 73 pipes.
 43. Flute, 4 ft., 73 pipes.
 44. French Horn, 8 ft., 73 pipes.
 45. Ophicleide, 16 ft., 97 pipes.
 46. Tuba Mirabilis, 8 ft., 73 notes.
 47. Tuba Clarion, 4 ft., 73 notes.

- ECHO ORGAN.**
48. Echo Sallcional, 8 ft., 73 pipes.
 49. Vox Angelica, 8 ft., 73 pipes.
 50. Echo Flute, 8 ft., 73 pipes.
 51. Rohr Flöte, 4 ft., 73 pipes.
 52. Vox Humana, 8 ft., 73 pipes.
 53. Cathedral Chimes (Class A, Deagan), 20 cylinders. (Playable from Great and Solo manuals and subject to their respective couplers.)

- PEDAL ORGAN.**
54. Resultant, 32 ft., 32 notes.
 55. Double Diapason Major, 16 ft., 32 pipes.
 56. Double Diapason Minor, 16 ft., 32 notes.

57. Bourdon, 16 ft., 44 pipes.
58. Violone, 16 ft., 56 pipes.
59. Lieblich Gedeckt, 16 ft., 32 notes.
60. Flute, 8 ft., 32 notes.
61. Dolce, 8 ft., 32 notes.
62. Cello, 8 ft., 32 notes.
63. Trombone, 16 ft., 32 notes.
64. Ophicleide, 16 ft., 32 notes.
65. Tuba, 8 ft., 32 notes.
66. Tuba Clarion, 4 ft., 32 notes.
67. Violin, 4 ft., 32 notes.

Dedication at Lake Forest.

Whitsuntide was marked at the Church of the Holy Spirit, Lake Forest, Ill., by a festival of dedication of the new parish-house, the new choir stalls and the new lights. The choir under the direction of Arthur Ranous gave appropriate music at the Sunday services and also at a special service June 1, attended by a majority of the prominent clergymen of Chicago. Mrs. Alice Emmons McBride, organist of the Church of the Holy Spirit, played: Adagio from Sonata in E minor, Rogers; "Hosannah," Dubois; "Prayer," from "Suite Gothique," Boellmann; Festival March in D, Smart.

Professor and Mrs. H. C. Macdougall of Wellesley visited Chicago June 22 to 24 on the way to Denver, where they expect to remain until July 25. They plan to return to Wellesley via Lawrence, Kansas City, St. Louis, Indianapolis and Louisville, stopping in Kentucky for a week. Professor Macdougall is giving a course in musical appreciation in Denver at Mrs. Blanche Dingley-Mathews' summer school.

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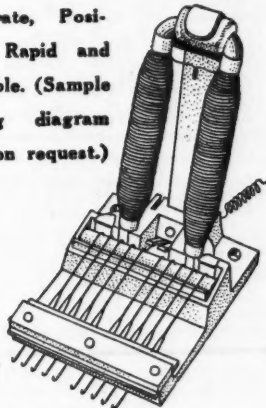
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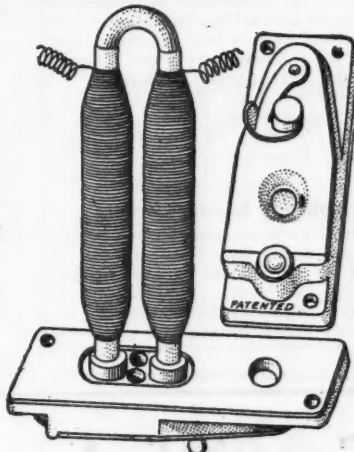
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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., June 19.—Palmer Christian came from Ann Arbor to play the Wannamaker organ in a Concerto in E by Eric DeLamar June 5. The occasion was a "popular symphony concert" illustrating phases of American rhythm. Eighty-five members of the Philadelphia Orchestra were led by various conductors in an exposition of jazz, the like of which has never been heard in this, and perhaps in any other, city.

The one redeeming feature was the aforesaid Concerto, magnificently played by both organist and orchestra, usually in dialogue form. The composer is an organist of distinction as well as an orchestral writer and conductor of note. These points were in evidence in this composition. The organ part was written in organ fashion and the orchestral section in its own idiom—a most happy combination.

Of the three movements, the second would appeal most strongly to the organ profession.

"Athalie," an almost forgotten oratorio by Mendelssohn, was given a performance by the choir of Holy Trinity Chapel May 29. Ernest F. Potter deserves credit for the finished manner in which the work was presented, the accompaniments being especially well done.

The annual concert of the Manuscript Society took place in the Church of the New Jerusalem May 28 and consisted of sacred music largely. David E. Crozier opened with an organ Suite consisting of a Sarabande, Meditation and Minuet, splendidly written and artistically performed. Mr. Maitland played his admirable Scherzo Caprice brilliantly. Written for organ, modern influences prevail—it is a strong contribution to organ

literature if a modern organ is available. William Timmings also played a three-part Suite of his own composition.

Vocal numbers were Dr. Tily's "Crossing the Bar" and his "Abide with Me," well performed by a selected choir, which also sang the "Good Night" peal of Frances McCollin.

A "Convocational Festival" of church choirs was held on the evening of Ascension Day, in St. Andrew's Episcopal Church, under the direction of James A. Crabtree. Twelve choirs took part in an event of noteworthy excellence. The visiting organists played organ numbers before the service as follows: Largo, Handel (played by William Nagle); Toccata, d'Evry (played by Irving Hancock); "Grand Choeur," Guilmant (played by A. T. Maynard). The choral numbers were "Glorious Is Thy Name," Mozart; Magnificat and Nunc Dimittis in D, S. Wesley Sears; "Hail, Gladdening Light," Martin; Te Deum in C, Jordan.

The revival of these convocations of choirs should be encouraged, as much good results from the association and exchange of ideas in mass choral work.

William C. Young, organist of the Green Street Presbyterian Church, was guest organist for the new Mühlenberg Lutheran Church the week of June 17, on which date he inaugurated the three-manual Mudler-Hauter organ of about twenty-five speaking stops, with the following program: "Thanksgiving," Demarest; Fantasie, "O Sanctissima, Lux; Festal March, Calkin; "Jubilate Deo," Silver; Evensong, Martin; Toccata, Maily; Processional March, Rogers.

Courboin Enrollment Large.

The Courboin master class in organ playing opens July 1 at Scranton, Pa., with an enrollment numbering twice that of last year. The class has attracted organists from Illinois, Florida and Massachusetts and states nearer.

THREE-MANUAL IS BY HALL MEDAL TO J. LEWIS BROWNE

Installed in Christ Episcopal Church at Philadelphia.

Christ Protestant Episcopal Church in Germantown, Philadelphia, has a new three-manual built by the Hall Organ Company at West Haven, Conn. The instrument was installed last month. Following are the specifications:

GREAT ORGAN (Four-inch wind).
Bourdon, 16 ft., 61 pipes.
Principal Diapason, 8 ft., 61 pipes.
Small Diapason, 8 ft., 61 pipes.
Phlommela, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tuba, 16 ft., 61 notes.
Tuba, 8 ft., 61 notes.
Tuba, 4 ft., 61 notes.
Chimes, 8 ft., 25 bells.
Six adjustable combinations for great stops.

SWELL ORGAN (Four and Seven-inch wind).
Bourdon, 16 ft., 61 pipes.
Diapason, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes (from Low C).
Stopped Diapason, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes (from Low C).

Fugara, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Mixture, 5 rks., 305 pipes.
Trombone, 16 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.
Eight adjustable combinations for Swell stops.

CHOIR ORGAN (Four-inch wind).
Dulciana, 16 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp Celesta, 8 ft., 49 bars.
Chimes, 8 ft., 25 notes.
Four adjustable combinations for Choir stops.

PEDAL ORGAN.
Diapason, 16 ft., 44 pipes.
Dulciana, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Stopped Flute, 8 ft., 32 notes.
Great Flute, 8 ft., 32 notes.
Trombone, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Four adjustable combinations for Pedal stops.

American Opera Society Gives Bispham Award to Organist.

The David Bispham memorial medal has been awarded to Dr. J. Lewis Browne by the American Opera Society of Chicago, Mrs. Rockefeller McCormick, honorary chairman; Mrs. Archibald Freer, chairman and founder, for the opera "The Corsican Girl" ("La Corsicana"), produced at the Playhouse, Chicago, in January 1923. This medal was presented June 21 in St. Patrick's Church, Chicago, where Dr. Browne is the organist. The text accompanying the medal said:

"The American Opera Society of Chicago takes great pleasure in awarding the David Bispham Memorial Medal to J. Lewis Browne for the splendid American grand opera, 'The Corsican Girl,' and the members of this society wish continuous success to the composer of such fine work for the great cause of American musical art."

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C. B. Floyd is a director in both companies and secretary of the Hall Company and vice-president of the Welte-Mignon Corporation.

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By HAROLD W. THOMPSON, Ph. D.

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Summer Suggestions.

A good many organists like to look over new music during the summer months, and for their sake I usually have one article on new music. I am therefore interrupting the series of studies on special topics to make a few suggestions.

It has been too long since we had any of the delightful choral writings of J. S. Matthews, but at last I am happy to announce a new anthem entitled "Go Down, Great Sun" (S) for evening use, with special reference to the Kingdom of Heaven. It is to be sung unaccompanied preferably; possibly it might go with a quartet, but it will sound best with a mixed chorus. It is beautiful writing, with a splendid climax, music worthy of the composer. There are one or two spots which will not be easy, but on the whole the part-leading is not difficult.

Cecil Forsyth has an easy anthem, or choral prayer, entitled "Every bygone Prayer" (G), with solos for soprano or tenor. The text is the poem beginning "They all were looking for a king," previously set by Clarence Dickinson; the poem is appropriate to the Christmas season, with special emphasis on prayer. This new setting is melodious and reverent; in one place the tessitura is rather trying for the soloist, but otherwise there are no difficulties, and any choir will enjoy giving this charming little number.

Hugh Mackinnon has a new anthem for unaccompanied chorus entitled "Of the Light of the Dawn" (G), a setting of an early Christian Egyptian hymn appropriate to the Trinity season, to service of Nature's Praise, or for general use. There are a few places where two of the parts divide, but the anthem could probably be sung throughout in four parts. It is a new kind of writing for Mackinnon, influenced by the Russian style, and to me it is convincing and beautiful, but it is always difficult to judge a thing of that sort before you have actually heard the voices. I should like very much to hear from those who try it.

The same difficulty arises in criticizing the latest anthem of Dean Lutkin, "O Brightness" (G), for Trinitytide or general use, except that the composer's great experience in writing in this form of big unaccompanied anthems makes us pretty sure that it will sound even better than it looks. It is more difficult than Mackinnon's work, and to me it has not so direct an appeal.

For women's voices in three parts there is a new edition of Reger's graceful "Virgin's Slumber Song" (D). Probably the little melody is already well known to you; if not, be sure to see it. It will make an interesting number for the women of your choir, and it is easy.

A new solo for Mother's Sunday is Branscombe's "Spirit of Motherhood" (St), to be obtained in two keys and with violin obligato. It has also been arranged for women's trio. The text and music are not especially ecclesiastical, but many churches will find them acceptable, I think. The music is dramatic.

Again and again I have expressed the wish that Mr. Forsyth would arrange his exquisite little "Idyl" for solo use, and at last he has published an edition for high solo voice with the title "The Child Jesus" (G). You probably have seen the original edition for women's chorus or the arrangement for mixed voices, and you remember the poem and music. I think that the solo is still more attractive. It is not easy, but it is superlatively good. And Mr. Forsyth has another new solo for high voice called "The Stranger" (G), a rhapsodic recitative telling the Gaelic legend of the visits of Christ to men to bless them in their simple lives. There is a remarkable contrast between the style and method of the two songs; that one composer

should have written them is one more proof of his versatility.

Two other songs that deserve mention are both useful for Lent. They are "How long Wilt Thou Forget Me" (G) by Miles, for medium voice, and "A Ballad of Trees" (G) by Rile for medium or low voice.

A questionnaire on organ music which I recently sent out to about a hundred organists has brought me in return some very interesting lists, which I shall publish in the autumn. One point that these lists made is the continuing popularity of Mr. Lemare's compositions. I know that most of you will be pleased with his latest pieces. One of them is an organ suite called "Twilight Sketches" (St), one of the most melodious things he has done since the "Arcadian Idyl" and the "Summer Sketches." There are five sections, entitled "Sundown," "The Thrush," "The Glow-worm," "Fire-fly" and "Dusk." The last section cleverly interweaves the themes of the others. To bring out the full beauty of these numbers a modern organ is needed, especially for the third and fourth sections. The first section will go well on any organ, I should think. Besides this delightful suite there are two easy and charming tunes that will go on any organ, "Springtime" (D) and "A Song of Summer" (D). Summer audiences like just such music at organ recitals, and this is some of the very best of its sort. Apparently Mr. Lemare's supply of melodies is inexhaustible. A thousand organists will call him blessed for these new compositions.

Ditson is also publishing some fifty-cent books of organ music, two of which I can recommend as useful if you are looking for easy numbers. One of them is called "Ten Original Compositions" and includes a number of pretty tunes by Coerne, Rogers, Federlein, Diggle, Stoughton and other American composers. The other is called "Eight Russian Organ Pieces" and includes the sonorous Vodorinski Prelude in C sharp minor.

Everyone has seen and liked Meditation of Bubeck (Church or Gray). Clarence Dickinson has brought out an edition of a fine Fantasia by the same composer (G). It is a crashing, stirring thing, not difficult. Schirmer has a good new transcription of the jolly March from the Nutcracker Suite, the only part of the suite which is not difficult for the organ. Other organ numbers that have attracted me are Vandeman Thompson's "Through the Valley of Shadow" (G) and a very easy little tune by Mueller called "Song of Contentment" (Presser).

Webbe has arranged the "Missa Brevis" of Palestrina for a communion office and has done a good piece of work (G). No comment is needed on the splendor of this music.

Many of you will be looking up new music for Christmas. From the numbers which appeared last year and concerning which I have had good reports in many cases, I suggest the following anthems and carols:

Barnes—"The Feet of the Humblest." (S).

Candlyn—"In the Bleak Midwinter" SA, T-B. (G).

Candlyn—"A Christmas Paean," SB. (G) Sections for semi-chorus.

Dickinson-Praetorius—"Today Is Born Immanuel." (G). Arranged for mixed, men, or women.

Dickinson (Basque)—"O Bethlehem," A or B, S-T. (G).

Forsyth—"Christmas Bells." (D).

Gaul, Harvey—Schirmer's Carol Annual. (S).

Lester—"The Lambs Are Asleep." (G).

Lemare—"What Sudden Blaze of Song." A. (St).

Mackinnon—"On a Winter's Night." (G).

Mackinnon—"Sleeps Judea Fair." (G).

Milligan—Three Christmas Carols. (St).

Noble—"The Shepherd," S. (St).

Of these I commend particularly the Mackinnon numbers, as the composer may not yet be known to you. If you are looking for a cantata see Candlyn's "The Light of the World" (G) or Coombs' "Light Eternal" (G), the latter of which can be sung by quartet or volunteer chorus.



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[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.

The Magazine Review.

Instead of running a single news reel—Pathe, Fox, International, etc.—many photoplay houses adopt the policy of combining a selection of the best and most interesting subjects from the various issues, with additions from Kinograms, and making a weekly review of current events. Usually this reel has to be cut and edited, so that it devolves upon the organist to play it at sight during the first matinee. Our method is to play the subject, with paper and pencil at hand, and jot down each item and kind of music required, and then arrange a program carefully during an intermission, or before the evening performance.

Scenes of military life, college crews in training for regattas, prominent people in national and international life, boy scouts and similar scenes can best be accompanied by a rousing, brilliant march, especially as this is, sometimes, the only opportunity given to introduce a march and it brightens the program, particularly if the feature happens to be a serious dramatic film and there is comedy on account of the length of the feature.

The various international scenes are correctly fitted by the proper pieces chosen from the right covers. It is well to remember this point. In Russian and Oriental scenes one should note whether it is one of ordinary activity or whether there is a national dance. In the case of the former, say Russian, for instance, Langey's "Russian Pansy" would properly fit that quiet scene, but if it were one showing the wild, barbaric dance of the Russians, then "Cossack Dance" (C. Fischer) would be the right selection.

On views of trained animals, pets, children's games, etc., use a light two-four or four-four allegretto or gavotte. Floral exhibitions, the latest fashions in hats and dresses, and any other scenes that may be termed feminine should be accompanied by a waltz, which may be used as an intermediary number to avoid too much boisterousness in playing consecutive marches.

On aeroplane views either a waltz or march is proper, or an aeroplane hurry and agitato. If the view is one of army or navy fliers the march is correct. If the film is one depicting merely the scenic beauty of the country over which the airship is passing (either city or country) the waltz is the proper medium. If certain daredevil stunts are being performed on the top or wings of the plane, or if the plane is looping the loop, a rapid agitated movement, such as O'Hare's "Novelty Hurry" (Ditson) is the right accompaniment. Improvising in a subdued, agitated style, with the swells partly closed, is another way of playing this scene.

A recent news magazine opened with the Tokyo fire, showing first the conflagration and then the ruins. Here there should be first a short improvisation, agitato, changing to a slow adagio or largo as the desolated area is shown. Or, again, a number like Deppen's "Japanese Sunset" is effective. Another scene was the placing of several large bells in a church steeple in New York. Beginning with pianissimo chords on a flute and vox combination, we changed at the title "Happy Eastertide," using the chimes. In playing these reviews at sight, the organist must draw chiefly on his memory, having scores of pieces at his finger's ends, and later a more carefully fitted program can be arranged, as he has the time to give thought to the selection of music.

New Photoplay Music.

ROMANTIC: Lily Wadhams Moline, who will be remembered as the

composer who gave us the "Philippine Suite" for organ, has just written a "Song of Exultation" (Gamble) which is a good example of what can be done in the way of development of a theme, especially this one, which has five repeated notes (D) to begin with. It is really more of a "Romantic Fantasie," which is the sub-title. In picture work it will express the emotion of happiness and fit scenes that are bright in character.

"A Kiss in Xanadu," which was a pantomime in three scenes, was accompanied by music written by Deems Taylor, recently published by J. Fischer. To attempt a detailed review of this book would require too much space. There is every variety of music necessary for a plot that is romantic, dramatic, martial and mysterious at times, descriptive of the lure of the night, and movements that will fit splendidly as love themes and neutral numbers. What we especially like about this score is that it is always musical. Whatever scene the composer has to depict he does so in a cogent, clear way, and the result is that it is never tiresome.

Several exceptionally good works come from the press of C. Fisher.

CHINESE: "Pell Street" (Chinatown), by Emerson Whithorne, is a clever work. It is night in Pell street. In the smoky haze of a Chinese cafe sits an old Chinaman playing a strange tune on his one-stringed fiddle. Use of seconds, fourths and fifths in a decidedly original manner gives an unusually weird effect. Registration should be confined to strings, soft reeds, clarinet and orchestral oboe.

RURAL: "Rubeville," by M. L. Lake, opens with (1) "Twilight on the Farm." Then comes "Dance at the Huskin' Bee," and "Reminiscences." "The Harvest Festival," by W. R. Chenoweth, is a typical barn dance, scherzoso in style.

ORIENTAL: "Dall Oriente," by B. Labate, begins with octaves, while the cello or bassoon gives a hint of the coming theme. A subdued, melancholy air follows. "Nautch Dance," by B. Crist, is a "knockout." A rapid sweep of ascending scale passages, followed by chords in different tonalities, introduces the wild dance, increasing to a climax, until relieved by a quieter second theme. This, in turn, reaches a point of strenuousness and diminishes to a pianissimo finish.

SOUTHERN: "On the Bayou," by Clarence White, whose hobby is the writing of southern pieces, pictures a September night in the tropics. Barcarolle in style.

SPANISH: "Don Quixote," by V. F. Safranek, follows the story by Cervantes. (1) "A Spanish Village" is in duo form. (2) "Sancho Panza" is an illustration of the journey in search of adventure and (3) "Dulcinea" a love song, while (4) "Don Quixote" discovers the windmills, of which there is an excellent imitation, and he journeys on.

AMERICAN INDIAN: Two valuable numbers in this class are "Indian Dawn," by J. S. Zamecnik, which has a lovely theme in A flat and will afford opportunity for the display of the soft solo stops, and "From an Indian Pueblo," by W. W. Nelson. Register the opening four measures on the tuba or trumpet, next six oboe solo; at the dance add open and flutes and vary by using clarinet on the softer passages. S. Fox edition.

Correspondence.

A reader inquires for a combination of stops that will represent the Scotch bagpipes. This depends largely on the organ. It is easier to get a correct imitation on the unit organs than others. Draw strings, vox and orchestral oboe and play the Scotch air or dance chosen, using repeated fifths (drone bass) in the bass. Also combine this with a judicious use of the swell pedal.

Widor Plays at Fontainebleau.

The Fontainebleau School of Music announces that June 30 Charles Marie Widor inaugurates the concert season with a recital on the new three-manual organ in the new concert hall. Other concerts in the course of the summer by prominent French musicians will supplement the regular work of the students.

"Emancipation"

By JOHN PRIEST, S. T. O.

Until comparatively recent times the organ was employed solely as the handmaid of the church. This observation is somewhat trite, but it has to be repeated here because it has an intimate bearing on what follows. In the last generation we have seen what was regarded exclusively as a sacred instrument, invading the concert field and still more recently the theater.

One of the chief reasons for this development is, in my opinion, the remarkable advance made during this period by the organ builders of America in perfecting mechanically and tonally an instrument sensitive enough to meet the utmost demands of virtuosity, and with a variety of tone color rivaling that of a symphony orchestra. The economic urge has also played its part, in attracting to a wider and better paid field an increasing number of the best members of the profession.

The result is that we find the organ today occupying a position undreamed of a few years ago, challenging the piano and violin as a vehicle for concert performance, and in the theater superseding the orchestra.

With the concert field this column is only indirectly concerned. It is vitally interested in the problems, technical and interpretative, confronting the theater organist. Right here I go on record as stating unreservedly my conviction that the profession as a whole has failed to grasp the immense possibilities which the theater field offers, and has been slow to reconcile itself to and adapt itself to meet those fundamental changes of style which the conception of the organ as a medium of secular entertainment involves.

Inherent conservatism prevails in the churches. It also marks the attitude of church organists toward their art. Nearly all the outstanding organ teachers are men rooted in traditions of church playing. Organ literature has not advanced much. Most of it is still idiomatic of the past and does not attempt to realize the dramatic possibilities of the modern organ. For a wider emotional appeal we are obliged to resort to transcriptions of works written for other solo instruments or for orchestra.

The general public is cold to the organ recital. Few even of the most famous artists can make a success of the paid recital, and the free variety is often regarded like the gift horse.

The psychology of pleasing the public has received too little attention from organists. The theater and the paid concert present entirely new problems. One must cater to, and hold, all sorts and conditions. And the highbrows are in the inconspicuous minority. The average audience is composed mostly of folk who don't know a thing about music, but who know what they like. They most decidedly don't like the traditional style of playing. They tolerate it in church, where alone it has any justification for surviving, but when they are out for enjoyment they are outspoken in disparagement of a church style. Sounding "like a church" is for us of the theater the most ominous and damning criticism.

This style is marked in a general way by the following peculiarities: Uniform legato touch, poor sense of rhythm, inattention to phrasing, excessive use of diapason tone and neglect of the wide choice of orchestral color furnished by the modern organ, to which may be added rooted aversion to the tremulant.

Now the jazz expert (or addict) has one virtue—he is an excellent rhythmist—when he is playing jazz. But so many of that species are not in any sense real musicians, and their attempts at other than popular music are usually marked by the most ghastly atrocities.

The ability to interpret orchestrally is the most vital key to progress, as I conceive it. The trouble with many seems to be that when they start in to play the organ they promptly discard every canon of the art of music as it

is practiced by pianists, violinists, even singers. They are taught to regard the organ as though it were in a kind of fourth dimension, superior to time and space, where notes may be held at will and time signatures don't apply. It is no secret that orchestral conductors and musicians generally have little use for the organ and look upon the organist with ill-disguised contempt, as a kind of musical maverick. While this is due partly to their ignorance of the considerable amount of study needed to fit a man to become even a fair player, it is certainly justified by the unmusical liberties habitually taken by so many organists of alleged reputations—liberties that are, alas, directly the result of an obsolete code of teaching.

A certain famous recitalist, in his student days, was assigned the task of preparing and memorizing Bach's Fantasie and Fugue in G minor. Having been deeply impressed by an orchestral rendering of this work given by Toscanini, he modeled his own interpretation in conformity with it, employing the same crisp phrasing, buoyant rhythm, clearcut articulation and, in particular, the same sparkling tempo. We can imagine the horror of the examiners. Such a performance to these elderly reactionaries was unbecomingly sacrilegious, almost obscene. It might be all right for the orchestra to play it that way, but the organ demanded an altogether different treatment. The old pernicious doctrine of the fourth dimension!

I conclude with an earnest plea for the humanizing and vitalizing of the organ. Let us study the orchestra, the most highly developed medium of musical expression. Let us conceive and transcribe orchestrally, phrase orchestrally, register orchestrally, always bearing in mind that no organ ever built can reproduce the exact sound of an orchestra, and that I am referring solely to style.

I started out by referring to the organ as the handmaid of the church. It is still subservience to old traditions that is barring progress. I believe in giving tradition its day in court, but, as Senator Richards wrote last month with reference to the development of organ building, so also in the field of organ playing, let us not be chained to the dead hand of the past. A little iconoclasm, please!

Humphrey J. Stewart Honored.

A large audience assembled at the organ pavilion in Balboa Park, San Diego, Cal., May 22, to greet Dr. Humphrey J. Stewart, official organist, on the occasion of his birthday. The stage was decorated with flowers sent by friends and admirers of Dr. Stewart, and there was displayed the official flag of the City of New York, which was presented to the organist in 1921. The program was given by request and was composed entirely of compositions by Dr. Stewart. The final number was his sonata, "The Chambered Nautilus," dedicated to John D. Spreckels. Mrs. Satella Jaques Penman recited a poem of her own in praise of the organ.

Elmer John Faassen, the newest of Chicago organists, arrived just in time for the convention at the home of his parents, Mr. and Mrs. Fred Faassen, on June 17. He is to join the A. G. O. in time for the Chicago convention of 1947. The young man's father is the organist of Shiloh Tabernacle at Zion and his programs are familiar to radio listeners.

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Southern California News

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

Los Angeles, Cal., June 20.—The monthly meeting of the Southern California chapter, A. G. O., was held at the Hollywood high school June 1, when a recital was given on the new Skinner organ. The attendance was the smallest I have seen at a Guild recital in the last ten years. It must have been most discouraging to Miss Laurelle L. Chase and Arnold Dann, who were the recitalists for the evening. There is no doubt that the Shrine convention had something to do with the attendance. At the same time there is no use denying that the public in Los Angeles does not seem to want organ recitals, at least the sort of recitals the Guild has been giving. There is no use playing programs that appeal only to musicians year after year and expect to build up audiences of music lovers. Take, for instance, the program at this recital. It was well played and interesting to the organists present, but what can the average person get out of Vierne's First Symphony? I grant you that, given a large organ, the finale is fine, but the Hollywood organ is not large, and the pedal quite small. Then we had a Scherzo by Oscar Van Durme. Well, if there are not 5,000 pieces by American composers that are more interesting I'll eat my hat! Again, isn't it time the March on a Theme of Handel by Guilment was put in moth balls? By far the most enjoyable numbers on the program were the Pastorale and Caprice by H. A. Matthews. I am not blaming Miss Chase or Mr. Dann. They are simply following tradition. This is the sort of program we have been giving for many moons. Isn't it time to make some change and at least meet Mr. Average Listener half way?

On Memorial Day I went out to the Roosevelt Memorial Park, which is a cemetery some fifteen miles from Los Angeles, for the dedication of the Wurlitzer organ that has been installed there. This organ is advertised as the world's mightiest. Clarence Reynolds of Denver was at the console for the dedication. He played the "Pilgrims' Chorus" and "The Lost Chord."

On May 31 the Pomona College choir sang the "Messe Solennelle" of Gounod at the new Wilshire Congregational Church under the direction of Ralph H. Lyman, with Walter E. Hartley, F. A. G. O., organist of the college, at the organ. It was a splendid performance in every way. The chorus, which numbers 150, is well balanced and Mr. Lyman got some fine effects.

On May 26 an organ recital was given at All Saints' Episcopal Church, Pasadena. Clarence V. Mader, A. A. G. O., played the prelude and postlude, the former being Hollins' Andante in D and the latter a rather dry "Pontificale" of Bossi. Mr. Dann played a Bach Fugue and three or four shorter numbers, the most interesting being a Prelude in G by Dallier, a stunning piece of writing. P. Shawl Hallett, organist of the church, played pieces by Rheinberger, Reiff, Horsman and Porter.

The new auditorium of the Polytech-

nic High School was dedicated June 10. It is one of the finest in the city, and while the acoustics for speaking seem bad (I did not hear a word of the three addresses I had to stay for in order to hear the organ) the organ comes out splendidly. It is a three-manual Estey with automatic roll attachment. At the dedication Frank L. Anderson, one of the music faculty, played the Toccata in D minor of Bach and Schubert's "Ave Maria" with good taste.

Ernest Douglas gave a musical at his home June 7. He was assisted by Grace Inman and the program included the Grieg Concerto, Mr. Douglas' Sonata in C minor and a number of solos for piano.

Sibley G. Pease is substituting for Morton F. Mason at the First Presbyterian Church, Pasadena. Mr. Mason, who has not been in good health, is taking a much-needed vacation. His host of friends hope to see him back at the console before very long.

Sydney Johnson of Morley, Yorkshire, England, has been a visitor here during the last few weeks. Mr. Johnson, aside from his business, is a keen amateur organist. He has studied a great deal and expects in the near future to install a four-manual organ in his home. Since coming to America a few weeks ago he has seen most of the larger organs in the east and before he returns to England in October will have seen more of our representative instruments than the average man would see in a lifetime. Mr. Johnson has taken a great interest in America's compositions for the organ and I doubt if any American organist has as large a library of American compositions or plays as many as he does. His one complaint is that the organists here don't play enough American compositions. Needless to say, this alone has made us fast friends. Mr. Johnson is a great admirer of J. A. Meale, the English organist, and he hopes that before long he will make a tour here.

The new Möller organ in the Wilshire Congregational Church was dedicated June 14 by Julius Johnson, organist of the church. It is an effective three-manual with echo, the first large Möller in the city. The church is one of the finest in the city and the organ is well placed and sounds well. Mr. Johnson, who made a name for himself at the Forum Theater, is a well-grounded musician and the Guild members are looking forward to hearing him in recital soon.

On June 19 Dr. Ray Hastings gave the opening recital on the new Welte organ in the Baptist Church, Sawtelle, Cal. This is the first Welte organ in southern California, outside of the small organ in the studio of Barker Brothers. The new organ is a three-manual of some twenty-five stops. It is well placed and seems to be a very effective instrument in every way. The church could not have held another person for the recital and Dr. Hastings met with a splendid reception. His program included numbers by Bach, Wagner, Hastings, Diggle, etc.

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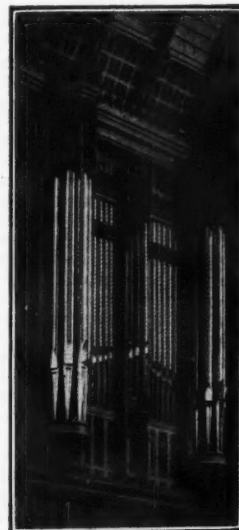
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Willard M. Clark in "The Springfield Union," March 11, 1925:
SWINNEN, BELGIAN AMERICAN ORGANIST, SHOWS ALMOST UNCANNY MASTERY OF ORGAN
Swinnen is one of the greatest organ technicians who has appeared here. His pedal technic was outstanding. His playing 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.:
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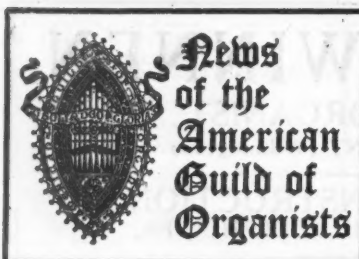
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News of the American Guild of Organists

Western New York.

The annual meeting of the Western New York chapter was held June 16, when the members were the guests of Carl Paul at his attractive Rochester home. A sausage roast, with other appetizing features, was held in the garden. After doing full justice to this the members adjourned to the house for the meeting. In the absence from the city of the dean, Mrs. Charles L. Garner, Harold Gleason acted as presiding officer.

Reports were given by the registrar and treasurer and the following officers were elected:

Dean—Harold Gleason.
Sub-dean—Alice C. Wysard.
Secretary—Mrs. Wallace I. Miller.
Treasurer—Gertrude Miller.
Registrar—Ruth Sullivan.
Librarian—Ruth Mabee.
Members Executive Committee—Mrs. C. L. Garner, Dr. G. H. Day and Robert Berentsen.

Buffalo Chapter.

Buffalo chapter closed its most active season on May 25, with an interesting recital by Laurence Montague, A. A. G. O. The recital was held at the North Presbyterian Church, where Mr. Montague is organist, and was given with the assistance of the quartet of the church. Preceding the recital there was a dinner and the annual election of officers. The officers of last year were re-elected in recognition of their splendid work, which has resulted in placing Buffalo chapter among the most active in the Guild. The officers elected are as follows: Dean, DeWitt C. Garretson, A. A. G. O.; sub-dean, Dr. Edward Durney; recording secretary, Mrs. Nellie Hurlburt; corresponding secretary, Laetitia Viele; treasurer, Harry W. Whitney; executive committee for the coming year, Agatha Bennett, Mrs. Herbert Montillon and George Bagnall.

An additional recital in May was given by Mrs. George S. White at the Central Park M. E. Church. Mrs. White is assistant organist at this church, where a four-manual Skinner organ has been installed.

Western Pennsylvania.

The Western Pennsylvania chapter met at dinner at the Rittenhouse in Pittsburgh Tuesday evening, June 2, and then adjourned to Calvary Episcopal Church to hear an excellent recital by Miss Eleanor O. Sisterson, organist of the Eleventh United Presbyterian Church. Immediately following the recital, a business meeting was held in the choir room. Mrs. Walter Rye of Ambridge, Pa., was elected to

be a colleague and the following were elected to offices and membership on the executive committee:

Dean—Charles N. Boyd.
Sub-dean—Arthur B. Jennings, Jr., A. A. G. O.
Secretary—James Philip Johnston, F. A. G. O.
Treasurer—Miss Harriet C. Dally.
Executive Committee—Mrs. James H. Greene, Dr. Charles-Heinroth and Charles A. H. Pearson.

Nebraska Chapter.

Martin B. Bush was elected dean of the Nebraska chapter at the annual meeting. Dr. J. M. Mayhew of Lincoln was elected sub-dean. Vernon C. Bennett was chosen secretary-treasurer, and the Rev. Stephen E. McGinley, dean of Trinity Cathedral, chaplain. Ben Stanley was elected registrar, and Eloise West McNichols librarian.

Service of Belgian Works.

A special musical service devoted to Belgian composers was held in the Chapel of the Intercession, New York, on the afternoon of June 7, Baron Cartier de Marchienne, Belgian ambassador at Washington, and Jules Mali, Belgian consul general, being guests of honor. The vested choir of sixty voices under Frank T. Harrat, organist and choirmaster, and a string orchestra from the New York Philharmonic were heard in vocal and instrumental works by Tinel, Cesar Franck, Arkadelt and Loret. A special arrangement of the Belgian national anthem, "La Brabanconne," made by Mr. Harrat, was sung by choir and congregation. Baron de Marchienne made an address on the place of Belgium in music, tracing the influence of the Fleming and Walloon peoples upon the music of all nations from the earliest times to the present. Dr. Milo H. Gates discussed the place of Belgium in the settlement of New York, which, he pointed out, was done, not by the Dutch as is generally supposed, but by the Belgians, and was originally called "Nova Belgica." The congregation, in spite of the intense heat, was a large one.

John Alexander Matthews Dead.

News comes from England of the death at Cheltenham on May 4 in his eighty-fourth year of John Alexander Matthews. The son of the parish clerk of Twigworth, near Gloucester, he became a chorister of Gloucester Cathedral, and eventually became an articulated pupil of the organist, Mr. Amott. On the death of Mr. Amott in 1856, he acted as organist until the appointment of Wesley, and remained as assistant. During his career in Gloucester he was organist in succession of St. John's, St. Matthew's and St. Michael's Churches. In 1886 he went to Cheltenham as organist of the Parish Church of St. Mary's, and in 1870 founded the Choral and Orchestral Society. Two of his sons, John Sebastian Matthews and Dr. Harry Alexander Matthews, as well as a son-in-law, George Alexander West, have made names for themselves in the United States.

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**MIDDELSCHULTE WINS
PLAUDITS IN GERMANY
IS HONORED AT BIG BANQUET**

Chicago Man Elected Honorary Member of Organum, Academic Fraternity which Celebrates Fortieth Anniversary.

By LOUIS P. LOCHNER.

Berlin, Germany, June 10.—Dr. Wilhelm Middelschulte, Chicago organist and composer, scored a series of triumphs during his stay of about two months in Germany. He arrived here early in May to conduct a six weeks' advanced postgraduate course in organ and musical theory at the "Staatliche Hochschule für Kirchenmusik," or state college for church music. The invitation to this rare distinction came from the Prussian ministry of education. Dr. Middelschulte's activities were, however, far from limited to teaching. He gave concerts in Berlin, Hamburg, Dortmund, Dresden, Leipzig and Breslau. At Hamburg his instrument was the celebrated five-manual organ at St. Michael's Church, which has 163 speaking stops and which the Chicago master pronounces one of the finest organs he ever played. At Berlin he played the C minor Bach Passacaglia and his Chromatic Fantasie and Fugue in C minor at the State University for Music, and his Passacaglia in D minor at the magnificent Evangelical Cathedral.

At both these concerts in Berlin, which the writer was fortunate enough to attend, all the prominent organists and musical theorists of the Ger-

man capital were present. By all of them Mr. Middelschulte is held in the highest esteem, and his own compositions have won him unstinted praise. The critics were astounded not only by his technical mastery of the keyboard, but also by the beauty and versatility of his registration, and the air almost of romanticism which he was able to create about the Bach renditions—so different from the rather stiff and severe conventional interpretation.

Dr. Middelschulte's stay reached its climax in his election to honorary membership in the academic fraternity Organum, which celebrated the fortieth anniversary of its founding during his sojourn here. This organization is made up of university students and alumni who are preparing for or engaged in a musical career. It has had only about half a dozen honorary members, among them the late Max Reger and the late Professor Loeschhorn. The honor accorded Dr. Middelschulte is thus an unusual one. In connection with the conferring of honorary membership, he was apostrophized as one of the greatest organists of our time by the president of the Organum, Professor Hans Sonderburg of Kiel University. At a dinner of 400 invited guests which followed the ceremony, Middelschulte occupied the seat of honor at the center of the banquet table, and Professor Walther Fischer, organist at the Berlin Cathedral, proposed a toast to the Chicago artist which swelled into an almost unprecedented ovation.

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NEW BRUNSWICK, N. J., PLAN

New Jersey College for Women Will Have Instrument in Its New Georgian Edifice—Scheme by Howard D. McKinney.

A contract has been placed by the trustees of the New Jersey College for Women with the Aeolian Company for the installation of an organ with duo-art and solo player attached in the chapel being built at New Brunswick, N. J. This young educational institution, affiliated with Rutgers College, is in its eighth year and has had a phenomenal growth. A recent gift has made possible the erection of a beautiful Georgian chapel seating 1,000, and a part of this bequest was reserved for the installation of an organ which should serve not only for the accompaniment of services, but as a part of the equipment of the department of music.

The director of music, Howard D. McKinney, drew up the specifications for this instrument. Keeping in mind the specific purpose for which the organ will be used, he has incorporated several unusual features, particularly in the number of soft mutations. The instrument, to be completed in June, 1926, will consist of sixty stops, the remainder to be added through private and class gifts as quickly as possible.

Details of the installation, including the most effective placing of the organ in a chamber at the back of the chancel, speaking through grilles directly into the church, were supervised by Mr. McKinney and the contract was placed through Charles A. Stebbins of the New York office of the Aeolian Company.

The specification follows, stops marked with an asterisk to be added at a later time:

GREAT ORGAN.

- Double Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.

- Second Diapason, 8 ft., 61 pipes.
- *Third Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Tuba, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 notes.
- *Mixture, 5 rks., 305 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- String F Vibrato, 73 pipes.
- String F, 8 ft., 73 pipes.
- String MF, 8 ft., 73 pipes.
- String P Vibrato, 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Flautina, 2 ft., 73 pipes.
- Mixture, 5 rks., 305 pipes.
- Oboe, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Posaune, 16 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- *String MF, 4 ft., 73 pipes.
- *Octave, 4 ft., 73 pipes.
- *String PP, 8 ft., 73 pipes.
- *String PP, Vibrato, 73 pipes.

CHOIR ORGAN.

- String P, 16 ft., 85 pipes.
- String F, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 85 pipes.
- Dulciana, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Lieblich Flute d'Amour, 4 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gemshorn Celeste, 8 ft., 73 pipes.
- Gemshorn, 5 1/2 ft., 73 pipes.
- Gemshorn, 4 ft., 73 pipes.
- *Concert Flute Celeste, 8 ft., 73 pipes.
- *Flute a Cheminee, 8 ft., 73 pipes.
- *String Dulciana, 4 ft., 73 pipes.
- *Gemshorn, 2 2/3 ft., 73 pipes.
- *Flageolet, 2 ft., 73 pipes.
- *Tierce, 1 3/5 ft., 61 pipes.
- *Larigot, 1 1/3 ft., 61 pipes.

SOLO ORGAN.

- Trombone, 16 ft., 61 pipes.
- Harmonic Tuba, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- French Horn, 8 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.
- *Orchestral Oboe, 8 ft., 61 pipes.
- *Diapason Phanon, 8 ft., 61 pipes.
- *Gross Flöte, 8 ft., 61 pipes.

ECHO ORGAN.

- *Gedeckt, 16 ft., 73 pipes.
- Echo Flute, 8 ft., 73 pipes.
- Muted Viol, 8 ft., 73 pipes.
- Muted Viol Vibrato, 8 ft., 73 pipes.
- *Chimney Flute, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

- *Open Diapason, 32 ft., 32 pipes.
- First Diapason, 16 ft., 32 pipes.
- Second Diapason, 16 ft., 32 notes.
- Violone, 16 ft., 32 pipes.

- Bourdon, 16 ft., 32 pipes.
- Bassoon, 16 ft., 32 pipes.
- Contra Bombarde, 32 ft., 32 pipes.
- Trombone, 16 ft., 32 notes.
- Tuba, 16 ft., 32 notes.
- Contra Gamba, 16 ft., 32 notes.
- Lieblich Bourdon, 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.

PERCUSSION.

- Chimes, 25 bells playable on 4 manuals and pedal.
- Celesta, 8 ft., 61 tones.
- Celesta, 4 ft., 61 notes, playable on 4 manuals.

Would Build Down to the Player.

Portsmouth, Va., June 5, 1925.—Editor of The Diapason: I have read with interest the comments on the console and freak building in the June issue of The Diapason, and while I appreciate very much the writer's points, I feel in justice to things that be, that another view should be pointed out.

I think about 80 per cent of the organs are presided over by non-professional organists and many of them are what the writer is pleased to term piano-organists. Now, it is plainly manifest that the churches at large are not able to have professional organists. For this reason it is essential that in such cases the organ be built to meet the demand of the amateur, just as the professional organist requires that the organ which he is to preside over meet his demands. For instance, in the small town church it is necessary to build something which any person can play.

Some time ago the writer was called upon to build such an organ and put seven stops on one keyboard, with super and sub couplers and unison cancel. On the second manual there was only a dulciana as an accompanying stop. This organ turned out to be one of the most lovely-toned instruments that I have ever had dealings with and was immediately taken charge of by a lady who had not known up to that time that organs had pedals. I do not believe anyone could gainsay the results obtained on account of the manner in which the organ was arranged, although a professional or-

ganist who was called upon for a recital carried on in a most unusual manner because the organ was not built to suit his fancy instead of meeting the local needs. I have before me the prospect of having to build just such an organ again and I shall certainly do so without compunction.

Trusting that the writer of the article in this issue will be lenient enough to see the other side, I am,
C. E. GRANT.

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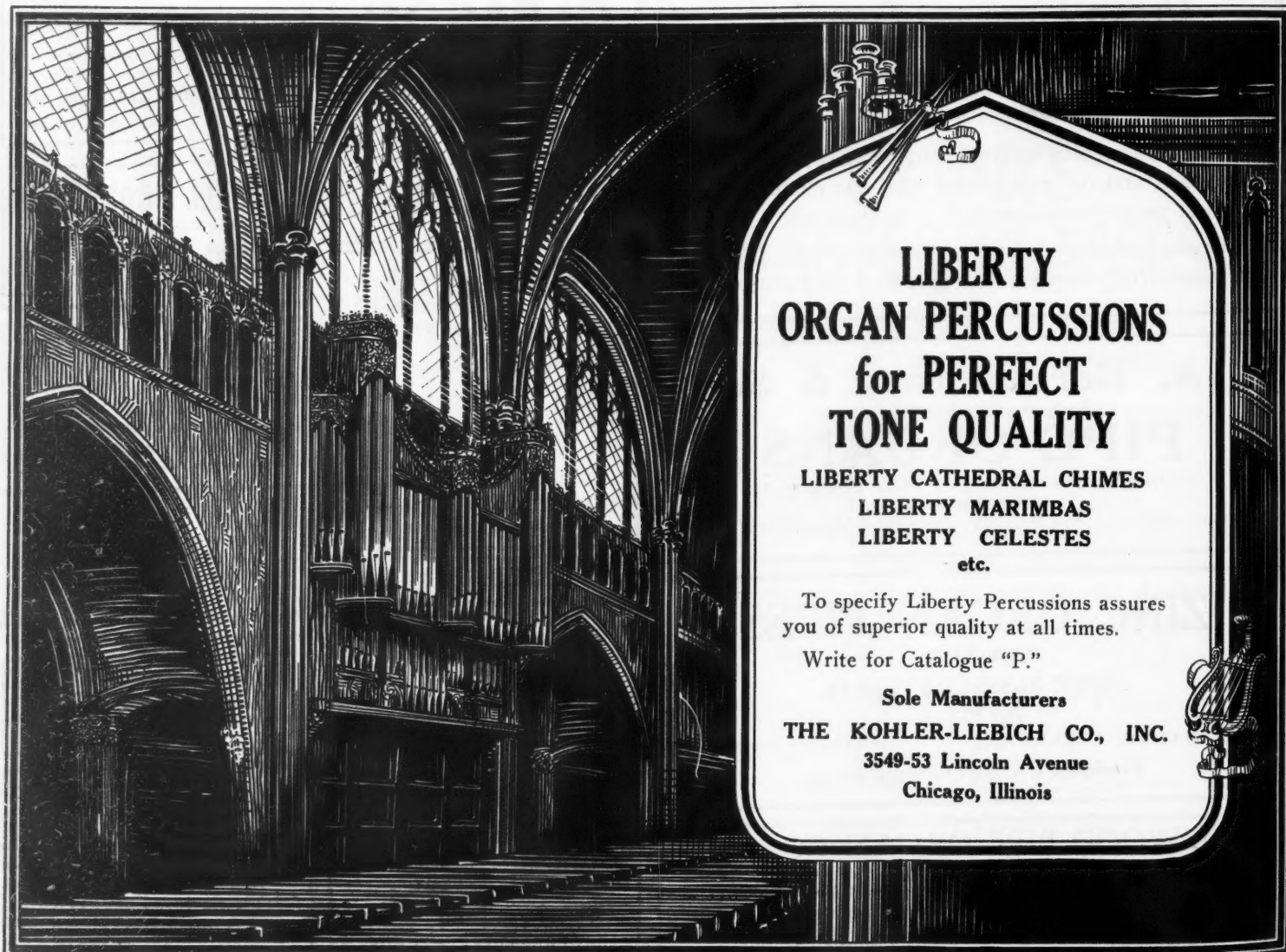
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BY HAROLD V. MILLIGAN.

Ten Pieces by Orlando Gibbons, arranged for modern organ by J. A. Fuller-Maitland; published by J. & W. Chester, London, England.

Orlando Gibbons has been called "The English Palestrina," and is by many critics regarded as the greatest, as well as the last, of the early English composers. He became organist of Westminster Abbey in 1623 and died two years later when supervising the rehearsals of the festival music he had composed for the marriage of Charles I. Like his great Italian contemporary, with whom he has been compared, his music represents the fine flowering of the age of counterpoint and the passing of these great contrapuntists marks the end of one epoch and the beginning of another. Much of this music sounds dry and uninteresting to our modern ears. We have, to a large extent, lost the contrapuntal point of view and much of the ingenious elaboration which interested the seventeenth century hearers does not impress us at all. The genius of counterpoint shows at its best in choral music and the masses, motets and madrigals of this period are still heard occasionally. Music for the harpsichord and organ is not so vigorous after 300 years. We have seen the name of Orlando Gibbons from time to time on choral programs; in fact, one of his anthems ("O Clap Your Hands") is in the repertoire of a few choirs in this country and in England, but his organ and harpsichord music has long moldered in dust.

The enterprising house of Chester (London) has just issued a small volume containing ten of Gibbons' compositions arranged for modern organ, by the distinguished English critic, J. A. Fuller-Maitland. The compositions are taken from the "Virginal Book of Benjamin Cosyn." This invaluable historical treasure is part of the Royal Music Library (now deposited on loan in the British Museum) and permission to edit and republish these ten pieces was obtained from no less exalted a source than His Majesty the King. This in itself will be sufficient to thrill certain organists whom we know, whose standard of church music is its contiguity to or remoteness from the sacred atmosphere of English tradition.

The interest which the music will arouse in present-day audiences is problematical. It will be almost entirely historical, and hence will be larger in academic circles and in historical recitals than with the general public. One of the ten compositions may be used as an illustration of a great epoch in the history of music and as an example of an age that is past and gone. Only the enthusiast could endure more than one of them at a time. There is a monotony of rhythm and tonality which is not compatible with our twentieth century taste. All of the pieces except one are in two-two rhythm, and the exception is in four-four.

It is interesting to study the art of fugue in the stage at which it had arrived in the time of Gibbons. Many of these pieces have a regular exposition, after which a new "point" is stated and imitated as it would be in a madrigal, and the point, with as many successors as are desired, is treated canonically without reference to the original subject. From this to the fugal intricacy of which J. S. Bach was the great master is a long step.

The English organs of Gibbons' day did not have pedals (although many of the German instruments did) and in adapting these pieces to the modern organ, the editor has wisely employed the pedals sparingly. None of the pieces is provided with a tempo mark, but as they all begin with long notes and end with rapid passages, there will be little opportunity for variety of tempo. One of the most interesting pieces in the collection is a "Cornet Voluntary," a type of composition very popular with composers and audiences

of that day, in which a peculiar brilliance was obtained in running passages through the use of powerful mixtures.

Song of Exultation, by Lily Wadhams Moline; published by Gamble Hinged Music Company, Chicago.

Mrs. Moline's latest opus bears the sub-title "A Romantic Fantasia," which describes it very aptly. It is romantic in mood and fantastic in form. The development is free and rhapsodic, ranging from a pensive theme in sustained harmonies on soft string tone to a dramatic climax which will tax the full organ. There is a middle theme given out first in minor harmonies with a violin diapason tone and afterward played again in major tonality with an attractive arrangement for vox humana and flutes.

Variations Symphoniques, by Henri Libert, published by Henry Lemoine, Paris.

Henri Libert is becoming known to an increasingly large number of American organists as one of the professors of the "Conservatoire Americain" at Fontainebleau. He is also organist of the Basilica of St. Denis, visited by thousands of American tourists every year because of its unique historical interest. He is not so well known as a composer. This scholarly work from his pen is an imposing composition of eighteen pages in which the development and use of musical material is truly symphonic. The theme is given out in the pedals and the general style is that of a passacaglia. There is much counterpoint in the free modern idiom and the work is sufficiently brilliant to make it a piece for virtuosi only. In the present vogue of modern French organ music the compositions of M. Libert should not be overlooked.

Bagatelle, by Reginald H. Hunt; published by W. Paxton & Co., London.

Mr. Hunt has succeeded in breaking away from conventional formulae and has hit upon a delightful little theme, which he develops with fanciful skill. His Bagatelle is just what its name implies, a dainty morsel which will brighten up a recital program and furnish the necessary note of contrast to so much that is ponderous in organ music. There is a quiet middle theme of sustained character, contrasting the piquant main theme, and the whole piece is as light and frolicsome as the registers of the organ and the technique of the organist will allow.

Twilight Sketches, by Edwin H. Lemare, published by the Arthur P. Schmidt Company, Boston.

There are five little pieces in this collection, written in the facile and charming style of which Mr. Lemare is a past master. The titles are fairly descriptive of the mood of each composition—"Sundown," "The Thrush," "The Glow-worm," "Fire-fly" and "Dusk." They are all short and full of color, both tonal and harmonic. "The Thrush" is a clever adaptation of the actual song of the bird and requires a bird-like flute stop. "The Glow-worm" is especially attractive and the use of the chimes adds to the picture of peace and serenity. "The Fire-fly" flutters engagingly and the theme suggestive of the glowing insect is used again in the last piece, "Dusk," which ends with an "Evening Prayer."

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On Thursday evening of music week the "Elijah" was presented at Tulsa, Okla., under the direction of George Oscar Bowen by a chorus of 200 voices. The following regarding the work of the accompanists is taken from the Tulsa Tribune: "Perhaps the most remarkable part of the presentation of 'Elijah' last night at convention hall was the masterly accompaniment. The singers were charmed with the perfection of the piano accompaniment of Mrs. E. E. Clulow, which blended like a harp with the superb organ work of Mrs. A. W. Hine. Mrs. Hine, playing the organ, and Mrs. Clulow on the piano, were perfect artists." Mrs. Clulow is organist at the Boston Avenue M. E. Church and Mrs. Hine at Trinity Episcopal Church.

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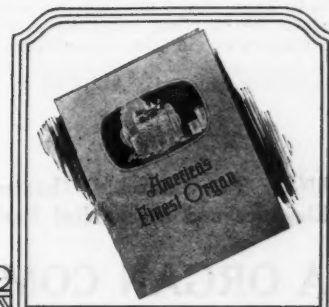
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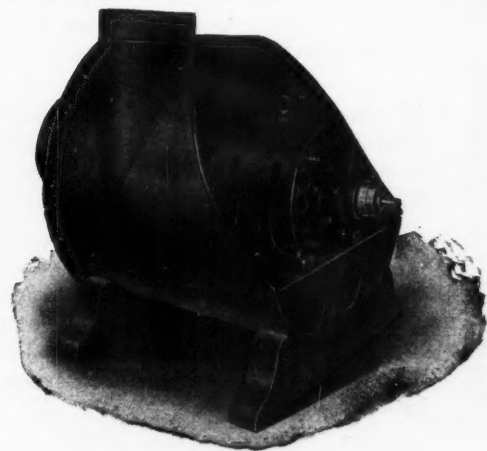
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