

# 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 Eleven.

CHICAGO, OCTOBER 1, 1925.

One Dollar a Year—Ten Cents a Copy.

## TEN MILLION DOLLARS IS SPENT FOR ORGANS

### CENSUS REPORTS FOR 1923

Output of Fifty-nine Factories in the United States Valued at \$9,653,690, Total Number of Instruments Being 1,712.

Nearly ten million dollars was spent for pipe organs in the United States in 1923, according to a report of the bureau of the census of the department of commerce at Washington, issued late in September. The biennial census of manufactures in the musical instrument industry reveals a number of facts of interest to organ devotees.

The record shows that in 1923 1,712 pipe organs were built in the United States and that their aggregate value was \$9,653,690. This compares with a total of 1,949 organs, valued at \$8,717,057, manufactured in 1921, the year of the last preceding census. In 1919 1,151 organs were made, valued at \$4,185,535, and in 1914 1,185 constituted the total output, the value of the product being \$3,620,210. Thus the value of the organs built was more than doubled in 1923 over 1919—four years previously.

Fifty-nine establishments were engaged in building pipe organs in 1923. In 1921 there were fifty-six and in 1919 sixty-one. Of the fifty-nine factories five did a business of more than \$500,000, twenty reported a total business between \$100,000 and \$500,000 and twenty-five did a business ranging from \$20,000 to \$100,000.

The number of persons engaged in the pipe organ industry in the United States during the year averaged 2,211. Salaries and wages aggregated \$3,397,399, a decrease of 14.7 per cent from 1921.

An interesting light on the decline of the reed organ industry is cast by the figures, showing that whereas in 1923 7,772 reed organs were made, valued at \$538,614, the output of the factories in 1914 was 40,533, worth in the aggregate \$1,718,011.

## YON RETURNS FROM ITALY

### Takes up Work in New York and Plans Three Recital Tours.

Pietro Yon has returned to New York after a three months' vacation spent mostly in his native Italy. While in Rome he played at several of the elaborate jubilee year functions held at St. Peter's; had a private audience with the pope and visited many distinguished prelates in and about the Vatican, where he is a familiar figure.

Only a small company of American students accompanied Mr. Yon this year, for he wished to rest and devote his time to composition and research work. Several new offerings of his own for the organ will be presented this season.

Another item of interest to Mr. Yon on this trip was the inspection of a five-manual organ under construction in Italy for the Dominican Church of St. Vincent Ferrer, Lexington avenue and Sixty-sixth street, New York City. This instrument has been built by N. Balbiani & Co., of Milan, according to Mr. Yon's plans and specifications.

Mr. Yon is feeling greatly refreshed after his trip. His plans for the season include an early public appearance in New York City, three concert tours (fall, winter and spring), covering the country, and teaching a large following of advanced students at the Yon studios, Carnegie Hall, New York.

For the purpose of assisting in the purchase of an organ for the high school of Ocean City, N. J., the Allegro Club of that city has raised \$1,000 and has turned the amount over to the board of education. The organ is to be purchased as soon as sufficient money is in sight.

## CHARLES GALLOWAY, NOTED ST. LOUIS ORGANIST.



## HOLLINS HERE THIS MONTH

### Will Play First Recital in New York at Wanamaker's Oct. 7.

Alfred Hollins, England's famous blind organist and composer, will make his New York debut in the Wanamaker Auditorium Oct. 7 at 2:30 p. m. In addition to numbers by Bach, Mendelssohn and other classic composers, Mr. Hollins will include a number of his best-known compositions on the program. He will also present one of his remarkable improvisations on themes to be submitted to him on that occasion by well-known organists.

During a recent visit to Scotland Dr. Alexander Russell, concert director of the Wanamaker Auditorium, spent several hours with Dr. Hollins and sends back enthusiastic reports of his playing.

In July Mr. Hollins completed an annual series of recitals at St. George's Free Church in Edinburgh, which attracted large audiences. Among these were several recitals given especially for children, which proved of such popularity that he will repeat them next season. In America Mr. Hollins is already booked for New York, Philadelphia, Washington, Wilmington, Watertown, Asbury Park, Andover, Atlantic City, Dartmouth, Princeton, Indianapolis, Montreal, Chicago, Edmonton, Vancouver, Victoria, Portland, Walla Walla, Spokane, Helena, Fort William, Winnipeg, Hamilton, Kansas City and other cities.

### Reception for Alfred Hollins.

A reception for Alfred Hollins, the noted English organist who has come to the United States for a recital tour, will be held by the National Association of Organists for its members and friends at St. Thomas' Episcopal

Church, New York, Monday evening, Oct. 5. It is expected that Mr. Hollins will play informally in the course of the evening on the splendid organ at St. Thomas'. All organists will be welcome on this interesting occasion, at which the organists of New York will greet the distinguished visitor.

## SIXTEEN DAYS AT DALLAS

### Clarence Eddy Will Play Daily Recital on New Barton Organ.

Programs for his sixteen-day appearance at the state fair of Texas, in Dallas, Oct. 10 to 25, when he will dedicate the Barton organ in the new Fair Park Auditorium, have been submitted to state fair officials by Clarence Eddy.

Mr. Eddy will give the initial recital at 2:30 p. m. Saturday, Oct. 10, opening day of the state fair. Throughout the remainder of the exposition he will be heard each forenoon, probably from 11 to 12 o'clock. Bach's Prelude and Fugue in D minor and Pietro Yon's "Hymn of Glory," dedicated to the American Legion, are features of the dedication program, which contains ten numbers. A cursory study of the programs submitted showed such selections as Nevin's "Tin Soldier" Suite and Dudley Buck's arrangement of "Tannhäuser"; Henry Coleman's "Londonderry Air" and the Handel Largo; Rosseter Cole's "Summer Fancies" and Mr. Eddy's own conception of the "Pilgrims' Chorus."

Following a long controversy between Dr. R. Mills Silby, organist at St. Cecilia Cathedral, Omaha, and Rev. Father George A. Smiskol of the cathedral, Archbishop J. J. Harty has accepted the resignation of Dr. Silby, while Father Smiskol has been transferred to North Bend, Neb.

## CANADIAN ORGANISTS HOLD ANNUAL MEETING

### FRICKER MADE PRESIDENT

Edwin Arthur Kraft, R. Tattersall, Harvey Robb, Ernest MacMillan and T. J. Crawford Are Heard in Recitals.

By H. G. LANGLOIS.

The annual convention of the Canadian College of Organists was held in Toronto Aug. 31 to Sept. 2. The council meetings and general business meetings were held in the parish-house of the Church of the Redeemer, Bloor and Avenue road.

The convention was opened very pleasantly with a luncheon at the King Edward Hotel for members of the council and visiting organists, by the local center. The first meeting was a council meeting at 2:30 p. m., Aug. 31. The president, C. E. Wheeler, took the chair and after a few words of welcome to the council and delegates, requested the secretary to read the minutes of the last council meeting. It was then moved by Dr. Ernest MacMillan and seconded by Dr. Healey Willan that the draft of the amended by-laws be read and considered clause by clause by the council. This was done and after a few changes the by-laws as amended and changed were approved by the council. The secretary was asked to read them to the general meeting on the following day for their approval. It was moved by R. Tattersall and seconded by Dr. H. A. Fricker that the thanks of the college be extended to the committee in charge of drafting the by-laws.

The secretary's report follows:

"I have pleasure in presenting to you the annual report of the secretary-treasurer of the Canadian College of Organists for the season 1924-5. I will not attempt any detailed statement, but will only refer to the outstanding matters. Like most organizations, we have had our ups and downs; we have lost a few good men, but have gained others. A great supporter and an original founder of the college was removed by the death of Dr. Illsley. We all feel the loss of his cheerful good will and his sound common sense, advice and judgment.

"It will not be necessary for me to dwell on the activities of any one center, as the local secretaries will present their reports. Toronto center was separately formed last fall and their secretary and committee have guided the course of events in Toronto. The headquarters executive committee has met regularly at least once a month, sometimes oftener, to discuss business of the college. The meetings have been taken up mostly with two phases of college activity—the revision of the by-laws and the publishing of the official bulletin. Of the first I can vouch for the careful thought which was given to this matter by the committee and especially by the committee on revision. The results of their deliberations are embodied in the paper you have before you entitled 'Proposed Revision of By-Laws,' which has been approved by the committee and awaits your ratification.

"The publishing of the bulletin, which, it is hoped, will appear regularly every quarter in future, was the other principal matter discussed. The first number, which you have probably read, speaks for itself, and while by no means complete or perfect, even as a record, it is a departure which has met with the commendation of many and it is hoped the approval of all. The supplying of material, however, is largely in the hands of local chapters and the publishing committee would urge local secretaries to send in official reports as frequently as possible. All communi-

[Continued on page 3]

**DOUBLE TOUCH IS USED ON STOPS IN NOVEL WAY.**

**FOUR-MANUAL HALL ORGAN**

**Extra Pressure on Stopkey Will Cancel All Registers Except One Put On—Features in Organ for Bronxville, N. Y.**

Christ Church at Bronxville, N. Y., of which Frank Howard Warner is organist and choirmaster, has given the Hall Organ Company the contract for a large four-manual organ. It will be placed in two adjoining chambers in the chancel, the entire organ, excepting the great diapasons, being under expression. The front will be an elaborate Gothic design of carved oak and the pipes will be of burnished zinc.

Of interest to organists in general will be the rather unusual method of double-touch cancellation. By extra pressure upon any one or more stopkeys all other stops are thrown off, leaving on only the stop or stops upon which this extra pressure is exerted.

A unique feature also is the dual use of the echo organ for a Sunday-school organ, which will be played as a single unit upon the fourth manual of the church organ, and also upon a separate two-manual movable console in the Sunday-school room below. The chest and pipes of this echo division will be in a separate chamber in the Sunday-school and the tone will be carried up through the chancel floor by means of a specially-designed tone duct. A melody bass is a feature of this Sunday-school organ.

This division is also arranged to be used for special services in the mortuary chapel adjoining the Sunday-school room, and separate expression shutters will open into this chapel.

The specifications which follow are the result of collaboration between Mr. Warner and C. B. Floyd of the Hall Organ Company:

**GREAT ORGAN.**

- Double Diapason, 16 ft., 97 pipes.
- Contra Gamba, 16 ft., 85 pipes.
- First Diapason, (38 scale), 8 ft., 73 pipes.
- Second Diapason (42 scale), 8 ft., 73 pipes.
- Third Diapason, 8 ft., 73 notes.
- Erzähler, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 notes.
- Gamba Celeste, 8 ft., 73 pipes.
- Flauto Major, 8 ft., 73 pipes.
- Clarebelle, 8 ft., 73 pipes.
- Octave, 4 ft., 73 notes.
- Harmonic Flute, 4 ft., 73 pipes.
- Twelfth, 2-3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba, 8 ft., 85 pipes.
- Tuba Clarion, 4 ft., 73 notes.
- Chimes, 8 ft., 25 bells.
- Harp and Celesta, 8 ft. and 4 ft., 61 notes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 85 pipes.
- Horn Diapason (40 scale), 8 ft., 73 pipes.

- Gedeckt, 8 ft., 73 notes.
- Viola d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Viola Celeste, 8 ft., 73 pipes.
- Acoline, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Violetta, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Nazard, 2-3 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1-5 ft., 61 pipes.
- Dolce Cornet, 3 rks., 61 notes.
- Contra Fagotto, 16 ft., 97 pipes.
- Oboe, 8 ft., 73 notes.
- Oboe Octave, 4 ft., 73 notes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.
- Unison Release.

**CHOIR ORGAN.**

- Contra Dulciana, 16 ft., 97 pipes.
- Dulciana, 8 ft., 73 notes.
- English Diapason, 8 ft., 73 pipes.
- Doppelflöte, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Viola d'Amour, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Dolce, 4 ft., 73 notes.
- Dulcet, 2 ft., 61 notes.
- Piccolo (harmonic), 2 ft., 61 pipes.
- Dulcinet, 1 ft., 49 notes.
- Harp and Celesta, 8 ft. and 4 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- Unison Release.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 56 pipes.
- Bourdon, 16 ft., 44 pipes.
- Grand Principal, 16 ft., 32 notes.
- Dulciana, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Violone, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Dolce, 8 ft., 32 notes.
- Flauto Major, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Fagotto, 16 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Tuba, 8 ft., 32 notes.
- Chimes, 8 ft., 20 notes.
- Tibia Clausa, 16 ft., 32 notes.
- Still Gedeckt, 16 ft., 32 notes.

The Sunday-school organ will be installed this autumn and the church organ next May.

**TO BUILD BRYAN MEMORIAL**

**Midmer-Losh Will Place Instrument in Temple at Coconut Grove.**

The Midmer-Losh Company is to build the Bryan Memorial Temple organ at Coconut Grove, Fla. William J. Bryan was chairman of the organ committee when he died and, although a Presbyterian himself, was a trustee and organizer of this Methodist church, which is built on a part of his estate. The negotiations for the organ were well advanced at the time of Mr. Bryan's death.

The instrument is to be unique in that it will have seven octaves and be equipped with two consoles, being arranged to play both for indoor and outdoor services, as the church has an inside auditorium seating 1,000 and an outdoor cloister seating 3,000 and is altogether a building of unique architecture and practical arrangement.

**CLASSIFIED ADVERTISEMENTS**

**WANTED—HELP**

**WANTED—WOOD PIPE maker, experienced; accustomed to finest work only; console, windchest and action foremen. All mechanics in all departments. Eastern factory. Address K-9, The Diapason.**

**WANTED—FIRST-CLASS erection men familiar with unit system; must be able to tune. Also experienced action men. Geneva Organ Company, Geneva, Ill.**

**WANTED—FIRST-CLASS pipe organ salesman by large, well established, eastern manufacturer. Apply K 12, The Diapason. [10]**

**WANTED—EXPERT CONSOLE men. Steady employment; good pay. Hall Organ Company, West Haven, Conn.**

**WANTED—THE REPUTATION WE HAVE ENJOYED OF TURNING OUT THE HIGHEST GRADE PIPE ORGAN EVER BUILT HAS RESULTED IN A RAPIDLY-INCREASING DEMAND FOR OUR PRODUCT, AND WE HAVE AN OPENING FOR THE BEST REED VOICER IN THE COUNTRY. FURTHERMORE, WE ARE PREPARED TO PAY THE PRICE TO GET THE BEST MAN. IF YOU ARE CONFIDENT OF YOUR ABILITY TO QUALIFY FOR THIS OPPORTUNITY, ADDRESS BOX 73, 1204 ST. JAMES BUILDING, NEW YORK CITY.**

**WANTED—EXPERIENCED TUNER and maintenance man. Also able to complete new organs. The Votteler-Holtkamp-Sparing Company, 3265 West Thirtieth street, Cleveland, Ohio. [10]**

**WANTED—DRAFTSMAN, EXPERIENCED on pipe organ layout. Modern plant, ideal working conditions, fine opportunity for the right man. Address K 5, The Diapason. [10]**

**WANTED—ORGAN BUILDERS IN all lines, cabinet maker, metal pipe maker, also first-class working foreman for mill work, one who can handle men and care for machinery. The Bennett Organ Company, Rock Island, Ill. [1f]**

**WANTED—EXPERIENCED WIND Chest and Action man. The Aeolian Company, Garwood, N. J. [11]**

**WANTED—EXPERIENCED ORGAN man. Write qualifications. LINK, Binghamton, N. Y. [12]**

**WANTED—TUNER FOR WORK IN and around New York City. Excellent opportunity for capable man. Address L 4, The Diapason.**

**WANTED—SKILLED WORKMEN IN every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 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—FIRST-CLASS WOOD pipe maker; steady work and good pay guaranteed by company in the middle west. Address F-7, The Diapason.**

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

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

**WANTED—CAPABLE ASSISTANT reed voicer. Good opportunity for promotion. Address G 2, The Diapason.**

**WANTED—SEVERAL FIRST-CLASS reed pipe voicers; also metal pipe makers. Address K 7, The Diapason.**

**WANTED—FIRST-CLASS TUNER. Must know modern organ action. Address L 7, The Diapason.**

**THE DIAPASON.**

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879. Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

**FOR SALE—ORGANS, ETC.**

**FOR SALE—ONE-MANUAL PIPE ORGAN, rebuilt, twelve stops. Thirty-note pedal keyboard. Case dimensions: 14 feet high, 10 feet 6 inches wide, 7 feet deep. Front pipes 8-ft. open diapason. Reasonable price.**

**Two-manual and pedal reed organ, twenty-four stop, foot or hand power pumping. A1 condition.**

**One-stop pedal bourdon, 16 ft., thirty notes. Address Louis Duerk & Bro., 429 East 170th street, New York City.**

**FOR SALE—CHURCH ORGAN. FINE ecclesiastical tone, three manuals, thirty pedals, thirty-nine speaking stops, pneumatic action, twenty-two mechanical movements. Address Miss William Adger, 2200 Delancey place, Philadelphia, Pa.**

**FOR SALE—TWO-MANUAL AND PEDAL bass rebuilt Lyon & Healy reed pipe organ. Excellent condition, good as new. \$550.00 with lever pumper, \$650.00 with motor and pump. Also some fine rebuilt chapel organs of best make. A. L. White Manufacturing Co., 215 Englewood avenue, Chicago, Ill.**

**FOR SALE—BARGAIN FOR "MOVIE" organists; collection of sheet music, carefully selected; all kinds of pictures; perfect condition. Apply to L 2, The Diapason.**

**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—PIANO-ORGAN CONSOLE, two-manual and pedals, full compass, key and pedal contact spreaders intact (cables cut off). About eighteen draw stops and ten couplers; tilting tablets. Would suit organist or learner for pedal practice. Description and price on application to Roehl Brothers Storage, 526 Alfred street, Detroit, Mich.**

**FOR SALE—SECOND-HAND ORGANS in good condition. One-half H. P., 110 volts, 60 cycle, single phase; 2 H. P., 110-220 volts, 60-cycle, single phase. If you are looking for a bargain write The Reuter Organ Company, Lawrence, Kan.**

**FOR SALE—TWO-MANUAL PNEUMATIC action, fourteen stop Schantz organ, with electric blower, at low price. Address Box 316, N. S., Pittsburgh, Pa.**

**FOR SALE—ORGAN MUSIC, SUITABLE for church and concert programs. In good condition. Big bargains. Send for list. Address K 6, The Diapason. [10]**

**WANTED—MISCELLANEOUS.**

**WANTED—WANT TO PURCHASE player organ for a home. Desire three-manual of about sixty stops. Second-hand Aeolian or any good make. Will not consider junk that is so far out of date it will cost more to rebuild than to buy new. Please give list of stops, date organ was built, present location. Address H-2, The Diapason. [10]**

**WANTED—TWO-MANUAL PIPE OR reed organ with concave and radiating pedals, suitable for practice in a school. Please give full particulars, including specifications. Address L. A. Newton, 235 Montana avenue, West, Detroit, Mich.**

**WANTED—ANOTHER 1,000 ORGANISTS and choir directors to try out the special church service programs so successful last season. John B. Waterman, 696 West Main street, Battle Creek, Mich.**

**ORGAN PRACTICE.**

**ORGAN STUDENTS IN CHICAGO: Practice at Bush Conservatory, 839 North Dearborn street. Twenty-five hours, \$10. Modern organ.**

**POSITION WANTED.**

**SUBSTITUTE ORGANIST—EIGHTEEN years' experience in Chicago churches. Telephone Dudley Smith, Dearborn 2297. Residence phone, Winnetka 2144.**

**POSITION WANTED—ORGANIST, choirmaster, 27, single, large experience as choir trainer in prominent Catholic churches, Brooklyn, New York City, desires position with good organ and choir material. Former pupil of P. A. Von. Address K 2, The Diapason.**

**POSITION WANTED—FIRST-CLASS voicer, thoroughly experienced in flue and string stops, seeks, for personal reasons, good position in California. Work only as voicer desired. Address L 6, The Diapason.**

**POSITION WANTED—ORGANIST, thoroughly experienced, theater, church or concert. Excellent credentials. Address L 5, The Diapason.**

**A** MAXIMUM supply of wind for every demand that can be made on the Organ, a minimum of noise in operation, a machine simple in its construction, requiring attention as to oiling about once every three months, first class in material and workmanship, manufactured by a company that devotes its best efforts toward the production of machines of the highest type of perfection.....these are the features embodied in the SIMPLEX ORGAN BLOWER.

Write for Prices

**B. F. BLOWER CO., Inc.**

Fond Du Lac, Wis.



## MEMBERS OF CANADIAN COLLEGE OF ORGANISTS GATHERED FOR ANNUAL SESSION IN TORONTO.

CANADIAN ORGANISTS  
HOLD ANNUAL MEETING

## FRICKER MADE PRESIDENT

Edwin Arthur Kraft, R. Tattersall, Harvey Robb, Ernest MacMillan and T. J. Crawford Are Heard in Recitals.

[Continued from page 1.]

cations for the bulletin should come from the local secretaries.

"It has been felt rather a stumbling block in the past that the council has been self-appointed, and to remedy this, a ballot system has been introduced on the authority of the council meeting last year. Besides the candidates for office approved by the nomination committee, local chapters have had the opportunity through their secretaries to make nominations for council and officers.

"I do not know that there is anything further for me to add, except to thank those who have co-operated with the secretary in carrying on the work which is becoming heavier year by year. Particularly, I would like, if proper, in this report to thank Mr. James and Harold Corner for undertaking my work during my two months' absence last spring."

The registrar's report was then read, showing a gratifying increase in membership. Three candidates were reported to have passed the examination for associateship. The treasurer's report showed a very favorable balance. These reports were adopted by the council.

In the evening, a splendid recital was given in Westminster Presbyterian Church by Edwin Arthur Kraft, guest of the convention and official delegate of the National Association of Organists. Mr. Kraft displayed splendid technique and colorful registration in the exacting program containing the following numbers: *Molto Moderato*, Second Sonata, in C minor, Op. 44, Renner; *Chorale Prelude*, "Hark! A Voice Said All Are Mortal," Bach; *Chorale Prelude*, "O Gott, du Frommer Gott," Karg-Elert; *Prelude and Fugue in A minor*, Bach; *Minuet*, C. P. E. Bach; *Intermezzo*, Bonnet; *Heroic Piece*, Cole; "Elfentanz," Johnson; *Caprice* ("The Brook"), Dethier; *Toccata*, "Thou Art the Rock," Mulet; "In Memoriam," Bourdon; "Ride of the Valkyries," Wagner.

On Sept. 1 a general meeting of all members was held, at which the amended by-laws were again read and approved by the general meeting. It was moved by Dr. MacMillan, seconded by Mr. Crawford, that the amended by-laws as read to the general meeting and approved by it be adopted as

the by-laws of the Canadian College of Organists. It was moved by Mr. Corner, seconded by Mr. Wheeler, that Dr. Ham, in recognition of his services so freely given to the Canadian College of Organists from its very beginning, be made a life member of the college. This was unanimously carried.

Certain correspondence was then read and dealt with by the meeting and the business was concluded with the election of officers for the coming year. The vote was by ballot and the following were elected:

Honorary Patron—His Excellency, Baron Byng of Vimy, Governor General of Canada.

Patrons—Professor Joseph Bridge and Sir Hugh Allen.

Honorary President — Dr. Albert Ham, F. R. C. O.

President—Dr. H. A. Fricker, F. R. C. O.

Vice-President—Charles E. Wheeler.

Council—J. W. Bearder, F. R. C. O.; G. M. Brewer, F. R. C. O.; A. H. Egerton, F. R. C. O.; Dr. E. MacMillan, F. R. C. O.; W. A. Montgomery, Mus. Bac., F. R. C. O.; Dr. A. E. Whitehead, F. R. C. O.; T. J. Crawford, Mus. Bac., F. R. C. O.; H. C. Ross, F. R. C. O.; Harvey Robb; Dr. Healey Willan, F. R. C. O.; Dr. H. Sanders; W. H. Hewlett, Mus. Bac.; J. T. Martin; Dr. R. Horner, and Otto James, A. R. C. O.

Registrar—L. G. Starling.  
Secretary-Treasurer—H. G. Langlois.

In the afternoon two interesting recitals were given—one by R. Tattersall at Old St. Andrew's Church, at which he played the following numbers: *Chorale Preludes*, "All Glory, Laud and Honor" and "Rejoice, Beloved Christians," Bach; *Sonata in C* (first movement), Bach; *Meditation in A*, Hillemacher; *Intermezzo* from *Symphony 6*, Widor; *Adagio* from *Symphony 3*, Vierne; *Finale* from *Symphony 1*, Vierne.

The second recital, by Harvey Robb, was played at Westminster Church, with the following numbers: *Sonata*, "The Ninety-fourth Psalm," Reubke; "Claire de Lune," Karg-Elert; "Divertissement," Vierne.

In the evening the annual dinner was held at the National Club, about fifty members and guests being present. The usual toasts were proposed, commencing with the toast to the king, followed by the toast to the college and to our guest, Edwin Arthur Kraft, who responded with greetings from the National Association of Organists.

The evening ended pleasantly with a theater party at which the organists forgot all about super couplers, unification, mixtures and all such serious

matters, and enjoyed an evening of lighter amusement.

A general meeting was held Sept. 2 at the Church of the Redeemer. The incoming president, Dr. H. A. Fricker, occupied the chair and spoke of his deep appreciation of the honor conferred upon him in being elected president for the year. He assured the members he would do all in his power to further the interests of the college. Dr. Fricker then spoke of the amended by-laws in which the principle of balloting for officers and members of the council was introduced for the first time. These by-laws had to be very carefully gone over and he mentioned that although the phraseology might not be perfect, the intention was quite clear. The various centers were to be given an opportunity to make nominations for offices in future, so that the council would not be a self-perpetuating body.

After a few preliminary remarks the president introduced the principal speaker, Dr. A. S. Vogt, who gave an interesting talk on the condition of church music in Canada and also in England at the present time. Dr. Vogt was somewhat pessimistic in his views and stated that at the present time, from his own experience, he considered church music on the downgrade. He did not feel that the tone of church music either in England or here compared in dignity and quality with that which he had formerly observed. On returning from Germany in 1888 after four years of study there he had heard in England such men as Stainer and Bridge at Westminster and St. Paul's and he was doubtful if the men occupying similar positions at this time were of the same stature. It was his opinion, however, that music in general had advanced greatly in England and that the reason church music had not advanced in proportion was that the finest composers had turned from that mode of expression towards secular, choral and symphonic music. Dr. Vogt had expressed this view to an eminent English critic, Harvey Grace, who took issue with him, as he felt that music in England, at least, was as good as it had ever been and that the general character in the average parish church was better than at the period mentioned.

Dr. Vogt was sure that the influence of the Royal College of Organists had been most beneficial in advancing the general status of British church music and he looked to the Canadian College of Organists to exert a similar influence in Canada. It is also true that congregations and people as a whole are not moved in the direction of appreciating really fine church music, their interests being more taken up with concert and chamber music. Also he said that the volunteer choir

presents a much more serious problem today than twenty years ago. At that time the choir was one of the greatest musical activities in the community, but today it is harder to interest young people in church music, in view of the competing attractions.

On his return from his last visit abroad Dr. Vogt was convinced that in the matter of organ construction Canada has nothing to learn from any country in the world. He was sorry, however, that many of the bright young men who had interested themselves in the study of the organ were now concentrating on other branches. The teaching of organ in Canada, he said, is fully on a par with that of any other musical department and we are second to none in the number of eminent organists and fine instruments both in our large cities and smaller towns.

The president then called on Dr. Healey Willan for a few words about English choirs and organs as he found them on his recent trip. Dr. Willan agreed with Dr. Vogt that the quality of church music even in England was not what it used to be. As to organs, while the tone of the best English organs was unsurpassed, they are still far behind America in the matter of mechanical appliances and electric action and touch. The tendency in England was to retain large and awkward drawstops and the advantages of the concave, radiating pedalboard did not seem to be appreciated as much as here.

The meeting closed with an interesting technical talk on the unified organ by C. F. Legge, who specializes in building organs of this type. He took for his basis of comparison a small church organ costing about \$5,000 and in defense of the unifying principle pointed out that more flexibility and a greater number of different effects could be obtained with fewer pipes. The matter was then left open to discussion and an expression of opposing opinions was heard.

Later in the afternoon the members were entertained at tea at Hart House, University of Toronto, by Dr. A. S. Vogt. An interesting tour of inspection of the building was made under the guidance of the warden of Hart House.

The concluding event of the convention was an organ recital in St. Paul's Church, Bloor street, by Dr. Ernest MacMillan, F. R. C. O., and T. J. Crawford, F. R. C. O. The following program was given by Dr. MacMillan: *Passacaglia and Fugue in C minor*, Bach; *Pastorale*, Cesar Franck; *Scherzo* from *Symphony 4*, Widor; *Toccata*, Georges Krieger. Mr. Crawford played: *Toccata in F major*, Bach; *Chorale Prelude on "St. Peter"*, Darke; *Prelude*, "Fervor," Bossi; *Tragic Overture*, Op. 81, Brahms.

**GIVES SUMMER SERIES IN FLORIDA UNIVERSITY**

**WORK OF ELLA S. OPPERMAN**  
Dean of School of Music at State College for Women Invited to Gainesville to Play Series of Programs.

Ella Scoble Opperman, dean of the school of music at the Florida State College for Women at Tallahassee, has done a novel work this summer in acting as guest organist for eight weeks during the summer session at the University of Florida, in Gainesville. The recitals were played on the new four-manual Skinner organ. Miss Opperman has given a regular recital every Sunday afternoon, besides twilight recitals on weekdays. At the twilight recitals she experimented in training in organ appreciation and had some



ELLA SCOBLE OPPERMAN.

gratifying results. She gradually classified different groups of stops and told some of their uses. Before playing each composition she would tell the general lines of registration and give a reason for her choice. After each program the students were given the opportunity to come up and ask questions.

After a few weeks' vacation in the north Miss Opperman will return to her position at Florida State College, where she has been dean of the school of music for fourteen years. She now has a faculty of fourteen music teachers.

The following are some of the programs played by Miss Opperman:

July 19—Fourth Symphony, Widor; "Harp of the Woodland," Easthope Martin; "The Whippoorwill," Karolyn Wells Bassett; "Marche Religieuse," Guilman; "Piece Heroique," Cesar Franck.

July 26—"Where Wild Judea Stretches Far," Stoughton; Christmas Chorale, "Good News from Heaven the Angels Bring," Pachelbel; "The Holy Night," Dudley Buck; "Christmas Bells," Lemare; Christmas Pastoral, Karg-Elert; "Resurrection Morn," Johnston; Berceuse, Chopin; "Love's Pleadings," Kinkel; Sixth Sonata, Mendelssohn.

Aug. 2—Prelude, D minor, Clerambault; Aria (Suite in D major), Bach; Fugue, C major, Buxtehude; First Sonata, Borowski; "Messe de Mariage," Dubois; "Variations de Concert," Bonnet.

**Nordens Lose Their Only Child.**

Helen Virginia Norden, only child of Mr. and Mrs. N. Lindsay Norden, passed away at the Manheim Apartments, Germantown, Philadelphia, Sept. 9, after an attack of infantile paralysis. The many friends of Mr. and Mrs. Norden will sympathize with them in their loss. Virginia was a bright and beautiful child. She had returned to Philadelphia only a few weeks ago from a trip with her parents to Jasper National Park and other places in the west.

**DAVID ARTHUR WITH WELTE COURBOIN'S ENGLISH TOUR**

**Well-Known Voicer Engaged as Head of Department in Factory.**

R. P. Elliot, vice-president of the Welte-Mignon Corporation, makes the announcement that David Arthur of North Tonawanda, N. Y., has been engaged as head voicer and is already at work in the New York plant. Mr. Arthur is an artist of international reputation, having served his apprenticeship with the firm of Henry Willis & Sons, London, under the supervision of Vincent Willis. Incidentally, Mr. Arthur is Vincent Willis' brother-in-law. Following his many years with the old firm, Mr. Arthur worked for a time with J. J. Binns and with Abbott & Smith, and then conducted a business of his own in South Africa before coming to this country in 1912. On this side he joined Mr. Haskell in the Estey Organ Company for a year or more and then went with Robert Hope-Jones as experimental voicer, remaining with the Wurlitzer firm as head reed voicer up to the present time.

Mr. Arthur is engaging associate voicers to occupy the new studios being built on the fifth floor of the Welte plant. Two of these rooms are 20 feet high to permit the handling of 16-foot pipes in a vertical position. The Spencer Turbine Company is supplying a pair of compound blowers, providing for a large volume of air up to seventeen and one-half inch wind and a smaller quantity up to thirty-five inch wind, meeting all voicing and testing requirements. A pair of the new Spencer exhausters have been installed for testing the reproducing consoles and for use in connection with the battery of electro-pneumatic music rolling machines.

**BIGGS POPULAR IN FLORIDA**

**Engaged for Third Recital at Miami—Series of 25 Booked for U. S.**

Down in Florida they are enthusiastic over the playing of Richard Keys Biggs of New York—just as they are wherever that artist has been heard in recital. Since January Mr. Biggs has had three engagements at Miami and he is to give another recital at the Jesu Church Nov. 23. The first recital at this church was played Feb. 16 on the new Midmer-Losh organ. The second performance was at the Central Christian Church April 23, dedicating the first of the seven-octave Midmer-Losh organs.

Organists will take interest in the fact that the churches which had Mr. Biggs took in a total of \$1,980 through these recitals. Mr. Biggs' season will include twenty-five recitals in all parts of the United States.

**Palmer Christian Opens Season.**

Mr. and Mrs. Palmer Christian have returned to Ann Arbor from a motor trip to New York and Vermont. Mr. Christian played two recitals at the Lake Placid Club in the Adirondacks Aug. 18 and 25. As was the case last year, Mr. Christian's teaching time in Ann Arbor will be full this season and in addition to the weekly recitals at the University of Michigan, which began Sept. 30, he has many bookings for concerts throughout the country. In October he will play in Ann Arbor with the New York Symphony Orchestra and on Oct. 23 will give a dedicatory recital in Youngstown, Ohio.

**Large Audience for Seibert.**

Henry F. Seibert, the New York concert organist, who gave the opening recital on a Möller organ at Portsmouth, Ohio, in September, drew an audience of 2,000 people to his performance and the result must have been gratifying to those who brought him to Portsmouth, for he was immediately re-engaged for a second recital early in January. Mr. Seibert is planning a tour of Florida and has been engaged for two appearances early in December at Lake Worth. The University of Florida also has invited him to play there. Among other engagements made early in the season are recitals at Wilmington, Del., Sept. 28; Reading, Pa., Sept. 29; East Stroudsburg, Pa., Oct. 6; Trinity Church, Reading, Pa., Oct. 28; Washington, D. C., Nov. 12, and again at Reading Nov. 29.

**First Recital at Westminster Cathedral, London, Early in October.**

Charles M. Courboin, as has been announced, will make a tour of the British Isles in October and November of this year. The first recital will take place on the Westminster Cathedral organ in London early in October, followed by recitals in Northampton, Manchester, Liverpool, Cathedral (on the famous new Willis organ which was completed in September), the Isle of Man, Dublin, Glasgow, Edinburgh, Newcastle, Leicester, Cranbrooke and other places.

Previous to his English tour, Mr. Courboin will play in Belgium at Antwerp, Brussels and Mechlin. At the close of his English tour he will return immediately to America for recitals in Scranton, Amsterdam, New York City and return engagements with the Detroit Symphony Orchestra under Gabilowitsch. His Pacific coast tour will start about the middle of January, taking him from the Atlantic to the Pacific and back within three months.

Among the many appearances of Courboin during the coming season are eight with symphony orchestras, a number which is said to be a record among organists.

**Miss Helen Hogan Returns Home.**

Miss Helen Hogan of Providence, R. I., returns to this country the latter part of September after spending the last sixteen months in France, Italy and England. During her stay she has given recitals in most of the principal cities and has the distinction of being the first woman ever to have played a recital in an English cathedral, which she did in Lincoln last March.

**New Organ at Oak Park, Ill.**

The organ rebuilt by the Hall Organ Company for the First Presbyterian Church of Oak Park, Ill., was dedicated Sept. 21, with Edgar Nelson, organist and choir director of the church, at the console. The instrument is now a four-manual of fifty-one stops, and a total of 2,924 pipes, with new console, chests, etc., and a number of additional stops, as well as an echo division, placed in the basement of the church.

The four-manual Austin organ built for the First Presbyterian Church of Williamsport, Pa., was opened Sept. 10 by Thomas Challenor. The organ is a gift to the church by J. Walton Bowman in memory of his wife, Elizabeth Geiger Bowman. The specifications of the instrument appeared in The Diapason May 1.

A. W. Brandt of Pittsburgh has been appointed representative of the organ department of the W. W. Kimball Company in the Pittsburgh territory. Mr. Brandt has been well known in Pittsburgh for a number of years, being an expert repair man.

Franklin W. Krieger, formerly of St. Paul and Minneapolis, has been appointed organist of the First Congregational Church of Eau Claire, Wis., where he presides over a large three-manual Skinner organ.

**PORTLAND CONCERTS COMPLETE 13TH YEAR**

**RECITAL FOR ANNIVERSARY**

**Charles R. Cronham Gives Brilliant Program, Assisted by Vocal Artists—Largest Crowd on Record at a Summer Concert.**

The thirteenth anniversary concert of the municipal organ series at the Portland, Maine, City Hall Aug. 21 was characterized as a remarkable occasion. The concert was marked by the largest house ever seen at a Portland summer concert, by a program of rare merit, and unusual enthusiasm. In addition to the organ program offered by Charles R. Cronham, there were two vocalists of brilliance and at the close of this rarely enjoyable event only words of enthusiastic praise were heard. So large was the crowd that it was necessary to open the main body of the hall to accommodate the big attendance of home people and summer tourists who came to do honor to the anniversary occasion.

During the thirteen years of municipal music in Portland the Kotzschmar memorial organ has been presided over by four performers—Will C. Macfarlane, who inaugurated the organ; Irvin J. Morgan, Edwin H. Lemare and Charles R. Cronham. At present, it is felt that the needs of the city are best met by the system of giving free Sunday concerts for the people and daily summer concerts, at a small charge, for the benefit of home music lovers and the large number of summer guests who desire to hear Portland's municipal instrument. The plan today is working well and Mr. Cronham is an all-around favorite.

The program Aug. 21 opened with the brilliant Festival Toccata by Fletcher, bringing the full organ into play. Boex's Rustic March had color and life and pleased the audience immensely. A charming and fascinating piece was the Cantilene from "Prince Igor" (Borodin). Contrasting in character was the "Piece Grotesque" which followed, this work being by Organist Cronham. The name fittingly describes its character.

The next offering on the program was a group of songs by Charles Harrison, lyric tenor.

Macfarlane's Scotch Fantasia came next on the program and again pleased the listeners. E. H. Lemare's familiar Andantino was another tribute to former municipal organists.

May Korb, the soprano artist of the afternoon, is the charming young wife of the municipal organist, and she attracted the audience instantly by her winsome personality. A group of attractive songs was rendered in a delightful way. In response to round after round of applause, the young soprano came back to sing "Hayfields and Butterflies," by del Riego, as an encore.

Three organ numbers closed the program. The "Etude for the Pedalboard," by de Bricqueville, was followed by the "Song of the Breeze," by Meale, and the Finale from the "Symphony from the New World," by Dvorak.

**ROLLO MAITLAND**

**Concert Organist**

**"He played so that his audience understood."**

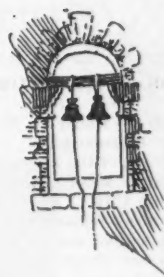
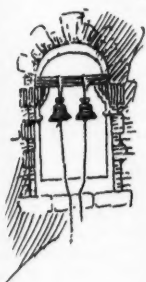
*Pennsylvania Grit, Williamsport, February 22, 1925.*

**Concert Management**

**JEANNE SCOTT**

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





One of the Several New  
**SKINNER** Organs  
 in  
**FLORIDA**

ONE of the outstanding organs in Florida is the new four manual, forty-four stop Skinner instrument installed in the Holy Trinity Church at West Palm Beach.

Other Skinner organs recently completed in Florida are:  
 St. Stephen's P. E. Church, Coconut Grove,  
 University of Florida, Gainesville,  
 Holy Trinity Episcopal Church, Miami,  
 Scottish Rite Cathedral, Miami,  
 Florida State College for Women, Tallahassee.

**Skinner Organ Company**

677 Fifth Avenue  
 New York City

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



# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

## NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, St. Clement's Church, Philadelphia.

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.

Following the Cleveland convention the Camden chapter of New Jersey issued a special edition of the Ciper in which Mr. Tussey gave a very fine account of our annual meeting. This local chapter magazine seems to be a strong influence in the continued growth of that chapter.

October will mark the first appearance of another local news sheet, the Keynote, which will give a report of the activities of the Central New Jersey chapter, with headquarters at Trenton. As given elsewhere, the report sent in this month by Mrs. Myers shows that the Central chapter is anticipating a remarkable winter season.

We heartily commend these two projects of the New Jersey chapters to all of the newly proposed chapters, and to those already organized. The monthly papers, full of details of their local activities, are proving a vital factor in their success. We believe that the secretary of either the Camden or the Central chapter will be glad to furnish complete information in regard to their publications.

Dr. Percy B. Eversden of St. Louis has been appointed state president for Missouri. Those who met Dr. Eversden at the Cleveland convention know that he will leave nothing undone to build up a strong organization in that state. His tentative plans are sure to meet with the approval of all, and we urge every organist in Missouri to cooperate with him. According to present plans there will be several local chapters in connection with the state headquarters at St. Louis.

Maurice Davis has been elected president of the Kentucky council. That state organization has a brilliant record of achievements and undoubtedly Mr. Davis will carry on the splendid work. William E. Pilcher, Jr., the past president, was responsible for much of this success.

Next month we hope to be able to announce the formation of four new chapters—one in the west, one in the middle west, one in the east and one in the south. The good work which the N. A. O. can do seems to be gaining in favor with each new season. The increase in our membership continues and those who are in our organization tell us that they derive pronounced benefit from their own local associations. If you are not already a member, send in your application and join your nearest chapter or organize one in your own section of the state.

Headquarters is planning a reception for the Westminster Choir of Dayton, Ohio, when it makes its New York debut Nov. 12. The choir, under the direction of Mr. Williamson, who gave us such a good talk in Cleveland, will give three New York City concerts—two in Brooklyn, on the 11th and 15th, and the one mentioned above. The singing of this choir ought to be a great inspiration to every choir director.

Alfred Hollins, who comes to America under the joint auspices of the N. A. O. and Dr. Alexander Russell, is already here and busy at work making records. The tour, which will begin in October, will give us an opportunity of hearing this most remarkable blind organist play his own delightful compositions. Headquarters will hold a reception to Mr. Hollins Oct. 5 at

St. Thomas' Episcopal Church.

The new "Aims and Objects," giving a complete survey of the N. A. O., is available and can be had by writing to headquarters. Increase our membership by giving one of these to each organist in your community.

Following a general request there will be a reprint of the talks given at the Cleveland convention. As soon as they are ready due notice will be given.

Everything points to a splendid season for the N. A. O. The organization, with its increasing expansion, has undertaken many new plans and a large part of them are assured of success. The culmination of many of these plans will come with the 1926 convention, to be held in Philadelphia. Every member must feel responsibility and work. If you do your part, no matter what that may be, there will be a just satisfaction in knowing that you have done your duty in helping to build a greater N. A. O.

### Missouri Council.

Under the leadership of Dr. Percy B. Eversden the Missouri council begins the year with energy and enthusiasm. The leading organists of St. Louis are giving the N. A. O. their strong support and the next thing we expect to hear of a state convention in the southwest.

At a chapter meeting held Sept. 20 it was decided to arrange for a Hollins recital Dec. 10. Much enthusiasm was shown and several new members were received. The next meeting will be held on Oct. 4 and an interesting program is being arranged.

### Van Dusen Heads Illinois.

Frank Van Dusen of the American Conservatory has been elected president of the Illinois council for the ensuing year, taking the place of John W. Norton, who has served three years in this position with distinction. Mr. Van Dusen takes up his work with enthusiasm and plans several important activities for the council this year.

The full roster of new officers of the Illinois council is as follows:

President—Frank Van Dusen.  
Vice-Presidents—Irene Belden Zaring and George H. Clark.  
Secretary—Samuel Kenison.  
Treasurer—Albert Cotsworth.  
Executive Committee—William H. Barnes, Calvin Brown, Alice Deal, S. E. Gruenstein and Francis Hemington.

### Dr. Wolf Is Re-Elected.

Dr. William A. Wolf was re-elected president of the Lancaster chapter of the National Association of Organists at the annual meeting of the organization at St. James' parish-house, Sunday afternoon, Sept. 13. Other officers elected were: Vice-president, William R. Lantz; secretary, Charles E. Sieber, Jr.; financial secretary, Donald Nixdorf; treasurer, William Z. Roy. These officers will compose the board of directors.

### Central New Jersey.

Plans have been made by the executive committee of the Central New Jersey chapter for several activities in the coming year and members may look forward with renewed interest to the programs planned. A brief outline of some of the important features follows:

1. The first project to be taken up this fall will be an intensive campaign to have every member of our chapter become a member of the N. A. O.

2. A campaign thoroughly to organize each of the four counties of our territory—Somerset, Hunterdon, Middlesex and Mercer. To have a center of activity in each county, but all to be a part of the Central chapter. To have one or more chapter rallies yearly.

3. Establishing of a "substitute bureau."

4. Appointment of a chapter historian, whose duties will be to collect

all events of interest and incorporate them in a history of the chapter.

5. Issuing of a printed bulletin every quarter containing news items, recital programs, etc., from our entire territory.

6. Drafting of a letter to be sent to the pastors and chairmen of the music committees of the Protestant churches of Trenton urging more substantial remuneration for organists and choir members. In this letter we plan to bring particularly to their attention the expenditure of money and energy required to fit one's self for a church position, and the time and energy required in maintaining one's technique, as well as money expended in the purchase of new music from time to time.

7. Organization of a choir league in Trenton, to be composed of the various choirs in the city. The same plan to be suggested to the sub-chapters of our territory.

8. There will be two artist recitals—one in November by S. Wesley Sears, organist and choirmaster of St. James' Church, Philadelphia, and the other in April by Firmin Swinnen, concert organist for Pierre S. du Pont.

9. Fourth annual banquet in February for members and their friends.

10. Third annual joint members' recital in March.

11. Third annual festival musical service by the combined quartet choirs of Trenton during national music week.

E. G. MYERS, Secretary.

### Executive Committee Meeting.

The first meeting of the executive committee was held at headquarters Monday, Sept. 21. There was a good attendance for this first meeting after the vacation period and, after routine business, attention was given to the appointment of state presidents, the formation of new chapters, the prize composition contest and the receptions to the Westminster Choir and Alfred Hollins.

The balance in the treasury continues to be high and all reports at this meeting gave an indication of growth.

Those present were: President Fry, Chairman McAll, Miss Whittemore, Miss Carpenter and Messrs. Hammond, Richards, Noble, Biggs, Ambrose, Priest and Nevins.

### Delaware Chapter.

The first round-table dinner of the Delaware chapter will be held Oct. 1 at the Rodney Square Inn. T. Leslie Carpenter, president, is planning an active season and we expect the chapter to increase in membership.

A series of recitals will be given on the new St. Paul's organ. One will be given by Mr. Carpenter. This organ, just completed by M. P. Möller, is the largest in Wilmington, and the only one of its type in Delaware. It is elec-

tric throughout, four manuals, with chimes and harp, and really consists of two separate organs controlled from one console. The organist, Miss Sarah Hudson White, has held this post for ten years and is well-fitted to continue with the larger organ, being one of Wilmington's most accomplished organists. She is the first and only woman organist in Wilmington to win the A. A. G. O. of the Guild and also to pass the examinations of the American Organ Players' Club. She is a graduate of the school of fine arts, music department, University of Pennsylvania, is treasurer of the Delaware chapter of the N. A. O. and a member of the Delaware State Music Teachers' Association.

WILMER CALVIN HIGHFIELD,  
Secretary.

### Gold Medal Prize.

The executive committee voted at one of the Cleveland meetings to offer a gold prize for the best organ composition submitted to the committee of judges before the Philadelphia convention. A similar prize will be given for an organ and orchestral composition. Full details will be announced in the near future.

### Union-Essex Chapter.

The Union-Essex chapter will hold its annual fall dinner at the Florence Moore tea-room in Elizabeth Monday evening, Oct. 12.

## Something Different

HISTORIC  
LECTURE—RECITAL  
ORGANS and  
ORGANISTS  
BY

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

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

## Pipe Organs

Tuned — Cleaned — Repaired

Old Organs Modernized.  
Additions and Electrical  
Blowers Installed.

FRANK W. EDWARDS

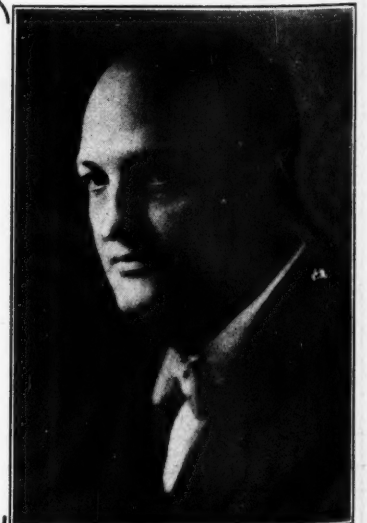
Phone Walnut 2365  
56 Harrison Avenue  
SPRINGFIELD, MASS.

## RICHARD KEYS BIGGS

"High Priest of the  
Temple of Tone"  
G. A. AUDSLEY.

For terms and dates  
address

GEORGES DE LISLE  
321 Broadway, New York City







ONE of the 2 four manual Estey's placed in Fort Wayne, Indiana, within a year. This photograph suggests the majestic height of the Organ case in the First Presbyterian Church. The other Estey is installed in the Plymouth Congregational Church.

ESTEY ORGAN COMPANY, BRATTLEBORO, VT.

**New Organ  
Compositions by  
Charles Marie Widor**

When Albert Riemenschneider of Cleveland presented the entire series of Widor's ten organ symphonies several times last season at the Cleveland Museum of Art and at the Baldwin-Wallace Conservatory of Music at Berea, the master wrote him a letter in which he stated that he felt compelled to write some new compositions for organ and that these several presentations of the symphonies were the cause of it.

The promised compositions have materialized in the form of a series of six under the title "Bach's Memento." Each is an orchestration or setting of some movement from Bach into the idiom of the organ, and the range of selection varies from piano preludes to the great choruses. The workmanship shown in these arrangements is superb and several promise to be taken up into the popular repertoire of the concert organist.

The numbers are as follows:

1. The "Pastorale" is the third movement of the well-known organ pastorale. Only the upper voice is retained, the pedal and left-hand parts being newly added in a most interesting manner.

2. The "Miserere Mei Domine" presents the most radical change. The original is the D minor prelude, number six of part I of the "Well-Tempered Clavichord." It has been transposed to F sharp minor in order to accommodate the adaptation of the main motive to the pedal. M. Widor writes concerning this number that he has long had the desire to invert this prelude, assigning the main movement to the pedals, assuring a more intense presentation of the dramatic content of the "continuo." Of the "Miserere" M. Widor writes: "All my life the Clavichord Prelude has haunted me with its depth, which the original instrument cannot portray and to realize which the organ seems made."

3. The "Aria" is a simple presentation in organ idiom of the E minor prelude of part I of the "Well-Tempered Clavichord."

4. The "Night-Watchman's March" is an arrangement of the same section of Bach's cantata, "Sleepers Wake," which Bach himself used for his arrangement of the chorale prelude of that name. The march introduces the well-known chorale and is full of color and exhilaration.

5. The "Sicilienne" is drawn from the six sonatas for flute and is a selection of chaste beauty and simplicity much in the same style as the famous "Sicilienne" in C minor from the fourth sonata for harpsichord and violin—perhaps, however, even surpassing the latter in loveliness.

6. The "Final" is an arrangement of the last chorus from the "St. Matthew Passion," and presents this famous old chorus in a new light.

Mr. Riemenschneider will give the first American rendition of this series at the Cleveland Museum of Art and Baldwin-Wallace Conservatory in recital early in October. This seems especially appropriate. M. Widor played the entire group at the opening recital of the new organ at the American Conservatory at Fontainebleau.

**Novel Plan Uses Loud Speaker.**

The Illustrated Official Journal of July 29 contains these particulars as to a patent issued to F. P. Walker of Walker & Sons, Ltd., the English organ builders: "In order to produce echo and like effects with a pipe organ, one or more microphones are fixed to a closed or closable chamber containing pipes and are connected under control, through amplifying means such as thermionic valves, to loud speakers, which may be placed in other parts of the auditorium. The control of the loud speaker may be a simple switch, or a variable resistance giving crescendo and diminuendo effects, operated at either keyboard or at a distance. A sub-switch may be arranged so that the loud speaker control is ineffective until the swell shutters are wholly or partly closed. A loud speaker may be placed in the chamber containing the microphone, or in another chamber. The swell shutters may be arranged to cut a series of resistances out of the loud speaker circuit as they are closed. A tremolo effect may be produced in the loud speaker by means of a rotating disc which carries a slider contact to and fro over resistance studs. By varying the dimensions of the diaphragm or reed in the loud speaker, or by varying the position of the magnets, or by the use of adjustable pads applied to the diaphragm, the harmonics, and therefore the character of the stop as reproduced in the loud speaker, may be varied. The arrangements may be used with vocalists or instrumentalists performing in the pipe chamber. A principal swell-box may have subsidiary swell-boxes communicating with it through swell shutters, each box having its own microphone. The loud speaker may be provided with a sound reflector."

**Lemare Acclaimed on Coast.**

Edwin H. Lemare, at present city organist of Chattanooga, Tenn., where he presides over the large new Austin instrument, made a tour to the Pacific coast in September and was received with acclaim at San Francisco, where for a series of years he presided over the municipal organ at the Exposition Auditorium. Mr. Lemare gave his recital at San Francisco before an audience of 10,000 people on Sept. 15. Redfern Mason, critic of the San Francisco Examiner, in reviewing the performance, said among other things: "There are few organists who can hold 10,000 people throughout a long recital. Lemare has mastery and the people sense it. In that fact is the secret of his appeal." Before returning to Chattanooga for his regular recitals there Mr. Lemare planned to visit Redlands, Los Angeles and Hollywood and to give recitals in these places.

**Van Dusen Back at Work.**

Frank Van Dusen has returned from his summer vacation, spent with Mrs. Van Dusen in Michigan and Wisconsin, and has resumed his teaching at the American Conservatory and his organ position at Fourteenth Church of Christ, Scientist, Chicago. The summer term was an unusually busy session for Mr. Van Dusen. His teaching schedule was crowded to the extent that he was not able to care for all the pupils who made application for lessons. His class included pupils from twenty states.

**LILY WADHAMS—MOLINE**



COMPOSER - ORGANIST - RECITALS

Organist of First Church of Christ, Scientist, Oak Park, Illinois.

Sub-Dean of Illinois Chapter, American Guild of Organists.

COMPOSER OF:

- CHORAL IN A MINOR
- MINUET
- SONATA NO. II. (INSPIRED BY POE'S "RAVEN")
- SONG OF EXULTATION (A ROMANTIC FANTASIE)
- ALLEGRETTO
- SUITE, "IMPRESSIONS OF THE PHILIPPINE ISLANDS."
- INTERMEZZO
- PRAYER AND CRADLE SONG
- TOCCATA, "PRAISE YE THE LORD FOREVER"

Allow us to call your attention to the following worth-while Anthems for

**HARVEST AND THANKSGIVING**

- Desert Shall Rejoice, The (844) Stoughton .12
- Earth Is the Lord's, The (79) Brackett .12
- It Is a Good Thing to Give Thanks (851) Waghorne .12
- Loving Shepherd of Thy Sheep (258) Stone .10
- O Give Thanks to the Lord (792) Hosmer .12
- O Give Thanks Unto the Lord (812) Gaul .12
- Rejoice in the Day (836) Clough-Leighter .12
- Thou Crownest the Year with Thy Goodness (255) Lansing .12

If more convenient you may order thru your local dealer. These Anthems and many others are published by

WHITE-SMITH MUSIC PUBLISHING CO.

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

**At Half Price**

**CHURCH ORGANS**

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

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

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

**Easy Terms to Suit Your Convenience**

**WURLITZER**

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

Organs Modernized  
Blowers Installed  
Chimes, Harps  
Percussions  
Yearly Service Contracts.  
Expert Tuning and  
Voicing

**VON ROHL and SON**  
BUILDERS OF  
**QUALITY ORGANS**  
629 G STREET, SOUTHEAST  
WASHINGTON, D. C.  
PHONE LINCOLN 9373

**CLAUDE B. BALL**

Instructor of  
Unit Orchestral Organ Playing — Motion Picture Playing  
Eight Organs and Unit Orchestras Available for Lessons and Practice  
931 Kimball Hall  
CHICAGO, ILL.

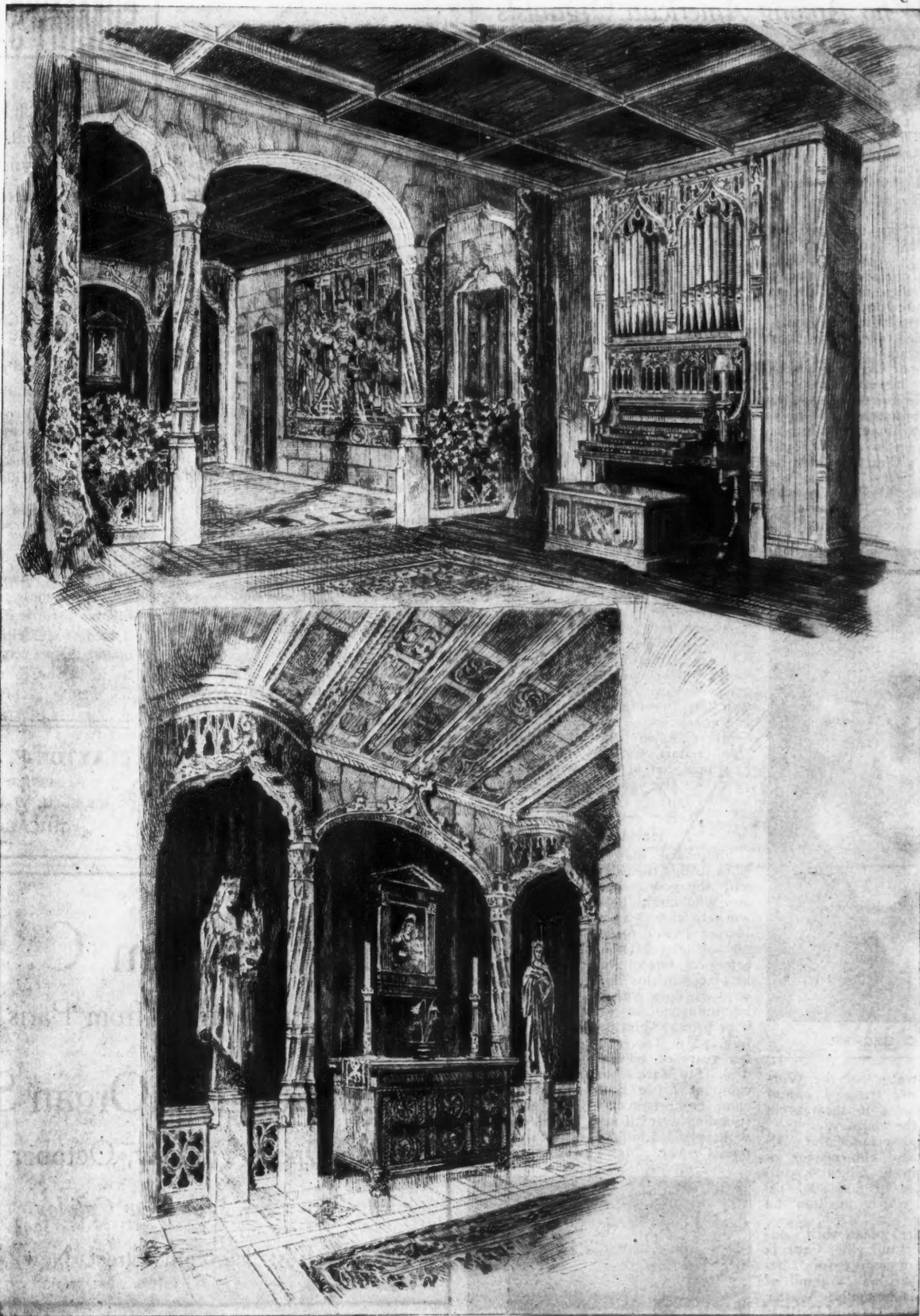
Telephone Diversey 2671

Specializing in  
String-tone, Reed  
and Flue Pipes

**NATIONAL ORGAN SUPPLY CO.**

Cascade at Seventeenth Street  
ERIE, PENNSYLVANIA





## The WELTE Reproducing Organ

Installation recently completed for Mr. S. W. Straus, the noted banker, Hotel Ambassador, New York City

—Decorators, P. W. French & Co.

Scheme: Main organ in recess behind dining room. Outlet for tone through antique velvet hangings.

Console recessed in adjoining room. Echo in chamber 80 feet away from main organ off entrance hall.

The Welte Reproducing Organ in combination with the extensive and exclusive library of personally recorded organ records offers the highest attainment in artistic installations. In addition these super instruments present the most modern of instruments for manual playing, affording an outstanding accomplishment that stands alone in the field.

### WELTE MIGNON CORPORATION

Factory: 297-307 East 133rd Street

Studios: 665 Fifth Avenue

New York City

## Who's Who Among American Organists

### Arthur C. Becker.

Arthur C. Becker is one of the younger generation of Chicago organists who have steadily made places for themselves that are prominent. Mr. Becker has achieved distinction not only as the incumbent of one of the largest Catholic church positions in the city, but also as a pianist and teacher.

Mr. Becker was born in Louisville, Ky., Sept. 20, 1895, and began the study of music at six years of age. At thirteen he took up the study of organ under Frederic Cowles, the following year being appointed organist-choirmaster of Holy Cross Church, Louisville. He remained there for four years and then became acting organist and choirmaster of Calvary Episcopal Church, the largest Episcopal church in Louisville, for a year. After leaving Calvary he accepted the position at the First Presbyterian Church, which he held for two years, going then to St. Brigid's Church, where he remained for four years.

At the same time Mr. Becker was organist at the Alamo Theater, playing a large Wurlitzer instrument. He



ARTHUR C. BECKER.

became a demonstrator for the Wurlitzer Company and traveled extensively, opening organs in theaters in different parts of the country.

In April, 1918, he accepted the position of organist and choirmaster of St. Vincent's Church, Chicago, and dean of the school of music of De Paul University, which position he now holds.

Mr. Becker studied piano with Constantine Leber of Louisville, Georgia Kober of Chicago and Josef Lhevinne. In organ he was a pupil of Frederic Cowles, Louisville; Walter Keller, Chicago, and Gaston Dethier, New York. He has given recitals in Louisville, Cincinnati, Chicago, St. Louis, and many smaller cities and towns. Mr. Becker is actively engaged in teaching organ and piano at De Paul University.

He received the degree of bachelor of music from Sherwood Music School in 1918 and the master's degree from De Paul University the following year. He is an associate of the American Guild of Organists.

### Charles Galloway.

Outstanding among the names of prominent organists in the central west is that of Charles Galloway. Mr. Galloway has established himself thoroughly in St. Louis and has shed lustre upon his profession and advanced the art of organ playing for a long period. He began as a boy prodigy, continued his studies here and in Paris, returned with a fine record and has since then enhanced his reputation from year to year by his splendid work both as a performer in recital

and as a teacher. He was one of the most talented pupils of Alexandre Guilmant and when you look at your copy of that master's Seventh Sonata you will find that it has been inscribed to Mr. Galloway.

As a young boy Mr. Galloway held various positions as organist in St. Louis. Prior to going to Paris in 1894 to study under Guilmant Mr. Galloway received a thorough grounding on the piano for seven years under the late William Robyn, father of Alfred G. Robyn. During two of his four years abroad he held the important position of organist of the American Church of the Holy Trinity in Paris, winning the position over three competitors.

For the last twenty-five years Mr. Galloway has been organist and choir director of St. Peter's Episcopal Church in St. Louis. For twenty years he has been conductor of the St. Louis Apollo Club (male chorus) and for the past seventeen years conductor of the Morning Choral Club (women's chorus). He is the official organist at Washington University and gives regular recitals there.

A former pupil, in an article, once wrote this tribute: "But fate was beckoning, with stern, inevitable fingers, and so, in due time, just as every serious organ student in the vicinity of St. Louis does, sooner or later—as the lodestone draws the needle—he became a pupil of Charles Galloway, that giant of the organ world and one of our few really great teachers, revered by organists as a man and musician of remarkable power and attainments."

Mr. Galloway has given innumerable recitals, not only in and about St. Louis, but in different parts of the country. He gave recitals at three world's fairs.

### Harold Tower.

There are many organists whose work brings them into close fellowship with the young men of their parishes and who might be classified as social workers almost as much as organists. Harold Tower, organist and choirmaster of St. Mark's Episcopal Pro-cathedral, Grand Rapids, Mich., might be placed in this class, for the splendid work he does with his choir boys and his influence for good in the parish have brought him pronounced recognition. Mr. Tower recently completed ten years of service at the pro-cathedral. St. Mark's has a beautiful choir camp at Little Bostwick Lake. The camp comprises eighty-five acres surrounding a small lake and is equipped with splendid buildings and a concrete tennis court. Mr. Tower takes great



HAROLD TOWER.

interest in the work among the boys of Grand Rapids and has done much in developing the summer camp.

Mr. Tower was born at Union City, Mich., May 18, 1889. He was gradu-

ated from the Oberlin Conservatory in 1911 and then was for four years organist at St. Paul's Church in Minneapolis, where he was for three years secretary of the A. G. O. and on the examining board of the State Music Teachers' Association. Since moving to Grand Rapids in 1915 he has been for ten years accompanist of the Schubert Club and nine years director of the St. Cecilia Chorus. In recent years he has restricted his teaching to ten organ pupils a week and has spent much more of his time doing work with the choir—organizing a girls' church school choir and a choir alumni glee club. He is a member of the Grand Rapids Rotary Club and of the University Club.

In making note of Mr. Tower's tenth anniversary in St. Mark's Herald, the parish paper, the rector paid him a tribute, a part of which is as follows:

"It would be difficult to exaggerate the influence that Mr. Tower has had in the musical life of Grand Rapids. As director of the St. Cecilia Society he has been a mighty influence with the great number of women of the city who are interested in good music. As pianist to the Schubert Club, the men of the city, who, week by week, have been learning some of the great songs of all nations, he has made a positive contribution. His skill on the organ has made the music in St. Mark's a delight. His great work has been teaching boys. I believe it would be fair to say that no work has made such positive contributions toward character building in the life of the boys as has St. Mark's choir under Mr. Tower's direction and inspiration. The boys have learned music, but even more than that, they have been under the intimate personal leadership of a man of noble character, high ideals and gifted power of expression."

Miss Jessie H. Newgeon of New Haven, Conn., has been appointed to a position in the music department of Hood College, Frederick, Md., and took up her duties there in September.

## SUMMY'S CORNER

Organ Suites, containing music which meets the varied demands of the present-day organist.

**FIRESIDE FANCIES.....\$2.00**

by Joseph W. Clokey

The Cat  
A Cheerful Fire  
The Kettle Boils  
Grandmother Knitting  
Grandfather's Wooden Leg  
Old Aunty Chloe  
The Wind in the Chimney

**SKETCHES OF THE CITY \$1.50**

by Gordon Balch Nevin

The City From Afar Off  
On the Avenue  
The Blind Man  
The Grandmother  
In Busy Mills  
Evening  
Urchin Whistling in the Streets

Each separate number holds a distinct individuality. They fulfill, as a whole, special requirements for recital or concert. Their descriptive character makes them particularly welcome as additions to music for moving-picture accompanying.

**CLAYTON F. SUMMY CO.**

PUBLISHERS

429 South Wabash Avenue  
CHICAGO, ILL.

# Dr. William C. Carl

has returned from Paris

## The Guilmant Organ School

Re-Opens Tuesday, October Sixth

Send for New Catalog

17 East Eleventh Street New York

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

All inquiries given careful and prompt attention.

**UNITED STATES PIPE ORGAN COMPANY**

Crum Lynne, Penna.



**BULLIS GOES TO NEW YORK**

**Leaves Temple at Cleveland to Study for Year—Succeeded by Beymer.**

Carleton H. Bullis, the Cleveland organist, has gone to New York for a year of study. He has resigned as organist of the Temple and closed his work at this large synagogue immediately after the New Year services Sept. 19, being engaged, however, to return to play on the Day of Atonement Sept. 27. Mr. Bullis has obtained a leave of absence of a year from his work as head of the theory department at Baldwin-Wallace College.

Paul Allen Beymer of Wheeling, W. Va., has been engaged by the Temple to succeed Mr. Bullis, and takes up his duties there on Oct. 1. Mr. Beymer went to Wheeling about 1916, and has filled the position of organist and choirmaster of St. Matthew's Church since that time with a great deal of ability and success. He was a pupil of Edwin Arthur Kraft.

Mr. Beymer was in the service for two years during the war and upon the urgent solicitation of St. Matthew's Church went back to Wheeling upon his return from France. During his service at St. Matthew's he has built one of the finest boy choirs in that section of the country. The choir is composed of fifty members. It was largely through his efforts that a large Skinner organ was installed last summer at St. Matthew's Church. Another monument to Mr. Beymer's ability is the chorus of the Woman's Club of Wheeling, which was under his direction for three years.

**Course in Organ Appreciation.**

Columbia University announces a university extension course in organ interpretation and appreciation on Monday afternoons from 5 to 6 o'clock beginning Sept. 28. The course will be given by Charles Henry Doersam, F. A. G. O., organist and director at the Rutgers Presbyterian Church and the Park Avenue Synagogue, New York, and will consist of thirty lecture-recitals.

**The Cheapest Way to Buy Organ Music**

**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

Subscription \$4.00 per year  
Single Issue \$2.00

Approximate cost of each composition 12½c.

**The H. W. Gray Company**

159 E. 48th Street,  
NEW YORK

Sole agents for Novello & Co., Ltd.

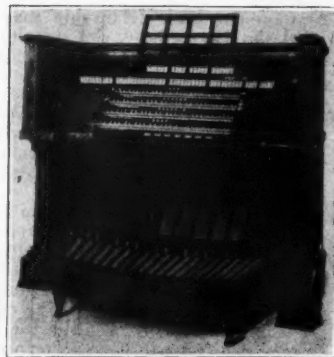
**Robert Morton Organ Company**

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

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

**Factories:**  
Van Nuys and Berkeley,  
California

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



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

May 24, 1924.

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

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

Sincerely yours,  
(Signed) HAROLD GLEASON.

**Bennett Organ Company**  
ROCK ISLAND, ILL.

*An Organ of Distinctive Merit*

The builders of the Reuter Organ have gone far beyond the ordinary practice, to build the finest organ that can be had today. They have made the Reuter Organ outstanding for its distinctive merit.

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

**The Reuter Organ Company**  
Lawrence, Kansas



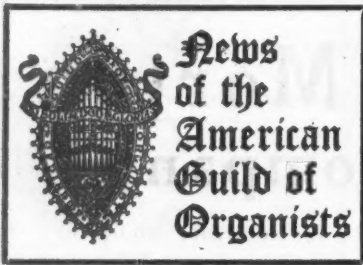
Henry Pilcher's Sons,  
Louisville, Ky.  
Gentlemen:

I am very pleased to say that, as a member of the Executive Committee of the Masonic Temple at Chicago, located at State and Randolph Streets, we had the pleasure of purchasing four different organs of your Company and they were all perfectly satisfactory.

Beg further to say that our dealings with your Company were very pleasant and in every way satisfactory. I shall be glad to recommend your house to anybody wishing an organ.

Yours very truly,  
GEORGE L. AYRES.

**HENRY PILCHER'S SONS, Incorporated**  
**PIPE ORGANS**  
LOUISVILLE - - KENTUCKY



**News of the American Guild of Organists**

**Report of Examination Committee.**

Examinations were held for the fellowship on May 14 and 15 and for the associateship on May 28 and 29. There were seventeen candidates for the fellowship, of whom eight passed. The successful candidates were:

- William S. Bailey, Macon, Ga.
- Ida M. Ermold, Baltimore, Md.
- Glady's Hollingsworth, San Diego, Cal.
- Ernest M. Ibbotson, Detroit, Mich.
- Charles H. Marsh, Redlands, Cal.
- Willard Sektberg, New York.
- Virginia Carrington Thomas, New York.
- Ernest Mark Wisdom, Detroit.

Of those who passed three took paper work only, having previously passed the organ section. The Estey prize was awarded to William S. Bailey, who gained the highest marks in the paper work.

There were seventy-six candidates for associateship, of whom forty-five passed. The successful candidates were:

- Eleanor Allen, Topeka, Kan.
- Helen Oliphant Bates, San Antonio, Tex.
- Isaac L. Battin, Swarthmore, Pa.
- Laura Louise Bender, Cleveland.
- Dorothy E. Berry, New Milford, Conn.
- Mrs. Harry K. Brown, Hollywood, Cal.
- Mary Frances Cash, Winston-Salem, N. C.
- James Stuart Constantine, Oberlin, Ohio.
- Karl E. Crilly, Brooklyn, N. Y.
- Ruth Anna Duncan, Winston-Salem, N. C.
- Flora E. Dunham, East Rutherford, N. J.
- Glady's Foulke, Painesville, Ohio.
- Mattie K. Gerberich, New York.
- Joseph H. Greener, Everett, Wash.
- Leslie Grow, San Mateo, Cal.
- Henry Hallstrom, San Francisco.
- James Harrison, Kingston, Pa.
- Daisy M. Herrington, Madison, N. J.
- Grace Kent, New York.
- Maurice Kirkpatrick, Riverside, Cal.
- Katherine Letcher, Cincinnati.
- Howard A. Love, Detroit.
- Charles T. Maclary, Collingswood, N. J.
- Carl S. Malstrom, Wausa, Neb.
- Sister M. Marian, O. S. D., Detroit.
- Ethel Markham, Marshall, Mich.
- Charlotte Mathewson Lockwood, New York.
- Edith F. McIntosh, Rockville Center, N. Y.
- Katherine C. Melcher, Mount Clemens, Mich.
- Dorothy Meyer, Woodside, L. I., N. Y.
- Anna May Monroe, Philadelphia.
- Julius H. Oetting, St. Louis.
- G. Calvin Ringgenberg, Albion, Mich.
- Earl G. Rodgers, Rhinebeck, N. Y.
- Theodore E. Schulte, New York.
- Marjorie Riggins Seybold, Camden, N. J.
- William C. Schroeder, Brooklyn, N. Y.
- Matthew M. Sloan, Rome, Ga.
- Ruth Alma Sloan, Detroit.
- Flavella Stockton, Winston-Salem, N. C.
- George William Volkel, New York.
- Stanley Wartenberg, Brooklyn, N. Y.
- Raymond White, San Francisco.
- Mary Minge Wilkins, Washington.
- M. Emmett Wilson, Chicago.

Of those who passed fifteen took paper work only, having previously passed the organ section; two took organ work only, having passed the paper work in 1924.

**Report of organ examiners:**

With a view to the guidance of future candidates, and the enlightenment of those who failed, the examiners have written reports of their impressions. These reports are founded

upon sound judgment and a kindly interest in the candidates.

Here are some reflections upon the recent examinations from the standpoint of an examiner in work at the organ:

In the first place let me say that as a whole the candidates were better prepared than in most previous years, with a better understanding of the requirements.

Little need be said of the playing of the prepared pieces. These as a rule have been acceptably done, and when a candidate has failed in these it has meant unfitness throughout. It is the remaining tests that stir the souls of the examiners, and of these I wish to speak.

Aside from the trio to be read at sight (usually well done) the average in these tests has always been poor, and this year is no exception. As to the score reading, this seems to me a very practical thing, something any organist should be able to do easily and fluently at any choir rehearsal. It would be a serious handicap to any choir to have it done as it was by most candidates at the recent examinations.

Candidates for fellowship may say that the use of the C clef for alto and tenor parts is no longer practical—they never find it in music for choir. This is true, but a fellow should be a musician of wide experience. We expect of him a little extra knowledge. He might have to read an orchestral score in a pinch, where the alto and tenor clefs are always used.

The transposition (better than usual) still leaves much to be desired. A candidate for associateship, holding a church position, should be able to transpose a simple chant or hymn-tune without question, and when he can do it readily and easily, as all in the day's work, this test will have no terrors for him.

The test in which candidates make the poorest showing is the harmonization of the given melody. Not over two candidates in New York did it well. The failure here is in musical thinking—the ability to grasp harmonies consecutively and in groups. Nothing but more practice and experience will right this.

In the same category fall the modulations for associateship and the improvisation for fellows. We have a right to demand that the modulations should be made in a musical fashion, as they should be in any service. Possibly one or two in New York met this test as it should be met. The candidates for fellowship showed the usual weakness in improvisation. Too little attention is paid to this in this country. It is a matter for continual training and hard work.

The whole moral of the situation is that many candidates come to the Guild examinations without adequate preparation. In a sense one should not prepare for an examination. It is not something that can be done quickly or hurriedly. If one has gone through the years of necessary study, training and experience, the examination may follow as a matter of course. The Guild examinations demand a well-rounded musicianship, and it is as an incentive to attain this that they have their greatest value.

SAMUEL A. BALDWIN.  
CHARLES H. DOERSAM.

Report of examiners of paper work: Careful preparation by candidates for the fellowship examination was quite generally indicated by the papers as submitted to the examiners. There were several cases of excellent musicianship indicated by the working of some papers. The shortcomings of unsuccessful candidates were evidenced in answers to various questions; but there was a general lack of musical invention shown in the treatment of the ground bass. Attention of candidates to this form of composition is strongly advised by the examiners.

The paper work of associateship candidates gave the impression of insufficient preparation. Some candidates who passed or failed by narrow margins showed evidence of latent talents which should be developed by further study.

Counterpoint: Those who passed in this item showed on the average a fairly good conception of the subject.

Those who failed seemed to have little or no idea of the subject. In this connection it may be stated that some candidates' knowledge of the alto and tenor clefs was very hazy.

Fugal answers: A remarkable ignorance was shown by a number of candidates concerning the principles of fugal response. Intelligent study of organ fugues should result in a better understanding of their construction. Future candidates are advised to study fugues with more analytical attention.

Harmonization of a melody was one of the weak spots in the paper work. With a few exceptions the harmonization showed little musical imagination, and the melodic flow of the added voices was at times sadly lacking. The same general criticism applies to the unfigured bass.

The figured bass was generally correctly done; such mistakes as were shown appearing in the use of dissonances in harsh positions. Many candidates seem unable to hear what they write.

The completion of a musical sentence showed lack of melodic invention and failure to appreciate the necessity for a good bass.

While the examiners of paper work kept in mind the fact that they were not judging composers, they did expect a musicianly facility in four-part writing.

The examiners recommend more serious study of harmony and counterpoint before attempting the Guild examinations.

FRANK L. SEALY.  
R. HUNTINGTON WOODMAN.

**Western Pennsylvania.**

The Western Pennsylvania chapter opened its season Monday evening, Sept. 21, at the Central Y. M. C. A., Pittsburgh, with one of the best attended dinner meetings in the history of the chapter. Thirty-one members and three guests were present.

The chairman of the program committee, William H. Oetting, announced attractive plans for coming public services and recitals.

This was the first meeting presided

over by Charles N. Boyd, the new dean. A delightful spirit of enthusiasm and friendship was manifest, and it is felt that the season has begun very favorably.

**Test Pieces Are Announced.**

The 1926 examination test pieces are announced as follows:

For Associateship—The Little G minor Fugue, Bach; Finale, from Second Symphony, Widor.

For Fellowship—Passacaglia in C minor, Bach; Concert Overture in C minor, Hollins.

The dates set for the examination are May 13 and 14.

For further information apply to Frank Wright, chairman of the examination committee, 46 Grace court, Brooklyn, N. Y.

**GEHRKEN**

**CONCERT ORGANIST**

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

Management:

EASTMAN SCHOOL OF MUSIC

Rochester, N. Y.

**HENRY F. SEIBERT**

American Concert Organist

CRITIQUES on RECITALS at UNIVERSITY OF FLORIDA

**Office of the President**

"You have the rare faculty of making the best form of musical art understood and appreciated by the common man, without doing violence to high standards of the art."

**Office of the Dean**

"You have made many friends in Florida. We realize we have had the benefit of hearing a real artist."

**Office of the Auditor**

"Wonderful demonstration on our new organ. More than pleased."

**"Daily Sun," August 12, 1925**

"Every time he has appeared he has been tremendously applauded and encored. He is a master. He is a human sort of a fellow and reaches the hearts of his audience."

**"Daily Sun," August 14, 1925**

"One more laurel to his fame. He has retained a sincerity that technique has not smothered. There is a brilliancy of touch which transcends to the daintiest legato, and loses no force of interpretation in the transition."

Management of HENRY F. SEIBERT

898 West End Avenue

New York City



**REUTER FOR JOLIET CHURCH.**

**New First Presbyterian Edifice Will Have Three-Manual.**

The new First Presbyterian Church being built at Joliet, Ill., is to have a three-manual organ. The contract has been awarded to the Reuter Organ Company of Lawrence, Kan., and installation will be made in February. The organ is to be one of twenty-nine speaking stops, with provision made in the console for the addition of an echo of four stops. The great will be under separate expression.

Following is the specification of stops:

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

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

- CHOIR ORGAN.**
20. Violin Diapason, 8 ft., 73 pipes.
  21. Concert Flute, 8 ft., 73 pipes.
  22. Dulciana, 8 ft., 73 pipes.
  23. Flute d'Amour, 4 ft., 73 pipes.
  24. Clarinet, 8 ft., 73 pipes.
  - Tremolo.

- PEDAL ORGAN.**
25. Open Diapason, 16 ft., 32 pipes.
  26. Bourdon, 16 ft., 32 pipes.
  27. Lieblich Gedeckt, 16 ft., 32 notes.
  28. Violoncello, 8 ft., 32 notes.
  29. Dolce Flute, 8 ft., 32 notes.

FRED W. A. WITT.



For a quarter of a century Fred W. A. Witt has been continuously associated with the firm of Hillgreen, Lane & Co., Alliance, Ohio. His work has been mainly that of a "road man," installing instruments in nearly every state of the Union and in most of the provinces of Canada. Mr. Witt is regarded by the craft as one of the most efficient of American organ artisans. Mr. Witt's home is in Berwyn, a suburb of Chicago, and he is now devoting a large part of his time to the interests of the Alliance firm in Chicago.

**Church Organ Maintenance**

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

**JAMES COLE**

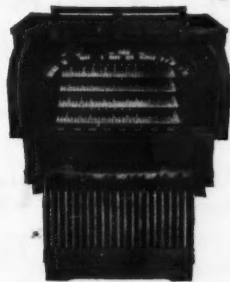
80 Wareham St. Medford, Mass.

**DENISON BROS.**

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

DEEP RIVER CONN.

**Hillgreen-Lane Organs**



Seventeen in Omaha alone Proportional number throughout contiguous territory. Design and Specifications for individual requirements. Electric Blowers and Organ Maintenance **PITTS PIPE ORGAN CO.** (Western Branch) 1913 Clark St., Omaha, Nebr.

**N. DOERR**

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

2517 South Crawford Avenue CHICAGO, ILL.

PHONES: Shop, Lawndale 1090 Residence, Lawndale 2472

Established 1890

**Geo. W. Badger Co.**

Characteristic

**ORGAN REED STOPS**

For

Church, Theatre and Residence

Rockville Center, N. Y. Near New York City

**Paul Allen Beymer**

ORGANIST

The Temple CLEVELAND

**THEO. H. SCHAEFER**

Pipe Organ Builder

TUNING REPAIRING BLOWERS INSTALLED

1162 26th Ave., Milwaukee, Wis. Orchard 5787

**HENRY A. DITZEL**

Organist and Choirmaster

First Lutheran Church

DAYTON, OHIO

**WALTER PECK STANLEY**

Organist and Choir Master

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

Accompanist and Coach 118 West 57th Street Circle 1900 Recitals New York City

**ALBERT O. ANDERSON**

F. A. G. O.

Care of Morgan, Harjes, Place de Vendome PARIS, FRANCE

**Herbert Foster Sprague**

CONCERT ORGANIST

300 West 70th St., New York City

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



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

**HOYT METAL CO.**

Manufacturers of Two-Ply Organ Pipe Metal

111 BROADWAY, N. Y. CITY

**ROLLO F. MAITLAND, F. A. G. O.**

has resumed the teaching of

Organ Playing for Church, Concert, or Theatre.

In the Schola Cantorum in Paris Mr. Maitland made a special study of Frederick Schlieder's new method of the teaching of musical interpretation, creative harmony, and improvisation.

Address, 2129 CHESTNUT STREET PHILADELPHIA, PA.

**A. J. Schantz, Sons & Co.**

ORRVILLE, O.

Builders of Organs for

CHURCHES, HALLS and RESIDENCES

ESTABLISHED 1873

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

**PLAN FOR NEW CATHEDRAL.**

**Part of Organ To Be Installed in Basement of Edifice.**

For some time members of the parish of St. Mark's Episcopal Cathedral as Hastings, Neb., have been looking forward to the time when they would be able to complete the superstructure of their cathedral and install a large organ in it. Finding that it will probably be several years before the cathedral will be finished, and not wishing to do without an organ any longer, they have awarded to the Reuter Organ Company of Lawrence, Kan., a contract for a three-manual and are having part of it installed in the basement of the cathedral, where they are for the time being holding their services. When the cathedral is completed, the remainder of the organ will be added and the instrument installed in its permanent place in the main auditorium. To facilitate the making of the later additions, the three-manual console will be built complete at the time the first unit of the organ is installed.

The organ will be heard over quite a wide area, for after its installation it will be made the official broadcasting instrument for the Westinghouse experimental station KFKX at Hastings.

Following is the specification of stops the organ will contain when it is complete in the auditorium of the cathedral, the stops marked with an asterisk to be installed now in the basement of the church:

**GREAT ORGAN.**

1. First Diapason, 8 ft., 73 pipes.
2. \*Second Diapason, 8 ft., 73 pipes.
3. Viol d'Gamba, 8 ft., 73 pipes.
4. \*Dulciana, 8 ft., 73 pipes.
5. \*Melodia (Large), 8 ft., 73 pipes.
6. Harmonic Flute, 4 ft., 73 pipes.
7. Harp, 49 bars.

**SWELL ORGAN.**

8. Bourdon, 16 ft., 73 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. \*Stopped Diapason, 8 ft., 73 pipes.
11. Aeoline, 8 ft., 73 pipes.
12. \*Sallecional, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. \*Flute d'Amour, 4 ft., 73 pipes.
15. Oboe Horn, 8 ft., 73 pipes.

16. \*Vox Humana, 8 ft., 73 pipes.
17. Tremolo.

**CHOIR ORGAN.**

18. Violin Diapason, 8 ft., 73 notes.
19. Gamba, 8 ft., 73 notes.
20. Dulciana, 8 ft., 73 notes.
21. Melodia, 8 ft., 73 notes.
22. Flute Harmonic, 4 ft., 73 notes.
23. Clarinet, 8 ft., 73 pipes.
24. Tremolo.

**PEDAL ORGAN.**

25. Open Diapason, 16 ft., 32 pipes.
26. \*Bourdon, 16 ft., 32 pipes.
27. Lieblich Gedeckt, 16 ft., 32 notes.
28. Cello, 8 ft., 32 notes.

**Hinners Organ for Exposition.**

The Hinners Organ Company of Pekin, Ill., has contracted to provide a concert organ for the Illinois Products Exhibition to be held at the Exposition Palace, Chicago, Oct. 8 to 17. The instrument is being placed in the beautiful Whiting Hall. The organ proper is in the gallery, facing the front entrance, while the console is on the main floor and is provided with casters to make it readily movable from one position to another. It is a two-manual electro-pneumatic of the "straight" type. It is planned to use the organ for short recitals by prominent Chicago organists and alternately with the orchestra each afternoon and evening. Arrangements are being completed to broadcast the programs. Deagan class A cathedral chimes and the Spencer blower are to be given a special display in connection with the organ. The plan is sponsored by the Illinois Chamber of Commerce and it is expected that the organ, a representative product of a representative Illinois builder, will be a notable innovation.

"Austin Organs for the Residence" is the title of a very handsomely printed and illustrated brochure just issued by the Austin Organ Company of Hartford, Conn. The object is to interest prospective purchasers of house organs, and the new Premier Quadruplex player designed by John T. Austin is described in detail. Among the illustrations are pictures of the organs in the Hartford studio of the company and in the residences of John T. Austin and William H. Barnes.

*The*  
**Barton Organ**  
*for Tone and Volume*

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

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

**GENUINE DEAGAN PERCUSSIONS USED**

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

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

# Barton ORGAN

## TWO MASTER ORGAN VIRTUOSI

**ALFRED HOLLINS**  
 England's Famous Blind Organist

**IN AMERICA**  
 Season 1925-1926

**CHARLES M. COURBOIN**  
 Famous Belgian American Organist



**NOTE**

Five great symphony orchestras and over 50 cities in the U. S. and Canada have already assured themselves of Courboin or Hollins appearances next season.

**WRITE**  
 or  
**TELEGRAPH**

at once



"Alfred the Great"  
 —W. T. Best  
 American tour Oct. to Dec. 1925  
 (Honorary auspices National Association of Organists)

"He is indeed a magnificent artist."  
 —Ossip Gabrilowitsch  
 Second Transcontinental Tour  
 Dec., 1925, to June, 1926

East of the Mississippi  
 Apply to  
 Alexander Russell  
 Wanamaker Auditorium  
 New York

West of the Mississippi & Canada  
 Apply to  
 Bogue Laberge, Concert Mgt.  
 130 West 42nd St.,  
 New York

Already 75% booked: Only a few dates remain open.  
 N. A. O. Chapters are requested to make early decision in order to be assured of a Hollins recital.

Six Orchestral Engagements: Detroit Symphony (re-engagement), Cincinnati Symphony, Minneapolis Symphony, San Francisco Symphony, American Orchestral Society (2) and over 30 recital dates already booked.

**EXCLUSIVE MANAGEMENT**



**DR. CARL BACK FROM EUROPE**

**Made Survey of Foreign Institutions for New York Mayor.**

William C. Carl, director of the Guilment Organ School, returned on the Mauretania from his trip abroad in the interest of the music and art center soon to be built in New York. Dr. Carl, who is a member of Mayor Hylan's committee on music, was commissioned by City Chamberlain Berolzheimer to make a survey of the leading institutions of music and art abroad. Among the most prominent were the Conservatoire Nationale de Musique, the Schola Cantorum, the Ecole Normale, the Exposition of Decorative Arts, the School of Arts and Trades, the atelier of Cavaille-Coll (all in Paris), the Conservatoire Nationale de Musique, Strasbourg, and the Royal College of Music, London. He had interviews with prominent artists, including Joseph Bonnet, Henri Rabaud, Eugene Gigout, Felix Guilment, Raymond A. Dordet and the director of the school of arts and trades in the Latin Quarter, Paris.

Dr. Carl is making final arrangements for the reopening of the Guilment school Tuesday, Oct. 6. The advance list of applicants is a large one, and so is the list of applicants for the free scholarships offered by City Chamberlain Berolzheimer, to be completed for Oct. 2.

**Busy Season for E. S. Seder.**

Returning to Chicago from an interesting motor vacation in Illinois, Iowa and Wisconsin, Edwin Stanley Seder, F. A. G. O., found an unusually busy fall season of teaching and recitals awaiting him. Advance registration at Northwestern University, where he is professor of organ, assure an increased class over last year's enrollment. At Sherwood Music School Mr. Seder will be active on the organ faculty, having contracted to teach organ at that institution for a period of years. The Sherwood School has just installed two new organs for teaching and practice. Sept. 25 Mr. Seder gave the opening recital on the three-manual Estey organ in the St. Joseph, Mo., Auditorium. On Sept. 29 he was heard in the dedication recital on the three-manual and echo Estey at Madison, Wis., in the First Methodist Church. This month he will give the opening recital at DeKalb, Ill., Baptist Church. On Nov. 4 he will play a program at Messiah Lutheran Church, Chicago.

**Plays 400 Recitals at Wellington.**

With a program of organ music in Wellington Town Hall, New Zealand, on July 12, Bernard F. Page, the city organist, brought his total of performances up to 400. These recitals are given under the auspices of the Wellington city council on Sunday even-

**ORGAN MAINTENANCE**

**Louis F. Mohr & Co.**

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

**Louis Duerk & Bro.  
ORGAN BUILDERS**

1386 Brook Avenue  
(Bronx) New York City, N. Y.  
Tel.: Jerome 6354  
Salesroom: 429 E. 170th Street  
We Specialize in Rebuilding and  
Modernizing Pipe Organs  
Tuning, Voicing, Repairing  
Electric Blowers Installed  
Chimes Installed

**S. WESLEY SEARS**

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

**M U E L L E R**

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

**A. LESLIE JACOBS**

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

ings throughout the year from February to December. The number of composers represented at these recitals is 117. Bach has been represented by 19 numbers, Beethoven by 10, Cesar Franck 16, Guilment 10, Karg-Elert 13, Lemare 11, Mendelssohn 7, Wagner 15, and Wolstenholme 13. Rheinberger, Widor and Borowski are represented by three each.



Virginia Mus. Bac. J. A. S. O.  
**Carrington-Thomas**  
American Organist and Composer  
Yale and Fontainebleau Prizes - Juilliard Fellow  
Professor of Organ, FLORIDA STATE COLLEGE for WOMEN  
PRIVATE RECITALS CONCERTS DEDICATIONS  
516 Fifth Avenue New York

**HAND & COMPANY**

Successors to GEO. ALBRECHT  
Manufacturers of

**Leather for the Pipe Organ Trade**

SEND FOR SAMPLES Phone, MAIN 1387  
304 West Lake St., CHICAGO, ILL.

**WHITE, SON COMPANY**

INCORPORATED

530-540 Atlantic Ave., Boston, Mass.

Specialists in the

Manufacture of Organ and Player Piano Leathers

*End Cold Weather  
Organ Troubles*

You can keep your organ in pitch if you prevent low temperatures in expression chambers and swell boxes by using "EVENHEETERS"—automatic electric heat for organs.

These guaranteed electric heaters automatically keep the right temperatures to produce full, sweet tones. A set installed in your organ will end off pitch troubles forever!

"EVENHEETERS — automatic electric heat for organs" are approved by Fire Underwriters Laboratories. EVENHEETERS are recommended and used by leading organ builders and architects. Cost is very low compared with benefit they give. Easily installed by your local electrician.

No attention need be given them once installed.

Install "EVENHEETERS" now before cold weather puts your organ out of tune. When requesting prices please give dimensions of each chamber or swell box and state whether any walls have outside exposure. Also give voltage and say if local current is AC or DC.

Write today, cold weather will soon be here

CRAMBLET ENGINEERING CORP.  
177 5th Street, Milwaukee, Wis.

*AUTOMATIC ELECTRIC HEAT*  
**EVEN HEATERS**

**Kilgen  
Pipe Organs**

**THE STANDARD OF DEPENDABILITY**

Virtually Every Kilgen Organ Installed Over a Period of Thirty Years Is Still in Use Today

ESTABLISHED 1851

**Geo. Kilgen & Son, Inc.,**  
BUILDERS  
Pipe Organs

MAIN OFFICE AND PLANT  
3815-29 LACLEDE AV.

ST. LOUIS, MO.

**GEORGE E. LA MARCHE  
MODERN ORGANS**

Some Achievements to Date:

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

Factory and Office: 214 Institute Place, CHICAGO, ILL.

Telephone: Superior 7183

**HUGH PORTER IN NEW WORK.**

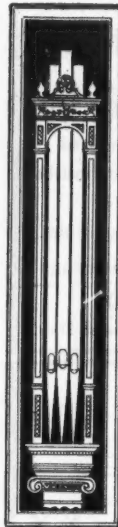
**Teacher at Mannes School in Addition to University Post.**

The David Mannes School of Music announces the engagement of Hugh Porter as teacher of organ in the school. Until a year ago this position was held by David McK. Williams, organist of St. Bartholomew's Church. Melville Smith, now of the faculty of the Eastman School at Rochester, held this position during the last year.

Mr. Porter will continue his connection with New York University, where he will be in charge of all the music courses and the men's choir at University Heights.

The closing season at Chautauqua, N. Y., has been a successful one. In a series of ten organ recitals which were given on Sunday afternoons, the audiences increased from less than 200 at the first to over 2,000 at some of the

programs in August. The musical material for the recitals was arranged under the following headings: Music of the early masters; Bach program; German composers; British composers; French composers; American composers; piano and organ ensemble, and three general programs. At the Bach program the solo quartet of the institution assisted by singing the chorales on which the chorale preludes which Mr. Porter played had been written. Many people expressed unusual interest in the piano and organ ensemble. Little-known duos by Saint-Saens, Borodin and other modern composers were played. Mr. Porter also conducted a class in the summer schools. Such a great number applied for admission above the capacity of the present equipment that arrangements are already under way for a new studio organ, as well as an additional practice organ. The ninety-five stop memorial organ is used only for the recitals and organ solo work in the amphitheater.



TONE VERSUS TABLETS

**The Votteler-Holtkamp-Sparling Organ Company**

ESTABLISHED 1855

CLEVELAND, OHIO

**CLARENCE EDDY ORGAN RECITALS**

ORGAN DEPARTMENT, CHICAGO MUSICAL COLLEGE

64 East Van Buren Street, Chicago

Residence: 5357 Wayne Avenue, Chicago

Telephone: Sunnyside 6150

**RECENT NEWSPAPER CRITICISMS:**

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

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

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

**W. A. SOMMERHOF & CO. ORGAN BUILDERS**

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



**HINNERS ORGAN CO. Pekin, Illinois**

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

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

CORRESPONDENCE SOLICITED

**VAN DENMAN THOMPSON**

Mus. Bac., F. A. G. O.

Organist of DePauw University

Head of Organ Department DePauw University School of Music

Recitals for 1925-26 now booking. American compositions are featured on each program, and all recitals are played from memory.

Address, DePAUW UNIVERSITY, Greencastle, Indiana

**KRAFT For RECITALS and LESSONS**

TRINITY CATHEDRAL, CLEVELAND, O.

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

**DAVID HUGH JONES**  
F. A. G. O.  
1541 New York Avenue  
Brooklyn, N. Y.

**ELMER ENDE**  
Organist and Choirmaster  
Second Presbyterian Church  
1555 7th Street, Portsmouth, Ohio  
RECITALS INSTRUCTION

**John Priest**  
Colony Theatre  
NEW YORK CITY

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

**The MID-WEST ORGAN SUPPLY COMPANY**

Manufacturers of

**Metal and Zinc Organ Pipes**

218 East Sixth Street  
ALTON . . . ILLINOIS

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

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

**PRACTICE KEYBOARDS**

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

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

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



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

Department D.

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

**HAROLD TOWER**  
Organist and Choir Master  
St. Mark's Pro-Cathedral  
GRAND RAPIDS MICHIGAN



# Open the Season Right

**T**HE ORGANIST who hides his light under a bushel is doing himself an injustice. No matter how great your talent and how excellent your training, that constitutes merely your "goods." Any merchandiser will tell you that in addition to having honest goods and giving adequate value, you must have means of calling attention to the fact. This is just as true of organ music and of organ teaching as it is of any other commodity.

The way to reach the buyer—the way to let the world know that you are in it—is through the special publications devoted to your profession. In the case of the organists it is easy to tell which publication will produce the results, for there is one which has the largest and most widespread circulation and which enjoys the most extensive advertising patronage. It is

## *The* DIAPASON

If you are not now represented in *The Diapason*, take up the matter with our advertising department. You can have anything from a small card, which constantly keeps your name before the organ public, to a full-page special display. The rates are the lowest, size and quality of circulation considered. *The Diapason* has served the organ profession for sixteen years and has enjoyed the ever-growing support of that profession.

Write this office if you have any problem of publicity which we might help you solve.

• •

Address: KIMBALL BUILDING  
Wabash Avenue and Jackson Boulevard  
Chicago



BY HAROLD V. MILLIGAN.

Introduction to Third Act, "Tristan and Isolde"; arranged by Fricker; published by G. Schirmer.

There is no more beautiful passage in the whole four hours of "Tristan and Isolde" than the orchestral interlude which raises the curtain on the wounded Tristan waiting for the absent Isolde in his lonely castle garden overlooking the sea. The music is saturated with melancholy and loneliness and sighs unutterable desolation. The transcription by Mr. Fricker is admirably done and the music well suited to the modern organ with its pungent string tone and the orchestral quality of the modern reeds. The tune of the shepherd's pipe should be played by the cor anglais, but, lacking that, the oboe or the clarinet may be used. A splendid number for recital!

Unfinished Symphony, by Schubert; arranged for organ by J. Stuart Archer; published by W. Paxton & Co., Ltd., London.

Last month we reviewed an organ transcription of the first movement of Schubert's "Unfinished," made by Mr. Lemare. Now comes an arrangement of the whole symphony made by J. Stuart Archer. Mr. Lemare made some cuts in the first movement; Mr. Archer transcribes the whole thing. The first movement is a bit long for ordinary use, but the transcriber has done his work so well that there is no part of it but what can be played on the organ with splendid results. Either of the two movements may be used at a church service, as the exalted mood in which Schubert penned these immortal measures is sufficiently religious to make the music not out of place. The second movement is especially suited for church use, although the first may be used for that purpose also. Needless to say, both movements will be found admirable for recital use. And it is also needless to say that the transcriber has done his work well.

Compline and Canon-Scherzo, by J. Stuart Archer; published by W. Paxton & Co., Ltd.

Two short pieces under one cover by an English composer who has an eye on the American market. The Compline is pleasantly suggestive of vesper bells and is harmonically quite interesting. It is very brief, covering only two pages, and uses only the most delicate registers.

The Canon-Scherzo is not unlike the familiar B major Canon by Schumann. It is bright and vivacious and its canonical character is handled so deftly that there is not the slightest suggestion of pedantry.

Sonata di Camera in F major, by Bernard Johnson; published by W. Paxton & Co., Ltd.

A three-movement sonata to which one is tempted to apply the adjective "intellectual." By this it is meant that the music makes its appeal through the clarity and skill with which its ideas are developed and put together rather than through the emotional content of the ideas themselves. The first movement, allegro vivace, four-two time, is a well-written, though not

startlingly original, movement. The first theme is bold and sharply outlined and the second theme is appropriately suave. The development is very well done and both the beginning and the ending of the movement are impressively massive, especially at the end, where there is a descending passage for octave pedals which brings the movement to a thunderous conclusion. The second movement is an intermezzo in nine-eight rhythm and is quiet throughout. The finale is a toccata with the usual characteristics of such pieces.

#### New Anthems.

Published by the Arthur P. Schmidt Co.:

"He Shall Come Down," Charles H. Morse.

"Rise Up, O Men of God," T. Tertius Noble.

"Come, Ye Blessed," W. J. Marsh.

"Benedictus es Domine," F. M. Michell.

"More Love to Thee," Chester Nordman.

"O Love of God Most Full," Charles P. Scott.

Published by G. Schirmer, New York:

"The Lord's Prayer," Edward K. Macrum.

"Let All on Earth Their Voices Raise," Clarence Robinson.

"Declare His Glory Among the Heathen," Gottfried Federlein.

"For He Shall Give His Angels Charge over Thee," John R. Van Vliet.

Published by the Oliver Ditson Company:

"In Him We Live," H. Leroy Baumgartner.

"God Is Love," William Arms Fisher.

"Beloved, Let Us Love One Another," Bruce Steane.

"Lord of the Worlds Above," Mrs. H. H. A. Beach.

"Father, Whate'er of Earthly Bliss," Edward Shippen Barnes.

"Sing, O Daughter of Zion," E. S. Hosmer.

"God Will Make All Things Right," George B. Nevin.

Tantum Ergo, T. Frederick H. Candlyn.

"The Virgin's Slumber-Song," Max Reger.

"I Hear the Soft Note of My Saviour's Voice," Arthur Sullivan.

The fall output from the Arthur P. Schmidt Company is admirably contrasted. There are examples of various types of anthems suitable for various types of choirs. The Charles H. Morse "He Shall Come down like Rain" is a very good "hymn anthem," simple and melodious and admirably suited to a quartet. In fact, it is one of the very few anthems available which seem to have been composed with a quartet in mind, and this in spite of the fact that there are no solo passages.

Tertius Noble's "Rise up, O Men of God" is one of those unaccompanied choral compositions that he does so well. His earliest work in this line (published a number of years ago in England) set a high standard which few contemporary writers are able to attain and when we say that he has lived up to his own high mark we are saying about all that can be said. As befits the words, the music is vigorous and energetic. Admirable use is made of the male section of the choir. The music requires a chorus, as its effects are massive and harmonious rather than melodic, and the score calls for at least two voices on each part.

"Come Ye Blessed," by W. J. Marsh, is fluently melodious. There is a soprano solo which leads directly to a tenor solo. The choral portion is very easy, part of it being in unison; an anthem admirably suited to the average chorus.

F. M. Michell has made his setting of the "Benedictus es, Domine" a very good example of service music for chorus choir. The canticle has been set to dignified but simple music which will not worry choirmasters and will produce an adequate and musical result.

"More Love to Thee, O Christ," by Chester Nordman, is another of the tuneful pieces which are called "hymn anthems." There is a very good solo for a soprano or tenor and considerable unison for the chorus. This piece is quite suitable for quartet use.

Charles P. Scott has used a Scandinavian melody for the basis of the anthem "O Love of God Most Full." We feel tempted to call this a tune rather than a melody and we can recommend it to those choirmasters whose music committees call for "tuneful music." But we advise all choirmasters with a sense of humor to be careful. Only the strictest self-discipline will keep this composition in the realm of church music. The slightest deviation from solemnity will make jazz out of it. With a very little doctoring it makes an admirable foxtrot. Enough said!

Among the Schirmer anthems we find a very admirable setting of the Lord's Prayer by Edward K. Macrum. This is one of the best settings we have ever seen and we recommend it highly to choirmasters who can make use of it. Mr. Macrum has done especially well in co-ordinating the word and note accents and his phrases are beautifully turned and capable of producing the finest musical and devotional effect. Beginning very gradually, the music builds up to a splendid climax. The middle portion is chanted and a fine crescendo comes at "Forgive us our trespasses," building up in intensity to a climax on the word "glory," then broadening out to a pianissimo ending.

Clarence Robinson's "Let All on Earth Their Voices Raise" is a fine praise anthem for a choir of average ability. It is not difficult. There is a bass solo which really is bass and not baritone.

Federlein's "Declare His Glory among the Heathen" is dramatic in style and should be tremendously effective with a large chorus. Its text and style make it especially good for synagogue use. The effects are somewhat similar to those achieved by the Russians and the harmonic color is rich and varied. There is a solo for alto, with the chorus singing pianissimo. A fine example of dramatic music for the church.

The most interesting and significant anthem in the Ditson list (and the most interesting and significant anthem of the month) is H. Leroy Baumgartner's "In Him We Live." This is the composition which was awarded the American Guild of Organists' prize for 1924 and was sung at the Guild service at St. Luke's Church, Evanston, Ill., at the Guild convention last June. The composition made a decided impression in performance and the favorable impression has been strengthened by an examination of the score. It is an admirable work, full of emotion and feeling, skillfully contrived for both the voices and the organ. It is not overly difficult, although it will stand careful rehearsing to bring out the dramatic qualities to the full. The words are biblical and the composer has selected and arranged them with an eye to their dramatic values, which he has heightened and intensified with the music to which he has wedded them. There is no organ prelude, the alto solo beginning at once a recitative, "lento espressivo," with a simple choral accompaniment. The tenor solo follows in a splendid bit of writing and the alto soloist then repeats a variant of the opening phrase. After this beginning the entrance of the chorus is very effective. The choral part is carried on to the end with un-failing interest.

The Guild prize has been awarded

to some very worthy compositions in the past, but we are sure it has never found a more worthy client than the present one.

Last year William Arms Fisher introduced a new idea in the church music world with his "Biblical Anthems for Minister and Choir." In these works he endeavors to discourage the old notion that music is merely an adjunct to the church service and to encourage the recognition of music as an integral part of the service itself. In these anthems the composer seeks to unite the pulpit and the choir. The scriptural reading by the clergyman, or an assistant, is as essential as the music that is interwoven with it. The works therefore demand the sympathetic co-operation of the minister and choir thus brought together in proclaiming the message each anthem voices.

The fourth and latest number in the series is an anthem for general use, "God is Love." Of the music it may be said that it is fully up to the composer's own high standard, and that it is saying a great deal. There are solos for all the solo voices and the music is constantly fresh and interesting and yet always very singable and effective for the average church congregation. A very interesting experiment this of Mr. Fisher's, one that we are watching with a great deal of interest.

Mrs. H. H. A. Beach belongs in the front rank of American composers but she has written little for church use. Her anthem "Lord of the Worlds Above" is a fine bit of writing, especially interesting on the harmonic side. There are solos for soprano, tenor and bass and at the end the chorus intones impressively the first phrase of Martin Luther's "Ein Feste Burg." Edward Shippen Barnes' "Father, Whate'er of Earthly Bliss" is a simple American anthem for chorus. E. S. Hosmer's "Sing, O Daughter of Zion" is a pleasing anthem quite within the powers of the volunteer chorus, with a soprano solo which may be sung by all the sopranos. George B. Nevin's "God Will Make All Things Right" is one of those sentimental and melodious anthems that always make a great appeal to congregations. Nobody can write them better than Mr. Nevin. There are short solos for alto, tenor and bass and the anthem may be sung either by a chorus or quartet.

Mr. Candlyn has gone outside of his usual orbit in writing a Tantum Ergo for the Catholic service, but there is no touch of unfamiliarity in the music. It is characteristically Catholic in the best sense of the word and Mr. Candlyn writes like one brought up in the traditions and atmosphere of that faith. His Tantum Ergo is beautiful music and, as it is provided with an English text in addition to the Latin, we hope it will find a use outside of the Catholic communion.

The name of Max Reger usually brings visions of a cascading torrent of sixteenth notes pouring tumultuously out over a chorale theme. Complexity seems to be his natural habit and it is, therefore, surprising to find a simple little "wiegenlied" under his name. This "Virgin's Slumber-song" is as simple as a folk-tune. It has been arranged for three women's voices by Anton Beckers and no doubt will obtain a hearing during the Christmas season.

We have reached the end of the list and in contemplating the last number the typewriter stutters and the mind reels. The name of the anthem is "I Hear the Soft Note of My Saviour's Voice" and the composer is none other than Arthur Sullivan, who wrote some good church music in his day, as well as some good music of another kind. As we read the words and music of this "anthem" the picture which flashed before our mind's eye was not of a chancel and the faint odor which memory called up was not the odor of sanctity. In place of the words on the printed page we seemed to hear:

For the pain that is almost a pleasure  
will change  
To the pleasure that's almost pain.  
And never again my heart will range  
From that old, old love again.

Of course, the music itself is all right, but are there any congregations anywhere which never heard "Patience?" Some day we are going to compile a Dictionary of Bad Taste and when we do—!!!

Sixth Year in

# Lincoln, Nebraska

412 Richards Block

## C. F. Dunn Organ Co.

MAINTENANCE—REBUILD



**FINE WORK AT ASBURY PARK****Herbert S. Sammond Fills First M. E. Church for Musical Services.**

The First M. E. Church of Asbury Park, sometimes spoken of as the cathedral of Methodism, has drawn people from all parts of the country by its special summer musical programs. These musical services in past years have been in charge of Mrs. Bruce S. Keator, organist of the church, who has made them noteworthy through the presentation of programs of exceptional interest. In the summer just past Mrs. Keator has been abroad taking a course of study under Marcel Dupre. During her absence the services have been kept up to their high standard through the engagement of Herbert Stavely Sammond, organist of the Middle Collegiate Church, New York, and conductor of the Elizabeth, N. J., Oratorio Society, the Spring Lake Choral Society and the Morning Choral of Brooklyn.

Mr. Sammond has had in addition to the large mixed chorus and male choir, composed largely of members of the Apollo Club of Asbury Park, of which he is the former director, a double quartet of soloists. Excerpts from many of the standard oratorios have been given throughout the summer and two new compositions by Mr. Sammond—"Supplication," for quartet and chorus (dedicated to Mrs. Keator and the Asbury choir) and "Meditation," for violin and organ, and a choral arrangement of Sibelius' "Finlandia," made by Mr. Sammond, have been features of these services. "The Crown of Life," by George B. Nevin, and Gaul's "Holy City" were given complete and Rossini's "Stabat Mater," Haydn's "Creation" and Mendelssohn's "Elijah" were given in part. Every available space in the church building, including Sunday-school room, galleries, pulpit and aisles, was filled morning and evening, hundreds were turned away for lack of room and many came an hour before the service to be sure of a seat.

Mr. Sammond has returned to his

church work in New York and to the choral societies he directs. He has been invited by Walter Damrosch to have his Brooklyn Morning Choral take part in two Wagnerian concerts with the New York Symphony orchestra in New York this season.

**Mead Goes to Denison University.**

Edward Gould Mead this year goes to Denison University, Granville, Ohio, as head of the organ work. He will also be organist of the Baptist Church of Granville and expects to do considerable recital work during the season. Mr. Mead has returned after a summer passed in Europe. He visited Fontainebleau, where he studied last year, and heard the new organ. On July 13 Mr. Mead gave a recital at the Church of St. Michael, Cornhill, through the courtesy of Dr. Harold Darke, the organist and choir-master, and played the following program: Prelude and Fugue in A minor, Bach; Andante Religioso, Liszt; Canon in B minor, Schumann; Meditation (from Suite in G minor), Truette; "Piece Heroique," Franck; Allegro Cantabile, Widor; Finale from First Organ Symphony, Vierne.

**One View of the Organ.**

Sir Frederick Cowen's "Music as She Is Wrote" offers the following passage on the organ:

"A very powerful instrument used by composers when a big modern orchestra by itself is not noisy enough for their purpose. It is an instrument full of very curious anomalies. For instance, it is often combined with other instruments, but is never 'coupled' with anything but itself; its 'stops' are the means by which it goes on; it can 'tie' any chord, but has no strings; its beautiful sounds are caused entirely by its 'bellows'; when its notes do not act properly it is of no consequence—in fact, it is a mere 'cipher'; and although there is a great deal of the 'swell' about it, it occupies itself largely with 'manual' work. An organ is very useful as a decorative background to a concert hall."

A Most Timely and Serviceable Novelty

**"Through Palestine"**

BEING A LITTLE FOUR DAYS' JOURNEY with THE MASTER for

CHURCH ORGANISTS

By R. Deane Shure

Opus 131

1. BY THE POOL OF BETHESDA (Miracle of Five Porches)
  2. THE SEA OF GALILEE (Peace be Still)
  3. MT. HERMON (The Transfiguration)
  4. GARDEN OF GETHSEMANE ("Could ye not watch with me one brief hour?")
- \$1.25, Except Canada and Foreign

By the same composer:

**ATONEMENT**

Cantata for Four Solo Voices and Mixed Chorus, Vocal Score \$1.25

Due from Press during October, 1925

GEORGE ASHDOWN AUDSLEY'S

last written work

**THE TEMPLE OF TONE**

A Disquisition on the Science and Art of Organ Appointment, according to the Audsley System of compound tonal flexibility and expression

BOUND IN CLOTH \$5.00

Published by

J. Fischer & Bro. . . New York

New address: 119 WEST 40TH STREET



EUROPE JULY 1st      **RETURNED**      U. S. A. OCT. 1st

PIETRO YON

CONCERT BOOKING BY THE INST. OF C. V.—853 CARNEGIE HALL, NEW YORK CITY

# THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, Publisher.

Address all communications to The Diapason, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

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

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

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

CHICAGO, OCTOBER 1, 1925.

Let us call the attention, especially of theater organists, to a valuable regular feature which has been added to the columns of The Diapason in the last few months. The special articles by John Priest, organist of the Colony Theater in New York City, are filled with good ideas for the "movie" player and much can be found in them which applies to the work of every organist. Mr. Priest not only ranks as one of the foremost picture players of the United States, but is in every sense a musician of the first rank. The Diapason feels that it is adding much to its monthly offerings through the contributions from his pen.

## IS THE SMALL TOWN SO BAD?

Our recent plea on behalf of the small town as a field for the organist, and in opposition to the segregation of musicians in the large cities, has evoked an answer from one young and ambitious organist who can't see the thing at all in our way. He is at present in a small place in the middle west and admits that his aim is to get to a large city as soon as an opening presents itself.

What this young man writes is interesting—and unfortunately much of it is true. Our only answer is that the city has many of the same discouragements and others distinctly its own. Starving to death is not much pleasure in a large or small community. The best men need not do it in either place. Our contention is that the difficulties can be overcome. It is the same with the physician or the lawyer in the small town and in the great city. The ground is about equally fertile wherever you go. The argument we have tried to make is against the inclination of a great majority to look for a yield in one place, neglecting the fields that lie outside.

But to quote our correspondent:

I have read your editorial, "Calling from Macedonia," and am amused, to say the least. Have you ever lived in a small town? How many places has Illinois with a population of 50,000? Let me call your attention to some of the conditions the writer has met in small towns, and then wonder why people are going to the cities. The musician, in order to live, gives lessons for 50 cents, against competition prices of 25 cents, charged by some girl, or by a housewife whose husband will not support her and who would rather do that than do the washing and scrub the floors. People drive up in Cadillacs who do not pay their bills for three or four months. The village parson expects reduced rates. Some of the pupils expect you to supply them with music free. The theater pays \$1 a night to players and can get plenty at the price. The churches pay \$2 or \$3 a Sunday and expect you to enter whole-heartedly into it from "Christian duty." The trustees will not let you give organ lessons "because God's house should not be debased by a mercenary transaction." (This in a town of 20,000.) Some of the organists cannot even play the Doxology from memory. People pay big prices to hear mediocre chautauqua talent and not one cent for good local talent. The church committee considers the Johnson organ of 1866 good enough. The organist practices for a church wedding

and after giving a recital and devoting twelve to fifteen hours to it gets in return six 8-cent handkerchiefs thrown on the front porch!

The inhabitant's idea of orchestra music is either jazz or Sunday-school orchestra music. The hymns are of the Moody-Sanke type. No good artists or organists come to town and one has difficulty in going to the city to hear them because of poor train service. The school expects the orchestra to play for school plays and pay their way in at the same time. Persons' ideas of the greatest pianist are agreed upon Snodgrass. Et cetera ad infinitum. One theater pays \$12 a week for thirty hours' playing.

You may think me a liar, but I am not. While these conditions are true, nevertheless there is an element which welcomes and loves good things, but only a small minority. What the possibilities of development are great, and occasionally a good man comes along and works wonders, yet he does not stay long. He is seized upon by a larger city and goes there. The student of present-day economic conditions knows that the trend is definitely toward the city—sad, but true. Soon 'twill all be country and city. The small town is dying. People would rather be poverty-stricken in the city than be so in a small town.

Quite some jeremiad! We could paraphrase it and make it fit New York or Chicago. How many really good organists' positions are there in either of these great centers? They may not give you any 8-cent handkerchiefs for playing at a wedding in the cities, but the amount of appreciation sometimes would be adequately measured by just such a remuneration. And the competition for pupils! Why talk about it?

There is a happier side to the situation. The only way to improve conditions is to educate the people. It has to be done right along in the cities. It can be done in the country. The man with a vision, with energy and capability, eventually will win in the small city. This is true, no matter what his profession. If he is a better doctor or a better minister than the average he will attract notice and consequent reward. It may not be a great reward, but commensurate with living conditions. Not all the people are so foolish—even in a "hick" town—that they will not see the difference between a 25-cent lesson and the instruction given by a man who knows his business. Good organ playing eventually must put in the shade the other kind—it does it in the big city and it will do it in the village, for the people are about the same and have the same average intelligence and tastes.

Jonah wouldn't go to Nineveh. He could see no chance of converting the people. He didn't like the place. The outlook was hopeless in his eyes. He overlooked his big chance. We know the result. When we go to the small city and see the good done by the able clergyman, the devoted physician and the intelligent country newspaper editor we realize that the world and all its happiness are not centered in the metropolis.

## SWELL-BOXES FOR PIANOS

Adaptation of the principle of the swell-box to the piano has been carried out by the noted engineer, John Hays Hammond, and the result seems to have aroused a great deal of interest in musical circles, especially in the east. It is interesting for those devoted to the organ to note the possibilities claimed for the new idea by its inventor and others, and to see what a contribution to the construction of the piano the organ is thus able to make. The invention is described as the greatest achievement in piano construction in a century. As a matter of fact, The Diapason made mention not many years ago of a previous adaptation of the swell-box principle by the house of Mehlin in its pianos.

In a demonstration of the Hammond device at the home of the inventor at Gloucester, Mass., recently, Lester Donahue is said to have demonstrated that Mr. Hammond's invention "not only increases the pianoforte tone to the volume of music played on an organ, but that the skillful performer on the improved instrument is able delicately to control volume and nuance of tone even after notes are struck."

A New York Times report of the demonstration said:

In an explanatory talk which preceded the recital Mr. Hammond said that his purpose had been to give to the player control over the notes after the keys had been struck. By the use of reflectors set inside the instrument and controlled by a fourth pedal it had been possible to build up a tremendous sonority and the tones might be allowed to escape with any degree of subtlety. In

other words, unlike the notes in an ordinary piano, which gradually fade after being struck, those from an instrument fitted with the Hammond pedal may be sustained and even increased in volume many times. The results are such that experts feel the invention may result in a new type of musical composition.

"In describing the genesis of his invention," continued the Times report, "Mr. Hammond said that it developed as the result of working for more than six years on the construction of a large organ in his home."

The main elements of the pianoforte, he went on, have continued essentially unchanged since its invention by Cristofori in 1709. Its evolution had been in details rather than in principle and had been largely concerned with obtaining more sustained tone and power. This had heretofore been achieved by greater rigidity of frame and higher tension of the strings, which had been more than doubled in the last hundred years. During this period of development many attempts had been made further to modulate and control the tone, but always unsuccessfully.

"When a player hit the keys of a piano," Mr. Hammond continued, "the resultant energy was strong enough to be measured in foot-pounds. In the ordinary piano once the keys were struck this energy could not be controlled by the player. It was impossible for him to build up tone and then allow it to escape as he might desire."

To overcome this limitation, Mr. Hammond conceived the idea of reflectors which should cover the entire top of a sound-proof case. The reflectors are parallel revolving slats which can be opened or closed at the will of the player by an extra pedal.

It will certainly be interesting for those of us who have used the swell pedal nearly all our lives to watch the developments in the piano world and to see whether the new device will be generally adopted. Pianists will begin to realize some of the work an organist does when he plays as they begin to operate the extra pedal and find themselves confronting the necessity of learning to control a mechanical device which requires artistic handling.

In view of the really universal vogue for a number of years of Lemare's Andantino it will be interesting to organists to know that a clever arranger has made the popular piece into a popular song, with the permission of the composer. The rather prosaic title of "Andantino in D flat" has been changed into "Moonlight and Roses" and the words fitted to the music are sentimental enough to meet any and all demands. And the sale of the piece in its new form is reported as very large.

From tin cans discarded by the camp cooks a sergeant of the quartermaster's corps on duty with the American forces in China has built a pipe organ. Thus the soldiers and the poor, long-suffering heathen in Tientsin are favored with "canned music," according to a dispatch from the Orient which one of our readers is good enough to clip from a newspaper and send us. Installed, after elaborate camouflaging, in the chapel of the camp, this unique creation is luring with its dulcet tones greater and greater numbers of doughboys to the chaplain's service, the dispatch sets forth. The soldiers have heard nothing like it since they left the States, the chaplain says. Our sympathy to the soldiers.

## Orange Organist Weds.

Douglas M. Perry, organist of the Palace Theater, Orange, N. J., and Miss Esther Wilmot of the same city were united in marriage at St. Mark's Episcopal Church recently. William H. Meeder, under whom Mr. Perry is studying, was at the organ. Mr. Perry is a graduate of New York University.

Paul Esterly, artist-pupil and assistant teacher of Frank Van Dusen, has been engaged as organist at the new Diversey Theater, Chicago, where he has a three-manual Wurlitzer organ. Mrs. B. W. White, pupil of Mr. Van Dusen, has been engaged as organist at the Strand Theater, Cumberland, Md.

## The Free Lance

By HAMILTON C. MACDOUGALL

September, I take it, is the time when choirs, organists and musical directors make to themselves fresh promises of increased efficiency in their work. There is, of course, a little rustiness after the summer's rest, and it is not always easy—although many times delightful—to look up new sacred songs, anthems, cantatas and vesper organ pieces, as well as to refurbish some of the old tried-and-true war horses of vocal and instrumental success. I pity a man or woman to whom the prospect of another season in church work seems dreary, especially if it comes from a feeling that the whole thing is a sort of treadmill—much motion and little progress.

I was struck with the remark made to me by a prominent and successful business man who has been in the United States two or three months. I said to him: "What is your impression, so far as you have gone, of the morale in business and in the musical world?"

"Well," he said, "I hate to say it, but since you have asked me the question I will answer it frankly: I have been profoundly saddened by the remark I have heard made time and time again—namely, 'I think I can get by with it.'"

"Getting by" is by no means the product of laziness, though laziness will stimulate it. I hate to admit it, but I am afraid there is a class of professional men, musicians among them, who pride themselves on their skill in doing little and getting much; it is very much like bragging about an investment that brings one in 7 per cent. There is another class of "getting-by-ers" recruited from the singers and organists who have become discouraged because of the non-recognition of their artistry and of their effort to give satisfaction; you can't blame those musicians if they say: "I can't see that it makes any difference whether I do or do not my best; I get no recognition; I'll do just enough to get by."

An interesting book came my way a few weeks ago—"Winchester Cathedral Statutes." It contains the Latin statutes of the noble church at Winchester as given by Charles I., with an English translation; it is edited by the assistant librarian and by the dean of the cathedral. It is published by the Clarendon Press. There are some quaint bits in it.

It seems that Winchester Cathedral had to have sixty-three officials of varying degrees of importance from the Bishop down to the Undercook. There were to be two Porters, one of whom was to be a Barber, and two Ministers to ring the bells and set other things in order. The musical force was to consist of one Organist, ten Lay Clerks (pronounce "clarks," if you please!), one Master of the Choristers and six Choristers. Every one Tardy at an ordinary service was to be fined one penny, or twopence if it was a Sunday or a Feast Day; if anyone paid scant heed to the common prayers and lessons by reason of mutual converse with others he was to be fined as absent. It was also ordered that "the Sacrist shall have under him decent men who \* \* \* shall keep Dogs from the entry of the cathedral, bring to order and restrain \* \* \* boys making a noise round about."

As to the organist, the statutes say: "We will that there be chosen \* \* \* one who is of honest repute and uncorrupt life, skilled in singing and playing upon the Organs, who shall apply himself zealously to playing at the right times and to singing of divine Offices; also to teach and train the Choristers."

The Appendix VI. has a valuable discussion of the present position of the organist in a cathedral.

"The text of our Winchester statutes shows how unimportant the position of the organist was in the seventeenth century. I fancy \* \* \* that even now no real power is given to the musician at all. The choir is not his



choir. Of course, that is quite right: it belongs to the cathedral, not the organist or choirmaster. But the position of the musician \* \* \* needs at the present day very greatly to be raised." There are liberal quotations from references to the "Report of the Archbishops' Committee on Church Music"; I wonder how many even of our Episcopal brethren know this report.

It is well to be humble. It is well to be humble at the very moment when one has reason to be proud.

Many years ago, when I was giving a series of free organ recitals in Providence, I had worked up a piece in the toccata style to a point where I fancied myself as really "quite some." The next recital program included it, and I played it with what I thought considerable success. There was a large audience, but applause was frowned upon. In the silence following the last massive full organ chords I heard a child's voice say very distinctly and plaintively: "Hat! Go!"

#### Word from Mr. Christian.

Ann Arbor, Mich., Sept. 24.—Editor of The Diapason: Since reading the printed version in the September Diapason of my paper on the "Development of Music" for organ and orchestra, which was presented at the Cleveland convention of the N. A. O., I realize with the keenest regret that some inaccuracies, or at least a lack of complete statements, crept into the paper. Two that come to mind at once are the omission of the names of Eddy and Middelschulte, both of whom have had orchestra appearances in years gone by.

Those who heard my verbal explanation before reading the paper will remember that I explained how it had to be prepared in somewhat of a hurry—which was bound to result in some deficiencies. To others I hope it is unnecessary to say that there was nothing intentional or personal in the failure to make an *absolutely* complete record. Very truly yours,

PALMER CHRISTIAN.

#### "Organ and Orchestra" Omissions.

Oshkosh, Wis., Sept. 10.—On page 19 of the September number of The Diapason, Palmer Christian mentions a number of organists who recently played with orchestra. No doubt the reader will have noticed the preponderance of visiting talent.

It is true, Mr. Christian has a distinct recollection that some time previous to the war someone, he does not recall who, had played Widor's "Sinfonia Sacra" with the Chicago Symphony Orchestra, and we wonder if he ever heard of the name "Middelschulte"? Perhaps Mr. Christian was present when Wilhelm Middelschulte played the Widor symphony.

The fact is that Widor's "Sinfonia Sacra," having as its principal theme that grand old hymn of the fourth century, "Veni Redemptor Gentium" ("Savior of the Heathen, Come!"), was played for the first time in America by Dr. Middelschulte in 1910 with the Chicago Symphony Orchestra, and has not since been played by anyone else in this country, and another work by Widor, "Hymnus," for organ and brass orchestra (trumpets and trombones), was played with the same organization in 1917 by someone, a distinguished American citizen, who, according to the editorial in The Diapason of April, 1925, was invited to conduct a master class in Berlin—Wilhelm Middelschulte.

If the war so stunned the memory of our American musicians and musical reviewers, perhaps a more careful perusal of the pre-war-period programs of the above-named organization might reveal names of other organ works played by a very eminent American master.

THEO. G. STELZER.

#### Middelschulte with Orchestra.

Kingston, N. Y., Sept. 9, 1925.—Editor of The Diapason: A list of organists who did their share to promote the use of the organ with orchestra is incomplete if it does not mention the name of Dr. Wilhelm Middelschulte.

It was Middelschulte who played Widor's "Sinfonia Sacra" and "Salvum fac Populum" for the first time in America. Besides these two compositions, The Diapason of December, 1919, names the Bach-Middelschulte Chaconne in D minor, Klose's Prelude and Double Fugue, Liszt's Fantasie and Fugue on the Chorale "Ad Nos ad Salutarem Undam" and Middelschulte's Passacaglia in D minor, as having been played by Middelschulte as official organist of the Chicago Symphony Orchestra for the first time in America.

It is somewhat surprising that Palmer Christian failed to mention Middelschulte in the organ and orchestra paper at the N. A. O. convention. I remember when both men appeared in concert at Medinah Temple, Chicago, about ten years ago. Palmer Christian played a group of organ selections and Middelschulte gave the Rheinberger F major Concerto with his own inimitable cadenza. The orchestra that evening was directed by Dr. J. Lewis Browne and consisted of members of the Chicago Symphony Orchestra.

Incidentally, Dr. Russell might do well to engage Dr. Middelschulte, acclaimed by some in Europe "the world's greatest," to appear in the Wanamaker stores of New York and Philadelphia. The work of this rare artist deserves to be better known here in the east.

HERBERT D. BRUENING.

#### PROBLEMS IN SCOTLAND.

Arthur Collingwood, correspondent of Musical Opinion in Scotland, writes interestingly of the organ recital situation in that country in the September issue of the London publication. He says:

"Organ recitals are a form of musical enterprise which are attended with a very varying measure of success. This variation cannot be explained by estimating the quality of programs and the ability of the performer. The same program and the same performer in different centers of Scotland would be attended by a different measure of success in each center. It is one of those problems of public support and public appreciation which are impossible of solution. Dr. Alfred Hollins, of Free St. George's, Edinburgh, and Herbert Walton, of Glasgow Cathedral, have known nothing of these problems: in their regular series of recitals they captured their public from the outset. Dr. Hollins has just concluded a series of twelve weekly recitals at Free St. George's, which have been attended by large audiences. In addition to the recognized classics of the recital repertoire, there was a liberal representation of contemporary British composers, Cesar Franck and Louis Vierne being the outstanding representatives of the French school. At the last recital of the series Dr. Hollins was joined by F. Heddon Bond in a program of pianoforte and organ duets, which included the Schumann Concerto for piano and orchestra, the orchestral parts being played on the organ by Mr. Bond, the Liszt Fantasia on Hungarian Airs, and a 'Polonaise Brillant' by Dr. Hollins, the solo piano part in this number being played by Mr. Bond.

"A welcome innovation was the special recital for young people. A well-chosen program, each item commented upon in an informal but definitely informative fashion, assured the interest and enjoyment of Dr. Hollins' youthful audience.

"This month Mr. Walton commenced his twenty-eighth autumn series of recitals at the cathedral, Glasgow. The cathedral recitals form a prologue to the regular musical season and have become an established feature in the musical life of the city. Mr. Walton has no audience problem here. The only problem is that of arriving at the cathedral sufficiently early to secure a seat."

The Skinner Organ Company has under construction for the First Presbyterian Church of Marion, Ohio, a large three-manual, presented by Mrs. Clara V. Koogler and Mrs. Marion Koogler Phillips, in memory of Dr. M. A. Koogler. John A. Bell of Pittsburgh drew up the specification of the instrument.

# Midmer-Losh

Seven-Octave Manuals are natural and easy in seventy-three note chest and pedal to manual extension design.

The increase in cost is slight; increase in utility is enormous.

Nine octaves of tone require at least seven octaves of keys for practical control.

Modern music requires modern appliances in the organ.

The manual compass of the organ was formerly restricted to five octaves by mechanical limitations which have now disappeared.

Newly developed methods of tone production stamp the Midmer-Losh instruments with a notable exclusive quality.

Factory and Main Office:

Merrick, Long Island, N. Y.

#### THAT ORGAN AT SYDNEY.

Oak Park, Ill., Sept. 5.—Editor of The Diapason: In your current issue Mr. F. L. Seely writes: "If you will turn to the January issue of The Diapason of 1911 you will find a story about one of the greatest organs in existence, the Town Hall organ at Sydney, N. S. W., having six manuals and being built by Hill of London. I am afraid Mr. Matthews of Guernsey does not post himself properly before he criticizes."

The above in answer to a communication in the August Diapason from Mr. J. Matthews of Guernsey, England, in which he wrote: "One can only view with amazement the absurdity of the projected six-manual organ and its perpendicular top keyboard."

As my library contains a complete file of The Diapason I referred to the January, 1911, issue and found a quotation from an article in the New York Sun by James E. Dale in which he stated that "this organ [the Sydney organ] contains six manuals, as follows: Great organ, 28 stops; swell organ, 24 stops; choir organ, 20 stops; solo organ, 21 stops; echo organ, 8 stops, and pedal organ, 26 stops," making 127 stops. Count the manuals, Mr. Seely, and I submit that it is rotten English to include a pedal clavier as a "manual."

Now turn to your Diapason file and find my list of the "Great Organs of the World" published in the March, 1914, issue, in which this organ is credited with 127 stops and 8,804 pipes, and is classed as at that time the fifth largest organ in the world.

While Mr. Dale and I agree on the number of stops, he gives the number of pipes as 8,745, or fifty-nine pipes less than my record shows, but as I have a letter from the Hill factory giving the number shown in my list I feel it must be correct.

May I offer one more reference? Turn to page 316 of C. F. Abdy Williams' intensely interesting "Story of the Organ" (Scribner) and read in regard to this organ: "It contains 126

speaking stops distributed between five manuals and one pedal clavier."

Now may I quote from Mr. Seely's last paragraph, changing name and residence: "I am afraid Mr. Seely of Asheville does not post himself properly before he criticizes."

I do not believe there exists an organ having more than five manuals, although I have a somewhat hazy recollection of having seen a photograph or drawing of a projected or completed console showing seven manuals, two of them hanging overhead, an "absurdity" indeed. I shall be very glad to hear of it if I am mistaken.

WILLIAM H. SHUEY.

#### Sidney Organ Has Five Manuals.

East Orange, N. J., Sept. 5. Editor of The Diapason: In support of Mr. Matthews of England I would like to correct the statement of Mr. F. L. Seely in your September issue. I have in my possession the original specifications, photo of the organ and console of the fine Hill organ in Sydney Town Hall, N. S. W., together with the report of the official opening in the fall of 1890 by W. T. Best. This organ, the only one containing a sixty-four-foot pipe, has "one hundred and twenty-six speaking stops, distributed between FIVE manuals and one pedal clavier." I do not have a copy of the January, 1911, issue of The Diapason, but apparently, if the organ was given as having six manuals, the correspondent was not well enough up on facts.

Very sincerely yours,  
ERNEST H. SHEPPARD.

The seemingly increasing popularity of "Will o' the Wisp," by Gordon Balch Nevin, is evidenced by its appearance on a large number of recital programs in the last year, the Clayton F. Summy Company, the publishers, report. It is a number that always brings a recall.

Larry Jean Fisher, the Texas theater organist, is now at the Strand Theater, Muncie, Ind., to which he went from the Indiana Theater at Bloomington, Ind.

**TAKES CLEVELAND CHURCH**  
**Albert Riemenschneider Organist at Calvary Presbyterian.**

Albert Riemenschneider has accepted the position of director of music and organist at Calvary Presbyterian Church, Euclid avenue and Seventy-ninth street, Cleveland. The organ is a large four-manual and echo, also including a chancel and tower great, built by the Austin Organ Company. Mr. Riemenschneider will have an excellent quartet for his morning services and a choir of sixteen professional singers for the evening musical services from November until Easter.

Mr. Riemenschneider opened the new organ at Immanuel Presbyterian Church, Cleveland, with a recital on Sept. 22. Oct. 7 he will give a recital at the Cleveland Museum of Art and on Oct. 14 the inaugural recital on the organ of the Reformed Church at Lorain. This church was demolished in the cyclone last year. On Oct. 19 he will entertain the Northern Ohio chapter, A. G. O., with a recital on the organ at his residence, and Oct. 22 will open the new Austin organ in the Methodist Church at Appleton, Wis. His regular series of recitals at Baldwin-Wallace Conservatory will begin in October and will take the form of "composer recitals," a special feature being the entire organ works of Cesar Franck. Other composers represented will be Rogers, Widor, Bach and Dupre.

**Sees Skyscraper Churches.**

Elsie MacGregor, organist of Indianapolis, has returned to her duties after a vacation spent touring the south. She reports that three skyscraper church buildings are going up in Florida for the Baptist denomination alone—one at Jacksonville, one at St. Petersburg and the third at Miami. Miss MacGregor gave a recital at St. Petersburg in the new First Baptist Church, which boasts of a fine three-manual Austin organ. Following is the program, which was given Aug. 26: Sonata Romantica, Yon; "Variations de Concert," Bonnet; "Claire de Lune," Karg-Elert; Sketches of the City, Nevin; "Song of the Basket-Weaver," Russell; Finale from Sonata in F minor, Mendelssohn.

**Varied Requests at Hotel.**

Charles F. Hansen, the Indianapolis organist, has been giving a recital every Sunday evening during the summer on a two-manual Estey organ in the roof garden dining room of the Lincoln Hotel at Indianapolis. The requests that have come to him from time to time have been interesting and amusing. Here is a sample of what he was requested to do one Sunday

night: "I Hear You Calling Me," "The Indian Love Call," from "Rose Marie"; "Just a Song at Twilight," Molloy; Second Hungarian Rhapsody, Liszt; "The Storm," Lemmens; Overture to "Poet and Peasant," Suppe; Overture to "William Tell"; Largo, Handel; "The Virgin's Prayer," Massenet; "On the Road to Mandalay," Speaks; "Kiss Me Again," Herbert; improvisation on "Lead, Kindly Light"; "Old Pal of Mine"; "Loch Lomond" and "The Holy Night," Dudley Buck. Early in the season Mr. Hansen was asked to play the Toccata and Fugue in D minor by Bach.

**Plans for M. T. N. A. Meeting.**

President Leon R. Maxwell of the Music Teachers' National Association, while spending his summer vacation at Marlboro, Maine, kept up correspondence with the officers and members of the executive committee, preparing for the annual session of the association to be held at Dayton, Ohio, Dec. 28, 29 and 30, with headquarters at the Hotel Miami. The following chairmen of the standing committees have been appointed: American music, Henry V. Stearns, Washburn College, Topeka, Kan.; organ and choral music, Palmer Christian, Ann Arbor, Mich.; community music, P. W. Dykema, Columbia University, New York; history of music and libraries, William Benbow, Buffalo; national conservatory, J. Lawrence Erb, New London, Conn.; colleges and universities, A. J. Bellmann, New York City; tests in musical intelligence, Harrison D. LeBaron, Delaware, Ohio; fiftieth anniversary of M. T. N. A., Charles N. Boyd, Pittsburgh.

**CHRISTMAS MUSIC FOR CHURCH CHOIRS**

**CHRISTMAS CHOIR CANTATAS (New 1925)**

Tidings of Great Joy. Ashford. Difficult, 75c.  
 The New-Born King, Gabriel. Easy, 75c  
 King Immanuel. Stults. Short, 50c.  
 A copy of each of the above will be sent on 10 days' approval upon request if this magazine is mentioned.

**CHRISTMAS ANTHEMS**

We publish over three hundred Christmas anthems in separate octavo form. A copy of the ten most popular out of these three hundred will be sent on 10 days' approval upon request if this magazine is mentioned.

**CHRISTMAS SOLOS AND DUETS**

Ask us for a free copy of "The Church Soloist," a book of sacred poems with thematics of musical settings, Christmas and Thanksgiving solos and duets included with new solos and duets for general occasions. Mention The Diapason.

**LORENZ PUBLISHING CO.**

Dayton, Ohio (216 W. 5th St.)  
 New York (70 E. 45th St.)  
 Chicago (218 S. Wabash)

**New Publications**

**KING OF KINGS**

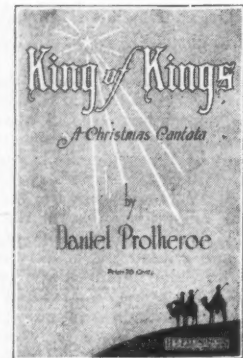
A Christmas Cantata

by

**DANIEL PROTHEROE**

Price 75 cents

**NEW ANTHEMS IN THE AEOLIAN SERIES OF CHORAL MUSIC**



- No. 2001 "O COME LET US SING"—Arthur Dunham..... 15  
 Quartette or Chorus
- No. 2002 "SING UNTO THE LORD"—Arthur Dunham..... 20  
 Sop. and Alto Duet and Chorus
- No. 2004 "KING JESUS IS A LISTENING"—William Dawson.... 15  
 Negro Spiritual
- No. 2005 "JERUSALEM THE GOLDEN"—Stanley R. Avery..... 15  
 Sop. or Ten. Solo and Chorus
- No. 2006 "THERE WILL BE NIGHT NO MORE"—Protheroe.... 12  
 A Cappella Qtte. or Chorus
- No. 2007 "THE GOOD SHEPHERD"—Daniel Protheroe..... 15  
 Med. or Low Voice Solo and Chorus

On examination from your music dealer or direct from

**H. T. FITZSIMONS, Music Publisher**

509 South Wabash Avenue

Dept. G.

Chicago, Ill.

**American Conservatory of Music**

JOHN J. HATTSTAEDT, President

**School of Theatre Organ Playing**

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

SEASON 1925—1926

Lessons and Practice Before the Screen in the School's

"LITTLE MODEL THEATRE"

Faculty selected from leading theatre organists of Chicago.

School equipped with excellent organs of modern Theatre Type, including Unit. Special attention to repertoire, including classics, popular, and jazz.

Professional Pupils of Frank Van Dusen for Season Which Closed August 8:

- Edward Eigenschenk, Michigan Theatre, Chicago.
- Helen Searles, Woodlawn Theatre, Chicago.
- Theodore Campbell, Prairie Theatre, Chicago, Ill.
- Joseph Taylor, Union Church, Hinsdale, Ill.
- Mrs. Marree Hass, Sawyer Strand Theatre, Meridian, Miss.
- Blanche McFarland, Strand Theatre, Sioux Falls, So. Dak.
- Mrs. Edith Jones, Jackson, Tenn.
- Mrs. W. H. Worth, Highland Park, Ill.
- Elizabeth Caraway, Dallas, Tex.
- Gertrude Collier, Indiana Harbor, Ind.
- Chamberlain Townsend, El Reno, Oklahoma.
- Mrs. J. B. Hadden, Francis Theatre, Chicago, Ill.
- Herbert Kahler, Dent, Minn.
- Alvina Michals, Madison, Wisconsin.
- Ora Shindler, Rensselaer, Ind.
- Mrs. Charles Mahlum, Madison, Wis.
- Mrs. A. Mainwaring, New Gary Theatre, Gary, Ind.
- Earl Ivey, Jefferson Pk. Pres. Church, Chicago, Ill.
- Harold Cobb, Cuyler Ave. M. E., Oak Park, Ill.
- Jennie Strickland, First Christian Church, McKinney, Tex.
- Mildred Shaw, Strand Theatre, Ottumwa, Iowa.
- Nellie Brand, Dallas, Tex.
- William Barclay, Temple, Tex.
- Alice Ryan, Elk Point, So. Dak.
- Maybelle Harn, Majestic Theatre, Austin, Tex.
- Ruth Stern, Columbus, Ohio.
- Bernice Hemus, Topeka, Kansas.
- Carola Schweinsberg, Bay City, Mich.
- Mary Moody, Meridian, Miss.
- Grace Justus, Knoxville, Tenn.
- Phillip McDermott, Winfield, Kans.
- Orissa Reed, Organist Butler House, Pontiac, Ill.
- Louise Hickcock, Tulsa, Okla.
- Mae Porter, Oconto, Wis.
- Bianca Peterman, Jefferson Theatre, Chicago, Ill.
- Frederick Marriot, Adams Theatre, Chicago, Ill.
- Edna Hoyden, Crofton, Nebraska.
- Whitmer Byrne, Ninth Church of Christ Scientist, Chicago.
- Paul Esterly, Diversey Theatre, Chicago.
- Carl Stalling, Knickerbocker Theatre, Chicago.
- Lucille Ross, Garfield Park M. E., Chicago.
- Walter Stark, Orindis Theatre, Elkhorn, Wis.
- Mrs. Percy Roberts, First M. E. Church, East Chicago, Ind.
- Beatrice Kort, First Baptist, Kenosha, Wis.
- A. B. Suhanny, St. Michael's Church Chicago.
- Mrs. J. C. Finney, Kansas City, Mo.
- Dorothy Hette, Jacksonville, Ill.
- Mrs. B. W. White, Landers Theatre, Springfield, Mo.
- George Clega, Capitol Theatre, Whiting, Ind.
- Marian Paige, Lyric Theatre, Traverse City.
- Mrs. Florence Campbell, Calvary Pres. Church, Chicago.
- Florence O. Britis, Kingston, Pa.
- Susan Waechter, Whiting, Ind.
- Kathleen Grant, Englewood Christian Church, Chicago.
- Mrs. H. E. Strong, Michigan Theatre, Chicago, Ill.
- Edith Garness, Moreland Luth. Church, Chicago.
- Robert B. Thrall, M. E. Church, and Lincoln Theatre, Charleston, Ill.
- Lione Dwight, Garfield Theatre, Chicago.
- Edith Herrstrom, Mankato, Minn.
- Lucille Montee, Kankakee, Ill.
- Tremont M. Schober, Duluth, Minn.
- Edgar Lundberg, Calvary Luth. Church, Chicago.
- P. H. Forsythe, Monmouth, Ill.
- Louis Nespo, St. Vincencius Church, Chicago.
- Mrs. C. V. Hall, Miami, Fla.
- Mrs. E. F. Meyers, Amarillo, Tex.
- Harold Vines, Hoopston, Ill.
- Warren Johnson, First M. E. Church, Whiting, Ind.
- Heien Mackey, Mexia, Tex.
- Madeline Reynolds, Summit, Ill.
- Eda Davis, Meridian, Miss.
- Florence Sammons, Church of the Good Shepherd, Wichita Falls, Tex.
- Mrs. Marjorie Carpenter, Amboy, Ill.
- Harold Henke, Milwaukee, Wis.
- John Dender, St. Helens Cath. Church, Chicago.
- Milton Hearth, Rialto Theatre, Racine, Wis.
- Thelma Watkins, Hutchinson, Kans.
- Mrs. Blanche Park, Lyric Theatre, Cadillac, Mich.

SEND FOR CATALOGUE

Address Secretary

**American Conservatory of Music**  
 522 Kimball Hall—CHICAGO



**The Church Organist**

By HAROLD W. THOMPSON, Ph. D.

Key to Publishers— B (Boston Music Co.), D (Ditson), Du (Durand), F (J. Fischer & Bro.), G (Gray), Le (Leduc), N (Novello), S (Schirmer), St (Schmidt), W-S (White-Smith).

**Organ Music for Easter.**

It is harder to find music appropriate to Easter than it is to discover Christmas music. This is as true of organ music as of anthems. It is, therefore, of special interest to find the choices of some seventy-eight leading American organists in answer to my questionnaire. I have indicated those compositions which received more than one vote:

- Andrews—March on Easter Themes. (G) 2.
- Bartlett—Easter Melody. (S)
- Baumgartner—"Easter Morning." (W-S)
- Bimboni—Prelude and Fugue on "Victimae Paschali." (S)
- Boisdefre—Gloria.
- Borowski—Finale, First Sonata.
- Possi—"Hour of Joy." (Richter-Biedermann)
- Buck—Easter Prelude on "The Strife Is O'er."
- Dubois—"Alleluia." (Le) 13.
- Dubois—"Fiat Lux." (Le)
- Dubois—"Hosannah," Chorus Magnus. (St) 5.
- Dubois—"In Paradisum." (Le)
- Dubois—"Laus Deo." (Le)
- Franck—"P'ce Heroique." (B)
- Franck—"Grand Piece Symphonique." (Du)
- Gigout—"Grand Choeur Dialogue." (S)
- Guilmant—Grand Chorus in D. (S)
- Guilmant—"O Filii et Filiae." (S)
- Guiraud—Offertoire on "O Filii," Joubert Collection. (Le)
- Handel—Hallelujah Chorus. 5.
- Handel—"I Know That My Redeemer Liveth."
- Hollins—"In Springtime." (N)
- Hollins—Spring Song. (N) 3.

- Hoyte—Fantasia in C. (G)
- Jenkins—"Dawn." (F) 2.
- Johnston—"Resurrection Morn." (F) 11.
- Karg-Elert—Interlude, Op. 36, 11 B, "Et Vitam Venturi Saeculi."
- Karg-Elert—"Jerusalem, Du Hochgebaute Stadt." (Simon)
- Kinder—"In Springtime." (F)
- Kinder—"Grand Choeur" in A. (S)
- Lemare—"Easter Morn." (G) 4.
- Lemmens—"Marche Pontificale." (S)
- Lemmens—"Sonata Pascale." (Schott) 2.
- Lemmens—Sonata, "O Filii." (S)
- Loret—"Alleluia." (D) 2.
- Loret—"Easter Day." (B)
- Lutkin—Transcription on the Tune "Worgan" ("Jesus Christ Is Risen Today"). (G) 3.
- Malling—"Easter Morning." (D. N. Hansen) 8.
- Malling—Easter Suite.
- Mendelssohn—Sonata No. 6. (S)
- Miller—Festival Postlude. (F)
- Quef—"Por Paques." (Le)
- Ravanello—"Christus Resurrexit." (F) 26.
- Schminke—Festival Postlude. (F)
- Sheldon—"Laudate Dominum." (F)
- Willan—"I Am the Resurrection." West—Fantasia on "O Filii." (G) 2.
- Widor—Fifth Symphony. (Hamelle)
- Widor—Fifth Symphony, Toccata. (Hamelle) 6.
- Widor—Sixth Symphony, first movement.
- Widor—Sixth Symphony, last movement. 2.
- Widor—Romane Symphony.
- Willan—Fantasia on "Ad Coenam Agni," in Village Organist, volume 45. (N)
- Yon—"Cristo Trionfante." (F) 3.
- Yon—"Hymn of Glory." (F)

This list answers some of my correspondents who wrote in reply to my questionnaire that there was no music for organ specially suited to Easter. Apparently there are three main types of piece used—a loud, triumphant piece on any theme; a composition based on a traditional Easter melody or melodies, particularly upon the "O Filii,"

and a quiet piece of the spring song variety.

The Ravanello number is an easy first, you will observe. It is one number in a book of pieces by the composer published by J. Fischer in this country. Certainly it appears every year on a great number of service lists; nearly everyone in the neighborhood of New York plays it. It really calls for a four-manual organ, though I suppose that it might go on a three-manual instrument if there was a good tuba. It piles up to a mighty close. The rugged theme is repeated a good many times, but it need not become tedious.

The Dubois "Alleluia" is second, with half as many votes. It is easier and will go on an old-fashioned organ. It is rhythmical and buoyant. The Dubois "Hosannah" is more difficult and more massive, calling for a good-sized organ. Widor's music has the élan so appropriate to Easter, and one is not surprised to find his things mentioned again and again, particularly the immortal Toccata.

For those who are looking for easy numbers I suggest the ones of Baumgartner, Hollins, Kinder (first), Malling, West and Willan. The Willan number is particularly fine, I think. You will note the popularity of the Johnston number; it is not difficult and it expresses the joy of Easter in varying moods. Those looking for something more difficult and perhaps not well known will see the numbers by Bimboni, Bossi, Guiraud, Karg-Elert and Quef. All will find a number of favorites here, such as the eloquent Gigout number and the noble Franck compositions. The new Jenkins piece is descriptive and shows off a modern organ well. Lutkin's so-called transcription is very well done, indeed, and makes a good prelude on the most popular of English Easter hymns. Yon's "Cristo Trionfante" is new or it would undoubtedly have received more votes. It is not so fine as his Christmas numbers, but it is not unlike the Ravanello composition, which is so very popular.

With the hints given in these lists

regarding type of composition to be sought, it would not be difficult to add a great many spring songs and joyous marches and finales from symphonies. Surely there is organ music specially appropriate to Easter.

**MORE MUSIC FOR CHRISTMAS**

Boston, Mass., Sept. 7.—Having looked over in the September issue of The Diapason the articles on organ music for Christmas and organ music with chimes, we venture to submit for your attention two lists, as supplementary to the material previously mentioned.

Yours very truly,  
THE ARTHUR P. SCHMIDT COMPANY.

**CHRISTMAS ORGAN MUSIC.**

- George A. Burdett—"A Christmas Meditation on 'The First Noel' and 'Holy Night.' Meditation on 'Veni Emmanuel' (O Come, O Come Emmanuel)."
- Theodore Dubois—"Hosannah!" (Chorus Magnus).
- William Faulkes—Paraphrase on a Christmas Hymn ("O Little Town of Bethlehem"). Op. 128, No. 1, Festival March in D.
- Arthur Foote—"Christmas." Festival March.
- Rudolf Friml—"Hymne Celeste."
- J. Lamont Galbraith—Postlude Alla Marcia in G.
- Henry Hackett—"Shepherd's Song."
- E. Hardy—"The Hymn of the Angels."
- Julius Harrison—"Gloria in Excelsis."
- F. W. Holloway—Allegro Pomposo in F.
- Frederic Lacey—"Exultate Deo."
- A. W. Lansing—Festival March.
- H. V. Milligan—Allegro Jubilant.
- Charles H. Morse—"The Coming of the Magi." and "Reverie Pastorale."
- Stanley T. Reiff—Festival Prelude.
- J. E. Roberts—Festal March in D.
- W. R. Spence—Grand Chorus in D.
- Everett E. Truette—"Grand Choeur."

**ORGAN MUSIC WITH CHIMES.**

- F. Leslie Calver—Improvisation on "Pilgrims" (Hark, Hark, My Soul!). Forest Chimes.
- Roland Diggle—Vesperal.
- Frank Lynes—Vesper Prelude.
- Orlando A. Mansfield—An Evening Meditation.
- W. J. Marsh—Evening Hymn.
- Homer Nearing—A Memory.
- Gatty Sellars—"The Angelus."
- R. Deane Shure—"Larkswow." Idyl.
- Trygve Torjussen—"Vision." "Midnight" (In Norwegian Tone Poems).
- Everett E. Truette—Meditation, Vesper Hymn, "Wedding Bells."



**Palmer Christian**

**CREED**

- I BELIEVE** in the marvellous possibilities of the modern organ as an outstanding medium of musical expression.
- I BELIEVE** that masterly organ-playing must be full of vitality and warmth rather than being merely intellectual and conventional.
- I BELIEVE** that programs of good music can and must be made interesting to the layman.

**RESULTS**

- "There is something for everyone on every program, and all the music is selected to give pleasure rather than to exploit a cult or compel attention."
- "....the makeup of the concert itself was so extremely interesting....."
- "To have heard Mr. Christian at the organ is a memory not easily to be forgotten."
- "The program was a varied one and gave the artist scope to show his great power of holding the undivided attention of his audience."

UNIVERSITY SCHOOL OF MUSIC  
Ann Arbor, Michigan

## Adjustable Combination Pistons of the Modern Organ

By HAROLD FUNKHOUSER

Hand in hand with the improvement of the key and stop action of the organ has gone the improvement of the mechanism for the control of the speaking stops and couplers by pistons and pedal studs, adjustable at the console by the organist. Improvement along this line has been much more marked and more rapid in this country and in Great Britain than on the continent. Until very recently little has been done in France and Germany toward controlling the stop mechanism by these means. Pedals (called "ventils") are used in France for shutting off the wind supply from certain soundboards, so that certain stops, while visibly drawn, and apparently in action, cannot speak until the wind is admitted by the action of the appropriate pedal. "Registres des combinaisons," or stop-knobs which, while allowing the combination of the moment to stand effective, shut off the action of the other stops of the manual and allow a future combination to be prepared and brought on when required by drawing a single knob, are also used.

In the old tracker organs a certain fixed selection of stops was controlled by a pedal stud, and this action offered on an average of two combinations to a manual, usually a "piano" and a "forte" combination, with no effort to provide for special solo combinations. These pedal studs visibly brought on such stops as they affected, and retired from use such stops as were not included in the combination, but they were not adjustable, being set by the builder at the time of the erection of the organ, and were relatively unchangeable without the assistance of the builder, and some financial expense.

With the advent of the tubular-pneumatic and electro-pneumatic actions, greatly increased facilities were placed at the disposal of the progressive organ builder. But even with the flexibility which these actions offered, for a long time the combination pistons, while increased in number, and adjustable by the organist, were "dead," or "blind," not moving the stop-knobs, and necessitating that the organist carry in his memory just what he had set on each piston. The piston either remained in when operated until canceled by another piston, or a special cancel piston, or the piston returned to the original position, and a numbered indicator came into view behind an aperture in the front of the console devoted to the combination indicators, or a tiny electric light illuminated a numbered window in this indicator board.

These pistons were of two varieties—(a) single-acting and (b) double-acting. Single acting pistons merely brought on a pre-arranged combination of stops, and any combination previously in use by the organist remained in force. So the organist might press a piston which controlled the aeoline, but if the open diapason stop-knob was out the result was a combination of the two stops, not the aeoline alone, as the piston might indicate. Double-acting pistons, on the other hand, temporarily took over entire control of the stop action, and could be affected only by another piston of the same manual, or a cancel piston. With this system, although all of the stops of a manual might be drawn by hand, if the piston controlling the aeoline were pressed, the other knobs, while remaining out, became inactive, and the aeoline alone responded to the keys. In some respects this action was very useful, as it permitted the organist to continue playing on a combination operated by a piston, while he could set up at his own convenience a totally different combination by the stop-knobs, which would become effective when the cancel piston was pressed, somewhat after

the manner of the French "registres de combinaisons." In some of the earlier tubular and electric organs in which the stop-knobs were not visibly affected by the pistons, two pistons, labeled respectively "single action" and "double action," were provided, so that the organist could alter the entire combination action, selecting the type most applicable to the needs of the moment. It is interesting to note in this connection that at least one very large organ has recently been constructed in which both "blind" and "active" pistons have been incorporated in the scheme.

In most of the "blind" systems the combinations were set on their respective pistons by switch-boards located either in the depths of the organ case or in alcoves in the sides of the console or in little drawers placed above or below the stop-jamb.

The next most pronounced improvement in the adjustable combination action was the placing of pneumatic bellows in the console, one for each piston, which visibly indicated which stops were in action by actually pushing "on" the stop-knobs to be affected and retiring those not included in the selection affected by the piston. These pistons were really adjustable at the console by one of the following mechanisms:

(a) Special knobs labeled "combination 1," "combination 2," etc., placed over the regular stop-knobs, which, when pulled out, automatically attached the selection of stops which the organist had previously set to the piston of the corresponding number, and released the stops of any previous combination which it had controlled.

(b) A piston usually placed under the lowest manual, known as the "setter piston," which performed the same function as the above-described "combination stops," but which had the added simplicity of action in requiring only the one setter piston for all the combination pistons of the instrument.

(c) A third type of adjustable combination piston, which has made its appearance in the last few years, and is usually applied to the stop-key variety of stop action, in which neither of the above varieties of control for setting the pistons is utilized. The selected piston is pushed in and held with one hand, and the other hand is used to push down such of the stop-keys as are required for the proposed combination, and to push up all stop-keys not desired. At the end of the operation the piston is ready to bring on the combination last set and to cancel all stops not included in that combination.

It is the opinion of the writer that this last type of combination action is a step backward, rather than a step forward, and is to be deplored and discouraged rather than to be encouraged and universally adopted, even though its vogue at present is great in certain quarters. For example: Let us consider an organ of sixty or seventy speaking stops, a moderate-sized organ in these days of mammoth organs of 150 to 250 stops. Such an organ will require nearly 100 stop-keys to control the speaking stops, couplers and tremulants. Suppose that the organist is about to set a general piston, controlling all divisions of this organ. This piston already has a combination set upon it. After much experimentation he at last arrives at a combination made up of stops and couplers of the entire organ, imitating perhaps some orchestral tone color. To set this combination on the piston, he pushes in the piston, and immediately the combination which he has just set up with infinite care and experimentation disappears, and the former combination of that piston takes its place. Now the organist has to hold the piston in with one hand, push off the undesired stops, bring on those required, and after some "try-outs" he may at last succeed in reconstructing his new combination. To form the combination in the first place he had to handle probably 100 stop-keys, he was then obliged to allow the piston to cancel this combination, and then again handle the 100 stop-keys finally to get it set on the piston.

How much simpler is the action of

the "setter piston!" At the end of the first half of the former operation, the adjustment of the combination to suit him, the organist can touch the setter piston, touch the piston to be affected and automatically the new combination is ready on that piston, and the last combination which it carried has been dropped, all the work of an instant of time. During the selection of the combination he has had both hands free, and he does not have to rely upon his memory to recall the exact final result of his experimentation, the omission of a single stop or coupler from which might change the entire effect of the combination. He has not been obliged to alter an old combination into the new one, or first to cancel everything from the piston, in which case the piston will again cancel his carefully prepared combination when he is at last ready to set the piston, nor need he utilize one hand for holding in the piston and the other for setting the stop-keys. Another point in favor of the setter piston is the fact that during the performance of a composition any combination, no matter how intricate, to which the organist wishes to return before the close of the composition can be set upon a selected piston in the instant which it takes for one hand to slip down to the setter piston and the other to the piston selected. Without the setter piston he would be obliged to interrupt the playing of the composition to use one hand to push in the piston, and the other to push off all stop-keys not desired, and to secure again the combination just used, taxing his memory to arrange out of the 100 stop-keys the exact combination needed; this combination may differ materially from what he may have planned to use at that particular point when practicing alone in the empty building, the changed acoustics of the crowded church or concert room having necessitated a decided alteration in his original plan, all of which may be difficult to recall in the instant which he has at his disposal. The unintentional addition or omission of a single stop or coupler may ruin the effect to which he wishes to return, but he has no aid from the pistons definitely and without the change of a single tone color to file it away for future use.

The setter piston obviates all of this repeated handling of the stop-keys, as the half of the manipulation devoted to pushing off the stop-keys not required and the entire operation of setting the combination desired to the piston is performed for the organist by the mechanism within the console, instead of by his own hands, and he is spared the additional tax on his memory of recalling the exact position of each of the 100 stop-keys.

The marvelous flexibility of the electro-pneumatic action of the modern organ offers such temptation to the builder to overload the organ with mechanical devices that it would seem wise that such mechanical devices as are added should offer real aid to the player in his exposition of the mas-

ter works for the instrument, and not complexity. The builder, before including such a device in the instrument, should ask himself—and, what is more important, should ask men with actual practical experience in playing the organ in church and concert—whether the proposed device will add to the simplicity of control, and be an improvement over former methods, or will make it more complex, and whether the device, while possibly new, may not in reality be a step backward, rather than forward, in the mechanical appointments of the organ of today.

It is encouraging to note that one of our best American builders, known internationally for his splendid instruments, has steadfastly avoided this newer system of combination action, and has retained the setter piston type. But other builders, while producing organs of wonderfully beautiful tone quality and entire reliability of key and stop action, have discarded the setter piston and have adopted this pernicious system, apparently just because it is new, or because, with the stop-key systems so much exploited during the last few years, it may be a little easier to build. In the last analysis neither of these considerations should carry weight in the production of an instrument which must be in use for many years before being replaced. The newest is not always the best and ease of manufacture to the builder should be subservient to ease of manipulation by the organist, upon whom rests the responsibility for the full exposition of the beauties of both composition and instrument.

### Maitland Back from Europe.

Rollo Maitland, concert organist, has returned from his European trip and is preparing for a busy season of concerts and teaching, in addition to his duties as organist of the Church of the New Jerusalem, Philadelphia. Mr. Maitland visited England, France and Switzerland. In recitals given in the Hope Street Church, Liverpool, and the Cathedral of Lausanne, special mention was made of his mastery of the instrument and of the warmth and emotion of his playing. At the Schola Cantorum in Paris Mr. Maitland made a special study of Frederick Schlieder's new method in the teaching of musical interpretation, creative harmony and improvisation. In this method the student is taught to feel and express music consciously through acquiring the ability to create rhythmic impulses and express them from within. It is a method of self-expression through improvisation and composition, but offers as much to the interpreter as to the creator. Mr. Maitland intends to specialize in the teaching of this work during the coming season.

Guy C. Filkins, A. A. G. O., organist of the Central Methodist Church at Detroit, announces the opening of his new and larger studio in the Gladwin building, 1564 Woodward avenue, Sept. 6. Here he teaches piano, organ and theory.

## JENNINGS RECITALS

"Arthur B. Jennings, Jr., of Sewickley (Pa.) lived up to expectations, sprang into first class at a bound and swept all before him in a burst of technical proficiency and electric fervor that shattered all reserve and brought him universal tribute."

(Comment from "The Music News," Chicago, on recital at the A. G. O. Convention in June.)



## EDWIN STANLEY SEDER

F. A. G. O.  
Professor of Organ, Northwestern University  
Instructor in Organ, Sherwood Music School  
Organist-Director First Congregational Church,  
Oak Park

RECITALS :: DEDICATIONS  
FESTIVALS

670 Irving Park Boulevard

CHICAGO



**FOUR-MANUAL MOLLER  
FOR CHICAGO CHURCH**

**SCHEME FOR NORTH AUSTIN**

English Lutheran Edifice Will Have a Comprehensive Instrument—Three-Manual to Norwood, Ohio, Church.

M. P. Möller has under construction at his factory a four-manual organ for the North Austin English Lutheran Church, Chicago. In addition to the registers shown in the subjoined specification, there will be thirty-one couplers and forty combination pistons. The instrument will be blown by a seven and one-half horse-power Kinetic blower. The contract was obtained by Ford & Reynolds, the Chicago representatives of Mr. Möller.

Following is the scheme of stops of the organ:

1. Double Open Diapason, 16 ft., 73 pipes.
  2. First Open Diapason, 8 ft., 73 pipes.
  3. Second Open Diapason, 8 ft., 61 notes.
  4. Dulciana, 8 ft., 73 pipes.
  5. Doppel Flöte, 8 ft., 73 pipes.
  6. Tibia Plena, 8 ft., 73 pipes.
  7. Flauto Traverso, 4 ft., 61 notes.
  8. Principal, 4 ft., 61 notes.
  9. Gemshorn, 8 ft., 73 pipes.
  10. Melodia, 8 ft., 73 pipes.
  11. Viole d'Gamba, 8 ft., 73 pipes.
  12. Tuba, 8 ft., 73 pipes.
  13. Chimes.
  14. Tremulant.
- SWELL ORGAN.**
14. Bourdon, 16 ft., 73 pipes.
  15. Open Diapason, 8 ft., 73 pipes.
  16. Stopped Diapason, 8 ft., 61 notes.
  17. Violin, 4 ft., 73 notes.
  18. Salicional, 8 ft., 73 pipes.
  19. Aeoline, 8 ft., 73 pipes.
  20. Cornopean, 8 ft., 73 pipes.
  21. Viole d'Orchestre, 8 ft., 73 pipes.
  22. Flute Harmonic, 4 ft., 73 pipes.
  23. Piccolo, 2 ft., 61 notes.
  24. Voix Celeste, 8 ft., 61 pipes.
  25. Posaune, 16 ft., 73 pipes.
  26. Quintadena, 8 ft., 73 pipes.
  27. Zart Flöte, 4 ft., 61 notes.
  28. Oboe, 8 ft., 73 pipes.
  29. Vox Humana, 8 ft., 61 pipes.
  30. Celesta Harp.
  31. Tremulant.

- CHOIR ORGAN.**
31. English Open Diapason, 8 ft., 73 pipes.
  32. Concert Flute, 8 ft., 73 pipes.
  33. Doppel Flöte, 8 ft., 73 notes.
  34. Solo Flute, 4 ft., 61 notes.
  35. Dulciana, 8 ft., 73 pipes.
  36. Viole d'Gamba, 8 ft., 73 notes.
  37. French Horn, 8 ft., 73 pipes.
  38. Unda Maris, 8 ft., 61 pipes.
  39. Clarinet, 8 ft., 73 pipes.
  40. Tremulant.

- ECHO ORGAN.**
40. Echo Flute, 8 ft., 73 pipes.
  41. Forest Flute, 4 ft., 61 notes.
  42. Viole Celeste, 8 ft., 61 pipes.
  43. Muted Viole, 8 ft., 73 pipes.
  44. Vox Humana, 8 ft., 61 pipes.
  45. Chimes, 20 tubes.
  46. Pedal Bourdon, 16 ft., 32 pipes.

- PEDAL ORGAN.**
47. Diapason Resultant, 32 ft., 32 notes.
  48. First Open Diapason, 16 ft., 44 pipes.
  49. Second Open Diapason, 16 ft., 32 notes.
  50. Bourdon, 16 ft., 44 pipes.
  51. Lieblich Gedeckt, 16 ft., 32 notes.
  52. Posaune, 16 ft., 32 notes.
  53. Tuba, 16 ft., 32 notes.
  54. Bass Flute, 8 ft., 32 notes.
  55. Octave Bass, 8 ft., 32 notes.
  56. Cello, 8 ft., 32 notes.

Another large Möller contract is for a three-manual organ for the Norwood Christian Church, Norwood, Ohio. The specification is as follows:

- GREAT ORGAN.**
1. Dulciana, 8 ft., 73 notes.
  2. Doppel Flöte, 8 ft., 85 pipes.
  3. Violoncello, 8 ft., 73 pipes.
  4. Major Diapason, 8 ft., 73 pipes.
  5. Melodia, 16 ft., 73 notes.
  6. Diapason, 4 ft., 73 notes.
  7. Melodia, 16 ft., 73 notes.
  8. Melodia, 2 ft., 61 notes.
  9. Tuba, 8 ft., 73 pipes.
  10. Clarinet, 16 ft., 61 notes.
  11. Chimes, 8 ft., 20 notes.
  12. Tremolo.

- SWELL ORGAN.**
13. Quintaoline, 8 ft., 85 pipes.
  14. Salicional Celeste, 8 ft., 73 pipes.
  15. Gedeckt, 8 ft., 97 pipes.
  16. Diapason, 8 ft., 85 pipes.
  17. Viole d'Orchestre, 8 ft., 73 pipes.
  18. Viole Celeste, 8 ft., 61 pipes.
  19. Gedeckt, 4 ft., 73 notes.
  20. Diapason, 4 ft., 73 notes.
  21. Viole d'Orchestre, 16 ft., 61 notes.
  22. Gedeckt, 16 ft., 73 notes.
  23. Gedeckt, 2 ft., 61 notes.
  24. Gedeckt, 1 3/5 ft., 61 notes.
  25. Gedeckt, 2 2/5 ft., 61 notes.
  26. Gedeckt, 1 1/2 ft., 61 notes.
  27. Quintaoline, 1 ft., 61 notes.
  28. Vox Humana, 8 ft., 61 pipes.
  29. Oboe, 8 ft., 73 pipes.
  30. Oboe, 16 ft., 61 notes.
  31. Tremolo.

- CHOIR ORGAN.**
31. Dulciana, 8 ft., 73 pipes.
  32. Melodia, 8 ft., 97 pipes.
  33. Diapason, 8 ft., 85 pipes.
  34. Violoncello, 8 ft., 73 notes.
  35. Melodia, 4 ft., 73 notes.
  36. Clarinet, 8 ft., 73 pipes.
  37. Tuba, 8 ft., 73 notes.
  38. Harp, 4 ft., 61 notes.
  39. Harp, 2 ft., 61 notes.

- PEDAL ORGAN.**
40. Gedeckt, 16 ft., 44 notes.

41. Melodia, 16 ft., 44 notes.
42. Doppel Flöte, 16 ft., 44 notes.
43. Tibia Clausa, 16 ft., 44 pipes.
44. Gedeckt, 8 ft., 44 notes.
45. Resultant Tibia Clausa, 32 ft., 44 notes.

There are twenty-six couplers and sixteen adjustable combinations.

**Harold Tower Back at Post.**

After three months spent in study with Lynnwood Farnam in New York, and a trip to Europe of three months, Harold Tower, organist and choir-master of St. Mark's Pro Cathedral at Grand Rapids, Mich., returned home in time to take his choir out for the annual encampment of eight weeks at Little Bostwick Lake. During Mr. Tower's six months' leave of absence the choir was successfully managed by Walter Blodgett, 17 years old. Young Blodgett began piano lessons as a choir boy under Mr. Tower, who discovered his interest in the organ and who has for several years given him instruction. Having graduated from high school in June, Mr. Blodgett will enter Oberlin College this fall.

**Death of William W. Pratt.**

In the death of William W. Pratt, which occurred in Brooklyn May 15, one of the veteran organists of Greater New York was removed from the ac-

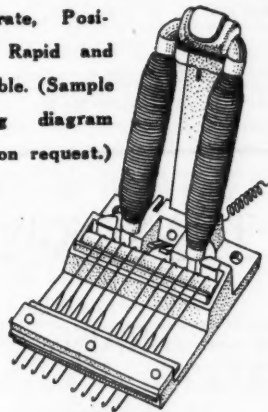
tivities of the choir loft. Mr. Pratt, who was a member of the National Association of Organists, passed away after an illness of five weeks. Up to the time of his illness he was actively engaged in church work, holding a position in Brooklyn. Had he been spared a few months longer he would have completed fifty years of unbroken service as a church organist and choir leader, having served in that capacity in several prominent churches, including the Washington Square M. E. Church of Manhattan and the Hanson Place Baptist and the Throop Avenue Presbyterian in Brooklyn. He played many of the largest organs in the country and was a pupil of the late Professor George W. Morgan, who was at one time termed the "king of organists." Two daughters survive Mr. Pratt.

**Rochester Organ Is Revoiced.**

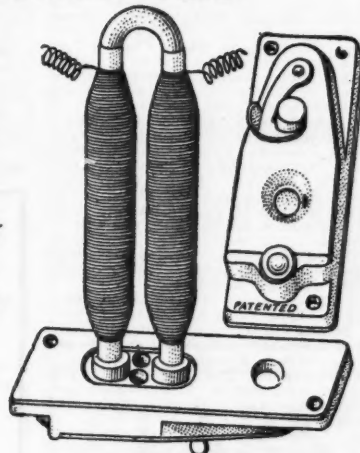
George Henry Day, F. A. G. O., organist and choir-master of Christ Church, Rochester, N. Y., had the large organ of fifty-six stops in that church entirely revoiced during the summer, the work being done by Mr. Blasfield of Buhl & Blasfield, Utica. Dr. Day is planning a series of special musical services during the winter with the aid of his choir of sixty-five men and boys.

**OUR C-4 RELAY COUPLER MAGNET**

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



Cut 1/2 Size



Cut Full Size

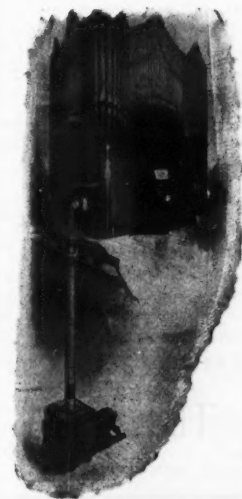
**OUR C-20 NEW STYLE SELF-CONTAINED CHEST MAGNET**

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

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

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

**Kinetic Organ Blowers**



Manufacturers are expected to blow their own horns, but read how purchasers of KINETICS blow about

**REAL QUIET**

apparatus. Those not familiar with the present type of Kinetic will do well to investigate the positive advantages to be had in this outfit.

"July 13th, 1925. The five horse power blower that I received for the Congregational Church, Colorado Springs, is the most quiet organ blower that I have ever installed, and I have installed every make of organ blower manufactured, I believe."

"July 16th, 1925. I must say that this Kinetic Blower is very quiet when running and that I am quite pleased with it."

Names of writers furnished upon request

**KINETIC ENGINEERING COMPANY**

Union and Stewart Aves., LANSDOWNE, PA.

41 Park Row, NEW YORK

25 Exchange Street, BOSTON, MASS.

**FRANZA. MOENCH**

Expert Pipe Organ Service

Electric Blowers

1215 37th Street  
MILWAUKEE, WIS.

**Chas. F. Chadwick**

**ORGAN BUILDER**

28 Dorchester Street

SPRINGFIELD, MASS.

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

**Buhl & Blasfield  
Organ Co.**

PIPE ORGANS

1019 Seymour Ave., Utica, N. Y.

**STEUTERMAN  
MEMPHIS**

**AUG. A. KLANN**

Manufacturer of All Kinds of

**Magnets for Organs**

Special Magnets for Unit Organ  
BASIC, VIRGINIA

THE REV. DON H.

**COPELAND**

CHRIST CHURCH  
DAYTON OHIO

**FERDINAND DUNKLEY**

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

**CONCERT ORGANIST**

Organist and Choir Director  
Highlands Methodist Church  
BIRMINGHAM, ALA.

**WIRE PIANO ORGAN**

Used in World's Distinguished Instruments

**AMERICAN STEEL & WIRE CO.**  
CHICAGO NEW YORK

**HUGO GOODWIN**

F. A. G. O.

THE AUDITORIUM  
St. Paul, Minn.

Organist, First Church of Christ, Scientist

**WALTER P. ZIMMERMAN**

4405 Berkeley Avenue  
CHICAGO

# RECITAL PROGRAMS

**Ernest Douglas, F. A. G. O., Los Angeles, Cal.**—In a recital Aug. 28 on the Marr & Colton organ in the Vermont Square Methodist Church Mr. Douglas offered this program: "Grand Choeur," Guilman; "Soeur Monique," Couperin; Fugue in C major, Buxtehude; Minuet, Bach; Chorus from "Israel in Egypt," Handel; Alla Marcia, from the Ten Meditations, Rheinberger; Andante con moto, Douglas; Theme and Variations and Finale from the Organ-Orchestra Suite in E minor, Douglas; "The Holyworthy Church Bells," Wesley; Toccata from Fifth Symphony, Widor.

**Hamiln Hunt, A. A. G. O., Minneapolis, Minn.**—Mr. Hunt will play the following programs in a series of three recitals at Plymouth Church on Monday evenings in October:

Oct. 5—Spring Song, Bonnet; Song without Words, Bonnet; Sonata No. 1, Mendelssohn; Melody, "I'll Sing Thee Songs," Clay; "Song of the Basket-Weaver," Russell; Gavotte, Martini; "Pledge Heroique," Cole; Andante in B major, Franck; Overture in B major, Franck.

Oct. 12—"Fantaisie Dialogue," Boellmann; Romance, Dickinson; Prude in E flat major, Bach; "Soeur Monique," Couperin; Allegro vivace from First Symphony, Vienne; "Gavotte de la Cour," Lemare; "Hymn to the Stars," Karg-Elert; Extracts from "The Atonement of Pan," Hadley; Melody, "Drink to Me Only," "Le Bonheur," Hyde.

Oct. 19—"Tu es Petra," Mulet; "Song of the Exiles," Banks; Allegro vivace from Fifth Symphony, Widor; "Coronach," Bartlett; "Menuet Francais," Tremblay; "A Song in the Night," Wilkes; Scherzo in G minor, Bossi; "Noel Breton," Quef; Concert Overture in C major, Hollins.

**Harry E. Cooper, Kansas City, Mo.**—Mr. Cooper gave a dedicatory recital Sept. 17 at the Baptist Church of Slater, Mo. on a two-manual organ built by George Kilgen & Son. His program was as follows: Grand March ("Aida"), Verdi; Suite, "In Fairyland," Stoughton; Theme and Variations in E flat, Faulkes; Rustic March, Boex; "The Magic Harp," Meale; Etude for the Pedals, de Bricqueville; "Will o' the Wisp," Nevin; Humoresque, Dvorak; "To the Evening Star" ("Tannhäuser"), Wagner; "Marche Militaire," Schubert; Overture to "William Tell," Rossini.

**S. Wesley Sears, Philadelphia, Pa.**—Mr. Sears gave a recital on the great organ in the Atlantic City High School Aug. 20. Mr. Sears, who is the organist and choir-master of St. James' Episcopal Church, Philadelphia, was received with great enthusiasm. He was assisted by Nathan I. Reinhart, organist of the First Presbyterian Church of Atlantic City, who played the piano part of Yon's "Concerto Gregoriano." The program in full was as follows: "Finlandia," Sibelius; Berceuse, Bonnet; Adagio, Allegro man no Presto, Handel; Toccata and Fugue in D minor, Bach; "Liebestod," Wagner; "Concerto Gregoriano," Yon; Romanza, Svendsen; "Trayer," Sears; Overture to "Rienzi," Wagner.

**Lucien E. Becker, F. A. G. O., Portland, Ore.**—Mr. Becker gave the opening recital on a two-manual Kilgen organ in the First Evangelical Church of Portland Sept. 11, playing this program: Meditation, Edward J. Sturges; Overture, "William Tell," Rossini; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Rondo Amabile, Boellmann; "To the Rising Sun," Torjussen; Fugue, G minor (three-part), Bach; Fountain Reverie, Fletcher; Ritornello, Lucien E. Becker; "Träumerei," Schumann; Grand March from "Aida," Verdi.

**Carmen Adele Saracco, New York City**—Miss Saracco, a pupil of Melchiorre Mauro-Cottone and a member of the A. G. O. and the N. A. G., gave a recital at the Presbyterian Church of Monroe, N. Y., Aug. 23, playing these selections: "Rimembranza," Yon; "Aria con Variazioni," Martini; Sonata 2 (Allegro, Largo and Vivace), Bach; "Alleluia," Bossi.

Miss Saracco was invited to give two recitals at this church in January and also to play before the Study Club of Middletown, N. Y., in February.

**Carl G. Schoman, Canton, Ohio**—Mr. Schoman, organist of Trinity Lutheran Church, gave the following program at the First Evangelical Church, Sept. 6: Grand March ("Aida"), Verdi; "Ave Maria," Schubert; Scherzo (Sonata in E minor), Rogers; Evening Song, Johnston; "The Magic Harp," Meale; Minuet, Boccherini; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "Hymn of Glory," Yon; "Gesù Bambino," Yon; Allegretto, Wolstenholme; "Fiat Lux," Dubois; "To an American Soldier," Thompson; Fountain Reverie, Fletcher; Introduction to Act 3, "Lohengrin," Wagner.

**Charles Corson Bonte, Lyons, N. Y.**—Mr. Bonte, organist of the First Presbyterian Church of Lyons, gave the following program in a recital at the Methodist Church of Walkuth, N. Y., Aug. 2: Finale in A, Harris; "In Summer," Stebbins; Romanza, Reiff; "The Primitive Organ," Yon; Festal March, West; Oriental Sketch in C minor, Bird; "Night," Jenkins; "Finlandia," Sibelius.

**Mrs. Sam Kellum, Tampa, Fla.**—Mrs. Kellum, formerly Myrtle Lackey, gives semi-monthly recitals at the Tampa Heights Presbyterian Church and draws large audiences to hear her. Recent programs have included the following:

Aug. 2—Grand Chorus in E flat major, Hosmer; "In the Garden," Goodwin; "The Last Hope," Gottschalk—Gaul; "The Rosary," Nevin—Goss—Custard; "Will o' the Wisp," Nevin; Andantino in D flat, Lemare; "Under the Leaves," Thome;

"Pilgrim's Song of Hope," Batiste; "Pilgrims' Chorus," Wagner—Williams.

Aug. 16—Prelude and Fugue in G major, Bach; "Hymn of Nuns," Lefebure-Wely; Largo from "Xerxes," Handel; Adoration, from "The Holy City," Gaul; Cavatina, Raff; Cradle Song, Spinney; Variations on a Scotch Air ("Annie Laurie"), Buck; "O Thou Sublime, Sweet Evening Star," Wagner; "Jerusalem, the Golden," Sparks.

Aug. 30—Prelude and Fugue in B major, Bach; Andante Pastorale, Alexis; Spring Song "From the South," Lemare; "Aloha Oe," arranged by Lemare; "Solace," Sibley G. Pease; "Kammenoi-Ostrow," Rubinstein-Gaul; "Rocked in the Cradle of the Deep," arranged by Lemare; "O Sanctissima," Lux; Miserere, from "Il Trovatore," Verdi—Whiting.

**John Harms, Savannah, Ga.**—Mr. Harms, assisted by Sara McCandless, soprano, gave a recital Sept. 22 at the Lutheran Church of the Ascension. The organ selections included: Fantasia in G major, Bach; Adagio from Concerto in G minor, Camidge; "In Paradisum" and "Fiat Lux," Dubois; Sonata 6 (Variations, Fugue, Finale), Mendelssohn; "Soeur Monique," Couperin; "Moment Musical," Bonnet; "Variations de Concert," Bonnet. Harry Austin was the accompanist.

**Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.**—Mr. Baird, who is private organist for Mrs. E. H. Harriman at Arden House, has given the following programs there recently:

Aug. 17—March, "Pomp and Circumstance," Elgar; "Lamentation," Guilman; "The Question" and "The Answer," Wolstenholme; Minuet in D, Mozart; Fountain Reverie, Fletcher; "Grand Choeur," Dubois; "Swing Low, Sweet Chariot," arranged by Diton; Offertory in D minor, Batiste; "Echo Bells," Brewer; "Chansonnette," C. G. Banks; Symphonic Poem, "Les Preludes," Liszt.

Aug. 24—Russian composers: "Marche Slav," Tchaikowsky; "Hymn to the Sun," Rimsky-Korsakoff; Prelude in C sharp minor, Rachmaninoff; Serenade, Rachmaninoff; Andante from "Pathetic Symphony," Tchaikowsky; Finale to Act 3, "Prince Igor," Borodin; "At the Concert," Borodin; "Marche Triomphale," Rubinstein; "Orientale," Cui; Nocturne, Arensky; "Adoration," Borowski; Finale to "Pathetic Symphony," Tchaikowsky; "Marche Russe," Schminke.

Aug. 31—Concert Overture, Hollins; "Salut d'Amour," Elgar; Gavotte, Martini; Sonata in C minor, Mendelssohn; "Reverie Triste," Diggle; "Sunset and Evening Bells," Frysinger; "A Song of Joy," Frysinger; "The Lost Chord," Sullivan; Scherzo, Hoyt; Triumphant March, Halting; "Eventide," Gaul; "Finlandia," Sibelius.

Sept. 7—Sonata in A minor, Bórowski; "In a Mission Garden," Diggle; Intermezzo, Callaerts; Berceuse, Dickinson; "Marche Nuptiale," Rubinstein; "Vision," Rheinberger; "Agnus Dei," Bizet; Offertory in E flat, Wely; Pastoral, Wely; "Annette de Lubin," Durand; Old Songs—"Annie Laurie," "Coming through the Rye" and "Love's Old Sweet Song"; Overture to "Oberon," Weber.

**Arthur G. Colborn, Stapleton, England**—In a recital at St. Paul's Church, Jersey, Sunday evening, Aug. 23, Mr. Colborn offered this program: Offertoire, Thomas; "Legend," Fiedlerlein; "Sospirs," Jose M. Padro; Melody in E, Colborn; "Soaring," Smart; Nocturne, Colborn; Pedal Study (Handelian), H. C. Macdougall; Reverie, Silver; "Epithalamium," Woodman.

**Charles R. Cronham, Portland, Maine**—In his final recital of the summer season at the Municipal Auditorium, where he presides as city organist, Mr. Cronham on Sept. 4 gave a request program, which follows: "Marche Slav," Tchaikowsky; "Peer Gynt" Suite, "In the Morning" and "Anitra's Dance," Grieg; Oriental Sketch, Bird; Symphony in E minor (Allegro Moderato), Schubert; Etude for Pedalboard, de Bricqueville; Meditation from "Thais," Massenet; "Romeo and Juliet," (Overture-Fantasy), Tchaikowsky.

Other September programs were as follows:

Sept. 2—Swedish Wedding March, Södermann; Berceuse, Bizet; Norwegian Dance, Grieg; "Scenes from a Mexican Desert," Nearing; Londonderry Air, arranged by Sanders; "Will o' the Wisp," Nevin; Russian Boatman's Song on the River Volga, Traditional; "Finlandia," Sibelius.

Sept. 3—"The Lost Chord," Sullivan; Chansonette, Banks; "Chant Negre," Kramer; Waltz and Arietta, Grieg; "Parasifal" Prelude to Act 1, Wagner; Nutcracker Suite (Dance of the Candy Fairy), Tchaikowsky; "Am Meer," Schubert; March in D major, Guilman.

**Mrs. Mabel M. Hamer, Los Angeles, Cal.**—Mrs. Hamer, a pupil of Dr. Ray Hastings, gave a recital at Asbury M. E. Church Sept. 4, assisted by Miss Frances Baly, pianist, a pupil of Mrs. Hamer. The program included: "Marche Religieuse," Guilman; "Love's Greetings," Hastings; "Just for Fun," Hastings; "Variations de Concert," Bonnet; "The Infant Jesus," Yon; American Rhapsody, Yon; organ and piano: "Kammenoi Ostrow," Rubinstein.

**Frank W. Asper, Salt Lake City, Utah**—Among Mr. Asper's programs at the Salt Lake City Tabernacle in September have been the following:

Sept. 7—Allegro from Fifth Symphony, Widor; Andantino, Lemare; Adagio from Symphony 5, Widor; Toccata from Symphony 5, Widor.

Sept. 11—Introduction and Allegro from D minor—Sonata, Guilman; Intermezzo

from "Cavalleria Rusticana," Mascagni; Spring Song, Mendelssohn; "Fiat Lux," Dubois.

Sept. 14—Passacaglia in C minor, Bach; Barcarolle, Offenbach; Minuet, Beethoven; Toccata in F sharp minor, "Thou Art the Rock," Mulet.

Sept. 18—Toccata and Fugue in D minor, Bach; Largo from "New World" Symphony, Dvorak; "Salut d'Amour," Elgar; Grand March from "Die Meistersinger," Wagner.

**Tracy Y. Cannon, Salt Lake City, Utah**—Mr. Cannon has given these programs at the Tabernacle in September:

Sept. 8—Andante Seraphique, Debat-Ponsan; Cantilene, Stebbins; "Ave Maria," Raff; March in C, Faulkes.

Sept. 10—Festival Hymn, Bartlett; Berceuse, Chauvet; Idylle, Lefebure-Wely; "Christus Resurrexit," Ravanello.

Sept. 15—Toccata and Fugue in D minor, Bach; Moderato, Mendelssohn; Elegie, Massenet; "Grand Choeur," Rogers.

Sept. 17—Prelude and Fugue in D minor, Bach; "Vision," Bibl; "Songs in the Night," Spinney; March in D, Guilman.

**Ray Hastings, Los Angeles, Cal.**—Dr. Hastings gave a recital on the Marr & Colton organ in the Vermont Square M. E. Church Aug. 21, playing as follows: Creation Hymn, "God in Nature," Beethoven; "O Star of Eve" (from "Tannhäuser"), Wagner; Largo, Handel; Intermezzo, "A Dream," Creatore; Serenade, Toselli; Sextet from "Lucia," Donizetti; "Welcome!" Impromptu and "Immortality," Hastings; "Love in Idleness," Macbeth; "The Lost Chord," Sullivan; March, "Torchlight," Clark.

**Edward P. Kimball, Salt Lake City, Utah**—Among Mr. Kimball's programs in the Tabernacle recitals have been the following:

Sept. 9—Prelude in E flat, Bach; "The Rosary," Nevin; "To a Wild Rose," MacDowell; Slumber Song, Parker; March in

B flat, Hammerill. Sept. 12—"Prelude Heroique," Faulke; "The Sirens" (from "Sea Sketches"), Stoughton; Gavotte in G minor (arranged by E. P. K.), Bach; Largo (from "Xerxes"), Handel.

Sept. 16—Festival Hymn, Bartlett; Minuet in Olden Style, Boccherini; Intermezzo ("Cavalleria Rusticana"), Mascagni; Fanfare, Dubois.

Sept. 19—Fugue in E minor, Handel; "Con Amore," Dethier; Toccata from Sonata, Op. 40, Rene L. Becker.

## Eddy Plays 15 Recitals on Tour.

Clarence Eddy will return to Chicago in time to play at the opening services of the People's Church Oct. 4 after a western tour on which he is giving fifteen recitals. Every available date on the trip was filled and Mr. Eddy has played at Burlingame, Long Beach, Los Angeles, San Francisco, Berkeley and Stockton, Cal.; Portland, Ore., and Tacoma, Pullman, Spokane, Cheney, Yakima, Walla Walla and Long View, Wash. He gave the dedicatory recital on the four-manual Reuter organ in the First Presbyterian Church of Tacoma, playing the following program Sept. 18: Prelude and Fugue in D major, Bach; "Afterglow," Groton; Concert Overture in C minor, Hollins; "An Indian Serenade," Vibbard; "Heroic Piece," Cole; An Algerian Sketch, Stoughton; Fanfare Fugue, Lemmens; "The Curfew," Horsman; "Swing Low, Sweet Chariot," Diton; "Hymn of Glory," Yon; Berceuse, Eric Webster; Toccata in F major (from Fifth Symphony), Widor.

Cantatas for  
**THANKSGIVING and CHRISTMAS**  
JUST ISSUED  
For Thanksgiving and General Use  
**PRaise AND THANKSGIVING**  
(Psalm 107)  
By W. J. MARSH

Choruses for mixed voices, solos for soprano, alto, tenor and bass. A "Cantilene Intermede" for violin solo lends a unique feature, but may be used as an organ solo or omitted entirely, if desired. Sixty-two pages of music, stirring, melodious, of distinct character, but not difficult of performance.  
Price 75 cents net

<p><b>SOWING AND REAPING</b> A SONG OF THANKSGIVING By FRED W. PEACE Solos for Soprano, Contralto, Tenor and Bass. Price 75 cents net</p>	<p>By FRED W. PEACE Solos for Tenor and Bass. Duet for Soprano and Tenor Price 75 cents net</p>
<p>A SONG OF PRAISE By F. N. SHACKLEY Solos for Soprano, Alto, Tenor, Baritone.....Price 75 cents net Orchestral Parts Obtainable</p>	
<p><b>CHRISTMAS CANTATAS</b></p>	
<p><b>THE BIRTH OF CHRIST</b> By W. BERWALD Price 60 cents net</p>	<p><b>CHRIST OUR KING</b> By ERNEST A. DICKS Price 60 cents net</p>
<p><b>THE NEW BORN KING</b> By HUGH BLAIR Price 60 cents net</p>	<p><b>THE HERALD OF PEACE</b> By J. LAMONT GALBRAITH Price 60 cents net</p>
<p><b>THE RIGHTEOUS BRANCH</b> By H. CLOUGH-LEIGHTER Price 60 cents net</p>	<p><b>THE STAR DIVINE</b> By A. W. LANSING Price 60 cents net</p>
<p><b>MORN OF GLORY</b> By FRED W. PEACE Price 60 cents net</p>	

Each Cantata has solos for Soprano, Alto, Tenor and Bass

**The Arthur P. Schmidt Co.**  
Boston 120 Boylston St. New York 8 West 40th St.

**PARVIN TITUS, F. A. G. O.**  
RECITAL ORGANIST  
Director of Organ Department  
Cincinnati Conservatory of Music, Cincinnati, Ohio



**MRS. V. C. THOMAS IN FLORIDA**

**New York Organist Takes up Duties for Year at State College.**

Many favorable comments have come from the Florida State College for Women at Tallahassee, where Mrs. Virginia Carrington-Thomas, F. A. G. O., has taken up her duties as professor of organ and theory. Mrs. Carrington-Thomas has been given leave of absence from the Church of the Saviour, New York, for the year. She is planning a busy season. Besides a series of recitals on the new three-manual Skinner organ at the college, she will appear during the year in Chicago, New York, Philadelphia, Washington, and a number of the larger cities of the south. Mrs. Carrington-Thomas is a graduate of the Yale Music School, where she studied under Horatio Parker, David Stanley Smith and Harry B. Jepson. She is a Fellow of the American Guild of Organists, a member of the N. A. O. and of the Society of Theater Organists, and studied last year under Goldmark on a fellowship of the Juilliard Foundation.

**Opens Four-Manual at Okmulgee.**

The four-manual Reuter organ built for the First Presbyterian Church of Okmulgee, Okla., was dedicated Sunday evening, Sept. 13, with a recital by Professor Charles Sanford Skilton of the University of Kansas. The complete specification of this organ appeared in The Diapason for May, 1925. Professor Skilton played a program which included: Toccata and Fugue in D minor, Bach; Pastorale, Widor; "Christus Resurrexit," Ravanello; "In Moonlight," Kinder; Allegretto, Mendelssohn; American Hymn Offertory, Walter Reynolds; "Echo," Yon; Concert Etude, Yon.

**RALPH A. HARRIS**  
B. A., A. A. G. O.  
Organist and Choirmaster  
St. Paul's Episcopal Church  
187 St. Paul's Place Brooklyn, N. Y.

**THOS. KELLY**  
Organ Builder and Expert Repairman  
30 years practical experience  
Church and Theatre Organs Maintained and Kept in Condition Par Excellence. Old Tracker Organs Fitted With the Most Reliable System Electro-Pneumatic Action.  
Phone Northway 8283 Detroit, Mich. Address 491 E. Palmer St.

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

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

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

**WARREN D. ALLEN**  
CONCERT ORGANIST  
STANFORD UNIVERSITY  
Address, Box 916  
Stanford University, Cal.

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

**ALBAN W. COOPER**  
ORGANIST-DIRECTOR  
Trinity Episcopal Church  
ELIZABETH, N. J.  
RECITALS INSTRUCTION

**SUE GOFF BUSH**  
ORGANIST and  
CHOIR DIRECTOR  
Linwood Presbyterian Church  
Kansas City, Missouri

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

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

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

**EDITH B. ATHEY**  
Organist-Director Hamline M. E. Church  
CONCERT ORGANIST  
1331 Belmont St., N. W.  
Washington, D. C.

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

**FRANK A. BOLTZ**  
General Pipe Organ Service  
Pipe Organs Modernized—Tuned—Re-Voiced—Maintenance Contracts—Electric power blowers furnished and installed. Qualified and expert workmanship.  
1637 North Kedvale Avenue  
Phone Belmont 5386 Chicago, Ill.

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

**KARL O. STAPS**  
Associate of the Royal Academy of Music, London, England  
Denver College of Music; Organist and Choirmaster St. John's Cathedral, Denver, Colo.

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

**RUSSELL H. MILES**  
Instructor in Organ and Harmony  
UNIVERSITY OF ILLINOIS  
SCHOOL OF MUSIC  
Urbana, Ill.  
RECITALS

# Austin Organs

---

Among the more than thirteen hundred Austin Organs in use are a large group of world-famous instruments. Among these may be mentioned those in the Salt Lake City Tabernacle, Intercession Chapel, New York; Medinah Temple, Chicago; Eastman Theater, Rochester; St. James', Intercession Chapel, New York; City Hall, Portland, Maine; First M. E. Church, Los Angeles; Lake Placid Club, New York; Smith College, Northampton, Mass.; SS. Peter and Paul Cathedral, Philadelphia; San Diego open air auditorium, California; Chattanooga, Tenn., municipal auditorium; St. Luke and Epiphany, Philadelphia.

These enjoy a just fame, and yet the same solid quality of work is found in all Austin organs, even the smaller two-manuals.

---

## Austin Organ Company

171 Woodland Street Hartford, Conn.

# CLARK & FENTON PIPE ORGANS

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

*Your choice too, if you investigate*

149 Burd St. NYACK, N. Y.

# WHAT IS IT


THAT IS MOST ESSENTIAL IN AN ORGAN?

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

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

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

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



## JEROME B. MEYER & SONS

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

**Boston News Notes**

By S. HARRISON LOVEWELL

Boston, Mass., Sept. 22.—A. Vincent Bennett, organist and choirmaster at St. John's Chapel, Cambridge, which is connected with the Episcopal Theological Seminary, has given up his position to accept one at the Church of the Messiah, Boston, where he will have an opportunity to work with students living in that section of the city.

For twelve years Richard G. Appel, head of the music department at the Boston Public Library, was at St. John's Chapel. Although organist-choirmaster at St. John's Church, Roxbury Crossing, he will return to St. John's Chapel for the morning services. Last season Mr. Appel was lecturer for the symphony talks at the public library, organ soloist for the Eighteenth Century Orchestra and conductor of the Harvard alumni chorus, had charge of the community music and pageant service, and lectured on "Music in the Bible" and "Evolution of Musical Instruments." He was a pupil under Rheinberger, Wolle and Kinder.

During July and August special music was given by the choir at Grace Church, Salem, under the direction of Harris S. Shaw, organist and choirmaster, assisted by extra soloists such as William Gustafson of the Metropolitan Opera Company, Miss Marguerite Porter and Miss Louisa Wood. He also gave organ recitals for the benefit of the north shore colony. Grace Church under its present rector has made big strides in attracting attention to the excellence of its services, and it has been a wise move to do this, especially during the summer, when the tourists are many.

The new and beautiful Temple Mishkan Tefila in Roxbury has been dedicated and made available for services during the Jewish holiday season. It is reported that the building cost nearly a million dollars and has occupied nearly three years since the inception of the plans. Governor Fuller and Mayor Curley attended the dedicatory exercises, held Sunday evening, Sept. 13, and delivered addresses. The music was directed by J. F. Hartwell, organist, and was elaborate, some in Hebrew and other parts in English, including "The Star-Spangled Banner" and "My Country, 'Tis of Thee." The initiatory recital on the four-manual Frazee organ has not yet been announced. It will attract much attention among Boston musicians.

It was reported several months ago that the South Congregational Society has united with First Church. The first-named has sold its property to a Methodist society. The very fine concert organ at South Congregational Church will be moved to First Church and, being placed near the chancel, will be used as an antiphonal instrument in conjunction with the Austin organ in the gallery. The two choirs will be united and will number about forty professional singers. The music on Sundays will be directed by William E. Zeuch, who will resume his popular Sunday noon recitals. Thursday afternoons Professor John P. Marshall, organist emeritus, will give recitals and special music. Evidently the union of these two religious societies will mean great things in the way of musical advancement in Boston in the years to come.

A new organ given by James Brown, president of the Hotel and Railroad News Company, in memory of his wife, was dedicated Sunday evening, Sept. 13, at the Presbyterian Church, Brookline. Dana S. Burdett,

organist and choirmaster, directed the music. Sept. 17 E. Rupert Sircom, organist and choirmaster of First Parish, West Newton, gave a dedicatory recital. The organ is an effective two-manual built by Hook & Hastings. Mr. Sircom was assisted by the Schubert Male Quartet of Boston.

**New Three-Manual for P. M. I.**

Pittsburgh Musical Institute, whose organ department includes William H. Oetting, Charles N. Boyd and Albert Reeves Norton, has awarded a contract to Leonard Peloubet of Pittsburgh for a new three-manual Möller organ, which will be installed in the institute recital room by Jan. 1. The plans for the new instrument have been drawn with reference to all the needs of concert playing and teaching. Practice facilities are afforded also by the two-manual organ and a pedal piano already in use at the institute, and a certain amount of time will be available to students for practice on the larger instrument.

**Music Guide for Teachers.**

The Arthur P. Schmidt Company has done something practical for the benefit of teachers of music in issuing a pamphlet entitled "Schmidt's Music Teachers' Guide," containing well-selected lists of music for piano, voice, etc., as well as for organ. Instead of a catalogue of thousands of compositions, the matter has been brought down to a useful size. The pamphlet gives a selected list of practical teaching material, all of which has been tested under the most rigorous conditions, showing at a glance the grade, price, style and technical points of each composition, eliminating guesswork and providing a ready supply of music to fit special purposes.

Helen W. Ross, the Chicago organist who has been studying in Paris, has lengthened her stay and will not leave France before November, returning to Chicago before Christmas. She has been taking work with Joseph Bonnet and has had a number of interesting musical experiences.

**Frank A. Taber, M.A.**  
CONCERT ORGANIST

Director of Music Randolph-Macon Woman's College, Lynchburg, Va.

**HARRY A. SYKES**  
LANCASTER, PA.

**George B. Kemp, Jr.**  
ORGANIST  
812 Fine Arts Building  
CHICAGO

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

**PIPE ORGANS  
ELECTRIC BLOWERS**  
Stahl Organ Co., Maywood, Ill.  
Office and Factory 809-811 Railroad Street

**RECENT COMPOSITIONS AND ARRANGEMENTS**

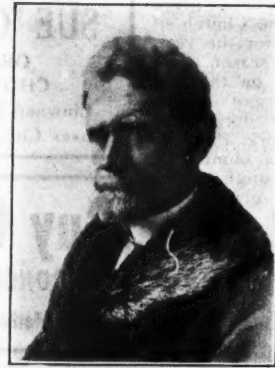
by N. LINDSAY NORDEN

"How Lovely Is Thy Dwelling Place," high voice (violin and harp ad lib.); "Benediction," and "Who Is Like Unto Thee," arranged from old Hebrew (chorus); "A Prayer" (from the Norwegian); "The Lord Is My Shepherd" (both chorus); "Song Without Words" and "Arietta Graziosa" (both violin, harp and organ). All

H. W. GRAY COMPANY, 159 East Forty-eighth Street, New York City

**The Incarnation**

THE SUCCESSFUL CHRISTMAS CANTATA  
... BY ...



GEORGE B. NEVIN

The publishers highly appreciate the cordial reception and extensive use of Mr. Nevin's recent cantatas

"The Incarnation" — .75 Net

AND

"The Crown of Life" — .75 Net

Both of which rank high in the list of Standard American Cantatas.

JUST ISSUED

"The Gift of God" — .75 Net

These works, full of charming melody, rich singable harmony and colorful accompaniments for the organ, are suitable for choirs, large or small. They are highly recommended and will be sent for examination.

About four thousand churches have sung Mr. Nevin's Christmas Cantata

"The Adoration" — .75 Net

**BOSTON: OLIVER DITSON COMPANY**  
New York: Chas. H. Ditson & Co. Chicago: Lyon & Healy, Inc.  
London: Winthrop Rogers, Ltd.  
Order of your local dealer **MADE IN U. S. A.**

**H**ITHERTO Organ Builders have regarded skived leather, or other fibrous substances, as a "necessary evil" in the construction of the Pneumatic Action of Pipe Chests.

We have succeeded in eliminating all membranous material from the interior of our Individual Valve Chests, and secured an Action more prompt than any hitherto produced.

Furthermore, no other Chest is so accessible; any valve can be reached in a few moments without disturbing a recital.

Branch Managers will be pleased at any time to demonstrate and explain our system of construction.

**HILLGREEN, LANE & CO.**

Factories: ALLIANCE, OHIO

BRANCH OFFICES:

- G. F. DOHRING.....Room 427, No. 225 Fifth Ave., New York City
- WILL A. WATKIN.....1207 Elm Street, Dallas, Texas
- PITTS PIPE ORGAN CO.....1913 Clark Street, Omaha, Nebr.
- JAMES N. REYNOLDS.....119 W. 5th Street, Atlanta, Ga.
- FRED W. A. WITT.....2713 Clarence Ave., Berwyn, Chicago, Ill.
- HONOLULU MUSIC CO.....Honolulu, Hawaii



# SOHMER



*A room in the Pinacoteca, Citta Di Castello, Italy (1260 A. D.) exemplifying the complete harmony of line in the modern Sohmer Piano with the characteristic motif of the Italian Renaissance.*



*Florentine Model*

## FINE PIANOS THAT ARE FINE FURNITURE



*A Reproducing Grand in the Florentine Manner*

THE PIANO is essentially the musical instrument of the home. The home is incomplete without it. Ofttimes it is the most costly object in the home. Until now, however, no attempt has been made to give to its encasements the characteristics of fine furniture.

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

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

The Sohmer Piano carries with it that perfect satisfaction which comes only with the possession of the best. Ownership completes the conviction that there is nothing further to be desired or attained, whether as a musical instrument or an exquisite piece of furniture.

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

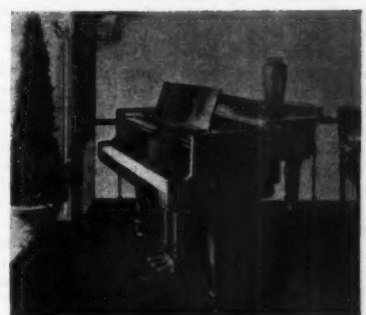
*Illustrated Brochure sent upon request.*



*A Cupid Grand in the Queen Anne Period*



*A Grand faithfully portraying the Jacobean Motif*



*The Cupid Grand in Pembroke Design*

**SOHMER & CO. 31 W. 57<sup>TH</sup> ST., New York**  
*Established 1872*

## With the Moving Picture Organist

By WESLEY RAY BURROUGHS

[Queries 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.

### Improvisation and Published Compositions.

We do not believe in accompanying a feature film by improvisation only, as there are certain characteristic tendencies in every player that mark his individuality and when iterated and re-iterated by improvisation they are inclined to become monotonous. Many organists get into the habit of using certain musical phrases and these become a fixture in their minds, and are heard repeated over and over again in improvisation.

There are places in many films, however, in which it seems that the assembling has been done in a helterskelter manner, and here is where it is necessary to improvise. Again there are spots in which the action changes decidedly several times, and the length of time on the screen is from fifteen to forty-five seconds only. It is the organist who can accompany these faithfully and smoothly.

A film illustrating the foregoing was "The Knockout," starring Milton Sills. After the latter part of the fourth reel, where MacMahon has his adventure with the skunk (where Lannin's new "Marche Fantastique" fitted well) the opening scenes in the fifth reel showed him trying to board the train for New York. The fade-out merged into an interior cabin scene with Leary writing a letter. Dyck's "Bonheur Intime" (Leduc) was used until title: After the busy winter, when improvising, in a bright, joyous manner, was interpolated until shortly after the title: There's Black Jack. Here another interior scene showed an old time clog dance. A few measures of "The Arkansas Traveler" or Mills' "Whistling Rufus" until Black Jack enters cabin. A sharp pause, and a few bars of heavy dramatic music as he throws the liquor on the floor. Next the men seize poles and approach the river. Modulating from F minor (which, by the way, is a good key to use for this style of dramatic action) to A major, the player is ready for "Le Tourbillon" ("The Torrent"), a piano piece by C. Sternberg, excellent to accompany rushing water scenes. (Registration: Strings, oboe, harp and flute.) Breaking into these scenes at the title: The Reception Committee, the skunk appears again to harass MacMahon and in the same key a short twelve-eight comedy burlesque was used. As the flashback to the river comes, continue the previous number. Without any warning of title or fadeout is shown an interior scene with Jeannie seated at a cabinet organ, with Sandy (Sills) in the background. A love song until MacMahon knocks on the door, and then a bright, lively piece like Hadley's "Marguerites" from his "Ballet of the Flowers." This was continued into the sixth reel until Jeannie says: "So that is why." Zamecnik's "Violence" followed, beginning softly and working up to a climax as Sandy and Plack Jack have a long fight. After Sandy has triumphed, the first section of Berge's new "Dramatic Scene" (repeated) is good. The remainder of the picture is highly dramatic.

### New Photoplay Music.

Scandinavian: Jean Sibelius' latest opus is a suite, "Incidental Music for King Christian II," which he wrote for a tragedy by the Swedish dramatist, Adolf Raul. It is published in four parts (C. Fischer) and the "movie" players will find little difficulty in adapting them to the organ, owing to the many orchestral cues. (1) The first division has an "Elegie," "Musette" and "Minuet." The theme of the first is solid and scholarly. The second is written in a charming style, while the last needs no comment.

(2) "Nocturne" is somewhat rhapsodical in character, the broad, flowing melody being especially adaptable to the organ. Suitable for a long, tense, dramatic, quiet scene. (3) "Serenade" begins with a horn duo, after which the registration should include clarinet, strings, oboe and flute. A second section in the unusual measure of nine-four is more robust. (4) "Ballade" is the most lengthy of all, a weirdly picturesque movement of indistinct form.

Several new pieces are published in organ solo form (Presser) suitable for bright and neutral scenes. "Meditation," by E. S. Hosmer, is characterized by the simplicity of its theme. "Reve d'Amour," by R. M. Stults, a graceful andante, will go well on many quiet films, as will Cummins' "Adoration," in which those who revel in thirds and sixths will find their taste satisfied. G. B. Nevin has arranged Saint-Saens' Romance in B minor skillfully, assigning the melody to the strings, oboe and vox humana. "Souvenir Joyeux," by R. Diggie, is joyous and cheery in style, and in gavotte form.

E. H. Lemare has written a set of seven "Melodie Sketches" in organ solo form, evidently with film accompaniment in mind, and these are published in the convenient loose-leaf edition that is becoming so popular (S. Fox). (1) Valse in C is the right length for the usual society or reception scene. (2) "Night-Fall" portrays that solemn, mysterious hour of hushed twilight, accompanied by the occasional notes of the birds in the trees. (3) "Barcarolle" is a welcome addition to sea music. Two themes, in A flat and E. (4) "Love Duet Theme," (5) "Renunciation," a tragic love motif in F minor, and (6) "A Reminiscence" are all very short, while the exhilaration of (7) "Rondo Capriccio" will commend itself at once. In a separate cover the same composer's "Slumber Song" in B flat is issued. It is a melodious lullaby in six-four measure.

### Correspondence.

G. F. B., New York City.—We can recommend "Organist's Photo-Play Instructions" by May M. Mills, which you can secure through your local music dealer. This book and the one you mention are the only two we know published on this subject.

H. A., Menominee, Mich.—At the outset we will say that some of your questions would require very lengthy answers, all of which we have covered in articles in the last three years in this paper. By all means buy piano accompaniments, as they are fully cued in with orchestral instruments, and you are able to know what tone color the composer had in mind when he wrote the piece. Another reason is that the orchestral style of compositions seems to be more agreeable to film accompaniment than organ solos, as the style is altogether different. Also it pleases the public and the managers better. Still another point is the fact that if you desire to use the piece you will find it in the same key in which the leader has his orchestration, whereas if you have a solo edition this will probably be in a different key, with an entirely different arrangement, parts omitted here and there. Your second question was covered in an article "Classifying and Indexing the Musician's Library," published in this column in The Diapason for February, 1923. Yes, a cue sheet usually comes with all feature films, but none are available for the short reels, weeklies, scenics, cartoons, comedies, etc. These cue sheets are not very good, as the makers seem to think that the music should be changed every fifteen to forty-five seconds, or one minute, and the result is that one fairly gets started on a number when the cue sheet calls for a change. Generally speaking it is not necessary to change so often, although there are exceptions. We do not know of a treatise on the subject you inquire about. As a rule only one theme is used, the love theme. Sometimes we use a tragic theme for a heavy, villainous character. We suggest you obtain, if possible, back issues of this paper for three or four years.

## Improvising

By JOHN PRIEST, S. T. O.

Of all the ingredients which go to make up a competent theater organist none is more nearly indispensable than the ability to improvise. Every once in a while I am asked to advise an aspiring player as to what chances he or she has to make good in a theater position. Invariably my first question is: "Can you improvise?" Sometimes, like the young lady who was asked whether she played the piano, they will answer: "I don't know, I never tried." Or, again, while frankly admitting inability to extemporize, they are under the impression that the need for it can be circumvented by the possession of a comprehensive library or a memorized repertoire.

While I have never been able to understand how a serious musical student of piano or organ can arrive at years of discretion without instinctively developing some faculty of expressing his own fancies in the idiom of his instrument, the fact remains that the close intimacy with his medium which improvising tends to foster, and which no amount of playing only from the printed page can possibly achieve, is of the utmost value in theater playing, where the work of following the screen action demands instantaneous and spontaneous response musically to the dramatic situation.

There are frequently short fragments, or whole episodes, in a picture which simply cannot be scored satisfactorily by the customary patchwork method. Either original music must be composed (a necessity for performance by an orchestra) or the organist must improvise. Now original music is usually out of the question. It involves considerable time and money. Few theaters can afford the services of a permanent composer and arranger, in addition to the rest of the musical staff. The plan adopted in most cases is to write a few bars here and there to cover up awkward modulations from one piece to another, and where the picture is very much cut up with frequent flashbacks, etc., to keep playing the same piece, by judicious use of fortes and pianos shaping it to correspond roughly to the changes on the screen. When the organist comes across a passage of this character, he is in the happy position, provided he is qualified musically and temperamentally, of being able to discard the printed score, and by improvising, faithfully to mirror the screen action.

The ideal picture accompaniment is one which is so closely knit together, not patched, that it approximates the highest type of improvisation. The score composed for "The Thief of Bagdad" by Mortimer Wilson was excellent in this respect. The score of "Puritan Passions" by Frederick Converse was nearer still to the style of an improvisation, though less impressive than the Wilson score.

Some of the best picture playing is ex tempore, and much of the worst. If a player has a genuine creative flair, an ear for modern harmony and dramatic coloring, he is justly entitled to make full use thereof, whenever by so doing he can better achieve artistic results than by following any set piece. And right here it should be stated that by improvisation I do not mean what is called "faking." "Faking" implies something counterfeit. The commonest form of "faking" is that of the player who endeavors to play something either by ear (having never studied a printed copy) or by relying on a porous memory. I have heard organists attempting to perform anything from a dance by German to the "William Tell" Overture with home-cooked harmonies, in a manner to make one despair of the profession. That is really and truly "faking," and should be condemned by every musician. It constitutes atrocious musical impertinence, and some of the most guilty are the modest gentlemen who tour the country heralded as the "world's greatest organist," "world's highest-paid theater organist," and

similar pet names.

Improvisation is a distinct art. It may be good, bad or indifferent, but it is at least creative, while "faking" is destructive. First of all it should have structure. Aimless meanderings, without form and void, are an abomination of desolation. The highest compliment that can be paid to an improvisation is that it shall not sound like one. Use a set theme, a few notes, or a few measures, and weave around it. Remember, too, there should be rigid adherence to bar divisions and definite rhythmic outline.

Much improvising is as invertebrate as a protoplasm and as impenetrable as a tropical forest.

Avoid sequences, also the diminished seventh. Both are a refuge for the intellectually destitute.

Study modern harmonies and idioms and employ them whenever possible, although mental vacuity is not to be camouflaged by whole-tone progressions.

Often I have been asked by a fellow musician toward the end of the week the identity of a number used at a certain part of the show. The fact that it had been improvised had not been evident, owing to the structural and melodic features being preserved pretty well intact. I have had this experience frequently with scenics, which I almost invariably improvise. We should hear fewer complaints about the organ sounding monotonous, droning, and other disparaging attributives, if players took their improvising, be it for mere momentary filling in or for long sketches of descriptive accompaniment, more seriously. The celebrated organist whose fingers, wandering idly over the noisy keys, accidentally landed on one colorful chord, which he was never able to recapture, would be a total loss if he had to play twenty-eight shows a week. Such as he would better stick to the script.

### Seibert Opens Möller Organ.

Henry F. Seibert of New York gave the opening recital on the three-manual organ built by M. P. Möller for Trinity Methodist Church at Portsmouth, Ohio, on the evening of Sept. 13. The program presented by Mr. Seibert was made up as follows: "March of the Priests," Mendelssohn; "Ave Maria," Schubert; "Will o' the Wisp," Nevin; "Caprice," Sturges; Largo, Handel; "Chinoiserie," Swinnen; Italian Rhapsody, Yon; "Finlandia," Sibelius; "The Musical Snuff-Box," Liadoff-Heinroth; "To the Evening Star," Wagner; "Allegro Vivace (Sonata I)," Mendelssohn; "The Lost Chord," Sullivan; "Marche Champetre," Boex; Concert Study for Pedals, Yon.

### Nancy G. Campbell at Dayton.

Miss Nancy G. Campbell, formerly at Winthrop College, Rock Hill, S. C., is this year head of the piano department, teaching piano and theory, in the Westminster Choir School at Dayton, Ohio, of which John Finley Williamson is the director. David Hugh Jones, F. A. G. O., is head of the organ department. Miss Campbell is enthusiastic over her new work and over the future of the school conducted by Mr. Williamson.

SEND FREE SAMPLE — PIANO  
FOR AND VIOLIN PARTS

**BELWIN INC.**

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

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

Concert Organist  
First M. E. Church, Evanston, Ill  
Organ Department, Chicago Musical College  
64 East Van Buren Street, Chicago

**C. M. TOPLIFF, Organ Builder**

41 Strong St., Rochester, N. Y.  
Let us modernize the old church organ.  
We do all kinds of work up to a complete new organ. Chimes and harps furnished.  
Kinetic fan blower furnished and installed



**Johnston's "Evensong."**

To the editor of The Diapason: In the splendid list of organ compositions introducing chimes which appeared in the September issue of The Diapason, so ably compiled by Mr. Caspar Koch, I sincerely regret what no doubt proves to be an unintentional omission. It certainly cannot prove to be the case that the present generation of organists has already forgotten about the existence of the late Edward F. Johnston's "Evensong," a composition which Clarence Eddy successfully introduced not so many years ago and which almost immediately was taken up by every American organist of any importance. Applying to the publishers for information, I am told that their printing records show that Edward F. Johnston's "Evensong" still proves to be one of their best sellers. In other words, it has lost none of its popularity, and apparently not only the organists, but also their audiences, are clamoring for it.

Please, Mr. Editor, permit this correction to be printed in the next issue of The Diapason and thereby oblige one who enjoyed the friendship of the late Edward F. Johnston, composer of "Evensong," "Resurrection Morn" and a number of other frequently played compositions.

CHIMES.

**Death of Henry E. Browne.**

Henry E. Browne, a Brooklyn organist for fifty years and a founder of the American Guild of Organists, died in his eightieth year at the home of his daughter, 1382 East Twenty-seventh street, Sept. 25. While Henry Ward Beecher was pastor of the Plymouth Church Mr. Browne was organist there, and he played in the Brooklyn Tabernacle when the Rev. T. De Witt Talmage was pastor. At other times he was organist of the Hanson Place Methodist Episcopal Church, the Clinton Avenue Congregational Church and the Church of the Pilgrims. He leaves two daughters, Mrs. Charles H. Poptele and Mrs. M. G. Avery.

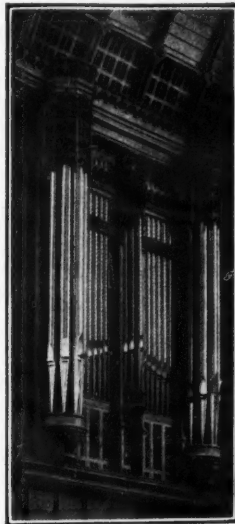
**FIRMIN SWINNEN**

**CONCERT ORGANIST**

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

**RECITALS INSTRUCTIONS**  
2520 Madison St., WILMINGTON, DEL.

Willard M. Clark in "The Springfield Union," March 11, 1925:  
SWINNEN, BELGIAN AMERICAN ORGANIST, SHOWS ALMOST UNCANNY MASTERY OF ORGAN. Swinnen is one of the greatest organ technicians who has appeared here. His pedal technic was outstanding. His playing masterful, dramatic and solid with strong effects. The listener was left fairly dazzled by the display of pedal technic which was accomplished so smoothly by the player that one almost forgot its difficulties. Mendelssohn's Sixth Sonata concluded the program in a manner that left no doubt in the minds of the audience that a great artist had been playing for them. It was a fine program magnificently played. The Evening Journal, Wilmington, Del.: SWINNEN THRILLS BY HIS ORGAN-MASTERY. Mr. Swinnen was greeted last night by an audience that filled Grace Church to its doors, and which did not hesitate to show its appreciation for his work by applauding with vigor, even though the recital was given in a place where applause ordinarily is barred. Wilmington Morning News, Wilmington, Del.: HUNDREDS SWAYED BY ART OF CELEBRATED ORGANIST.



**Casavant Organs**

*have been installed all over America*

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

Built by  
**CASAVANT FRERES, Ltée,**  
St-Hyacinthe, Que.,  
Canada

*The*  
**DIAPASON**

is the Organist's All-Year Information Bureau

It keeps him posted on what his fellow organists are doing, on the new organs built, on what is being played in recitals, etc., etc. Its special departments, carefully prepared by men eminent in their fields, review new music for him and give excellent information for choir directors and for moving-picture players. There is something of value for every organist in The Diapason, and at an unusually low price.

Advertising in The Diapason Pays

Do not take our word for it. Ask our patrons. Our advertising columns are as informative as our news and editorial departments. They tell what is being done in the advancement of organ construction. They list the recital organists as well as the organ builders. They form a valuable directory of the organ world.

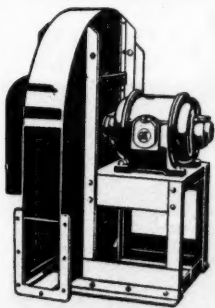
Our classified columns have received the highest commendation for their efficiency. Try them for your needs.

Every progressive organist should be represented in The Diapason. The rates are very moderate and the benefits are assured.

For further information address

1507 Kimball Bldg.  
Chicago

**The Silent Organ Blower**



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



**G. Meidinger & Co.**  
BASLE (Switzerland)

**Wanted Representative**

**Electric Controlled Tubular Chimes**

GIVING ANY DEGREE OF TONE DESIRED

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

**R. H. Mayland's Son**

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

**ARTHUR C. BECKER, A. A. G. O.**  
Concert Organist

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

**HARRY H. COREY**  
CONCERT ORGANIST  
Pianist and Accompanist  
Instruction

Organist, Mount Prospect Theatre  
Residence, 459 Mount Prospect Avenue  
Newark, N. J.

**VIOLA F. KLAISS**

Organist, Palace Theatre,  
Philadelphia, Pa.

INSTRUCTION

**EDWIN M. STECKEL**

Organist Director  
Main Street Methodist Church  
Masonic Temple  
Director of Public School Music  
GASTONIA, N. C.

**KINDER**

PHILADELPHIA

**ALLEN W. BOGEN**  
RECITALS

ORGANIST—  
Tenth Church of Christ, Scientist  
Chicago Mendelssohn Club  
5429 HARPER AVENUE  
Phone: Dorchester 1913

**ALICE R. DEAL**  
CONCERT ORGANIST

4359 West End Avenue  
CHICAGO  
Telephone Columbus 6102

## The Oliver Holden Organ; Where He Wrote "Coronation"

By S. HARRISON LOVEWELL

A few days ago I was speaking with a clerk who had always lived in Boston, and although the store was only a short distance from the old state-house, where the provincial congress met, and a historic place second to none in the city, this young man said he never had visited the building and was wholly unfamiliar with the remarkable collection of which the Bostonian Society is custodian. I doubt whether Boston musicians have done much better than the clerk, and for that reason I am prompted on his birthday anniversary to write briefly about Oliver Holden and the organ he used when he wrote the hymn-tune "Coronation."

Not long ago an organist, a passing tourist, stopped in at the old state-house and, being interested, began playing "Coronation" on the Holden organ. As the tones resounded through the halls and corridors, people began to gather to listen to the familiar strains. Presently the room was filled with a reverent assemblage, and that the opportunity might not be neglected, the musician organized a chorus, and the whole hymn with its music was sung lustily. It is likely that this was the first and only time choral music has been sung in the old state-house.

As a whole the instrument, which looks like an old-fashioned secretary, or bookcase, is in good condition. Some inexpert tuner has, unfortunately, sadly abused the metal pipes, but the wood pipes are fluty and very mellow in tone. Naturally the general ensemble is of comparatively small volume. And no one would attempt to play solo selections, for this is a house organ and suitable chiefly for simple forms of sacred music.

From records sent to the Bostonian Society by the British Museum, it has been learned that Astor & Co., 79 Cornhill, London, built the organ about 1788. This was a firm of instrument makers, and afterward music dealers. It is inferred, but not demonstrated, that John Jacob Astor, head of the famous New York family, was a kinsman of the Londoner, but of that it is unwise to say much.

In his generation Oliver Holden was held in the highest esteem and his life's story gives a certain thrill today. He was a real composer, and one who wrote rapidly and well. Before his death he addressed his daughter Ann (Nancy) with the words: "I have some beautiful lines in my head, if I only had strength to note them down." But even his time was given strongly to commercialism. Soon his voluminous writings were superseded by those of Lowell Mason and by those of William B. Bradbury. The volume entitled "The Jubilee" contains a multitude of hymn-tunes and anthems by Bradbury; a goodly number by Mason, and only "Coronation" by Holden.

To learn at first hand of Holden it is necessary to go to "American Harmony" (1792), "Union Harmony" (1795), "Sacred Dirges" (1800) and other collections of which Holden was both the principal composer and the editor-in-chief. Unfortunately, because, as a rule, he failed in these collections to designate clearly the names of the composers represented, there is no exact way of determining the selections composed by Holden. Possibly this could be accomplished by a careful study of his style. So far as Holden was concerned he worthily succeeded William Billings, the tanner-composer, who published in 1770 "The New England Psalm Singer, or American Chorister." There seems to be no evidence that Holden learned musical art from Billings. It would be interesting to find by investigation the sources of Holden's excellent treatises on the rudiments of music, tone production, etc., forming the introductions to certain of his collections. In no essential are these treatises antiquated.

Among other music—and what he wrote was voluminous, for he wrote very rapidly—Holden composed "Myrtle," "Lodi," "Lynnfield," "Paradise," and "Mount Vernon."

"Coronation" was composed in 1793 and published in 1795 in "Union Harmony." The original is in the key of A flat major, and as a whole is more effective than the version used today. For one thing, he preferred to avoid the incessant and commonplace use of the seventh of the dominant chord. His harmonization is stronger than the harmonizations found in our church hymnals. He indicated piano and forte passages, and these are disregarded by our congregations. He ascribed the words to the Rev. Mr. Medley; but recent investigation shows that the hymn was written by the Rev. Edward Perronet, Shoreham, England. "Sacred Dirges" was written in commemoration of Washington, and the work complete was sung at Washington's memorial service, held Jan. 9, 1800, in the Old South Church. This collection contains some good music and would stand a public hearing, that his style and musical art might be better understood and appreciated.

The father of Oliver was Nehemiah. Nehemiah lived in a very attractive homestead house at Shirley, Mass. Elizabeth, the mother of Oliver, had been the adopted daughter of the Earl of Carberry. Instead of marrying according to social precedents, she married the Earl's "handsome young gardener," a fellow named Mitchell, so some report (others say differently), whom Holden met at the Siege of Louisburg. When she became a widow, Nehemiah married her. Romance was Oliver's inheritance from his mother. He was born in Shirley Sept. 18, 1765. He died in Charlestown Sept. 4, 1844. He married Nancy Rand, daughter of the ferryman of Charlestown, and in the old mansion, now the Oliver Holden School, there grew up a family of six children. At the age of 17, near the close of the Revolutionary War, he enlisted as marine on the frigate Hague for service in the West Indies. During his year on shipboard four British prizes were captured, so that there could have been no lack of adventure. No one seems to have stated who taught him music. He was a carpenter, or joiner; but in his first published collection of sacred music he entitles himself as "music teacher." When the Rev. Jedediah Morse, father of the inventor of the electric telegraph, moved to Charlestown, the Holdens did the same. But the sweet voice of young Oliver had already brought him into public notice. In 1789 he trained a chorus of forty voices and greeted the Father of his Country in an ode by Wilson. Washington shed tears. He then complimented Holden personally. Oliver Holden has been described as a "tall, slender man with silver-gray hair combed back." In any generation he would have been distinguished. If he was a joiner and music teacher, he also was a large landholder, a justice of the peace, a Baptist (a founder of the Second Baptist society on more rationalistic lines), a Mason, a choir director, an organist, a member of the general court; but, above all, a serious-minded composer of genuine merit.

The little pipe organ has a compass of fifty-two keys. It has but a single keyboard, but division of registers into treble and bass makes solo and accompaniment a possibility. The console folds up. The two front doors swing open and disclose the pipes; but when the case is closed its resemblance to a bookcase is increased by red damask curtains. No one at first glance would surmise that this choice piece of furniture, an antique, was an instrument of music. Its real purpose is artfully concealed. It is blown by a single pedal. To play "Coronation" requires adeptness of foot motion, although it is possible to keep up the wind after one knows how. On each jamb there are two registers, those on the left being "Principle" [sic!] and "St. Bass"; and those on the right hand being "St. Treble" and "Op. Diapason." The Bostonian Society received this unique house organ in 1898 from Oliver Holden's grand-daughter, Mrs. Nancy Tyler.

# Harold Gleason

"The series of organ recitals for the college made possible by the generosity of Mr. Edwin Farnham Greene, president of the Wellesley Board of Trustees, came to a brilliant conclusion with the program played by Harold Gleason, Mr. George Eastman's private organist, and professor of the organ in the Eastman School of Music, Rochester, New York, in Memorial Chapel on April 23.

"Mr. Gleason is one of the younger school of American organists, quite capable by reason of education and skill of ranking with Lynnwood Farnam, Palmer Christian, Charles Courboin, Pietro Yon, and others. A glance at his program will show its variety and range of school. The Campus Critic has never been able to interest himself overmuch in Franck's A minor Chorale, but the organist of last Thursday evening gave it an **expressiveness and depth of feeling** that even the somewhat tawdry brilliance of the Franckian rapid passages could not lessen. The Bonnet Variations in E minor, too, although a purely virtuoso piece, made for display and with very little inward content, **blazed with virtuosity**—and that at the end of the long list of pieces, all played from memory. Mr. Gleason, however, is equally good when playing smaller pieces, as for example the 'At the Convent' of Borodin or the Scherzetto by Vierne, for he plays them as if he loved them and not in the condescending way that virtuosi often approach 'trifles'; in art there are no trifles."

HAMILTON C. MACDOUGALL,  
in the Wellesley College News

Mr. Gleason will give a limited number of recitals during the season 1925-1926.

Address:  
EASTMAN SCHOOL OF MUSIC, Rochester, New York

## Tomorrow's Satisfaction

is more important than today's economy. Are you installing the most dependable organ parts? Let us quote.



Organ Supply Corporation 540-550 East 2nd St.  
ERIE, PA.

CONSOLES ACTIONS PIPES SWELL ENGINES  
CHESTS TREMOLOS WOOD PARTS SUPPLIES



## Mr. Edward Benedict

Nationally known theatre organist, will coach a limited number of pupils in the art of Unit Orchestra playing, effects and Organ Novelties.

Address him at  
Room 220 Kimball Hall  
Chicago, Ill.

## FRAZEE ORGAN COMPANY

### PIPE ORGAN BUILDERS

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

101 Bristol Street  
BOSTON, MASS.

## MIAS & BIRKMAIER

Builders of  
**PIPE ORGANS**

for  
Church, School  
Residence and Theatre

Office and Factory  
2443 Massachusetts Avenue  
Cambridge, Mass.

## HERBERT E. HYDE

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

## CLARENCE DICKINSON

CONCERT ORGANIST

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

## NORTON, JOHN W.

St. James' Episcopal Church  
CHICAGO

## C. ALBERT SCHOLIN

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

## L. D. Morris Organ Company

CHICAGO, ILL.

Contracts for Care  
of Organs

Rebuilding, Voicing  
and Tuning

Electric Fan Blowers

64 East Van Buren Street  
Harrison 3051

## P. BUTZEN & SONS

Established 1908

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

All parts made to order

2128 W. 13th St. Chicago  
Telephone Canal 4983

## FARNAM

"The last word in organ playing"

—New York Times

1926 Booking

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

## WILLARD L. GROOM

A. A. G. O.

Professor of Gregorian Chant and  
Orchestration.  
College of Saint Teresa, Winona, Minn.  
Member Franzen String Quartet  
Chicago

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

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

437 Fifth Avenue NEW YORK  
Telephone 4650 Caledonia

## WILLIAM H. BARNES

ORGANIST

Wilmette Baptist Church  
Telephone Harrison 3444  
CHICAGO

## GEORGE H. FAIRCLOUGH

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

## NEIDLINGER ENSEMBLE

Mrs. William Neidlinger, Pianist  
Mr. William Neidlinger, F.A.G.O.

RECITALS - MUSICALES - CONCERTS  
Address: 225 W. 99th St., New York City

## RUSSELL BROUGHTON

Mus. Bac. A. A. G. O.

Organist and Choir Director, Christ  
Church, Burlington, Ia. Organist Rialto  
Theater, Burlington.

## EVERETT E. TRUETTE

MUS. BAC., A. G. O.

CONCERT ORGANIST AND TEACHER  
200 pupils holding positions in various parts  
of the country.

Candidates prepared for the A. G. O. Exam.  
295 Huntington Ave., Boston

## CARLETON H. BULLIS

A. A. G. O.

Cleveland

Theory Dept., Baldwin-Wallace  
Conservatory, Berea, Ohio  
In N. Y. on leave, 1925-6

## RALPH H. BRIGHAM

AMERICA'S CONCERT ORGANIST

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

Organist at the Orpheum Theatre, Rockford, Ill.

## CHAS. A. SHELDON, JR.

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

## J. LEWIS BROWNE

ORGAN—COMPOSITION

Telephone Monroe 3880 133 South Desplaines St.  
CHICAGO

## GUTFLEISCH & SCHOPP

### Organ Pipes and Supplies

ALLIANCE, OHIO

We have been in business continuously for twenty-five years, and our reputation with our customers is our best recommendation and advertisement.

Organ builders who are not familiar with our work are respectfully requested to give us a trial order.

## F. A. Bartholomay & Sons

Designers and Builders of

### PIPE ORGANS

Actions Installed for Ringing Tower Chime Bells  
ESTABLISHED 1900

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

## ZINC ORGAN PIPES

UNVOICED

INSIDE BASSES and FRONTS

ANY STYLE

PIPES THAT VOICE RIGHT INQUIRIES SOLICITED

Frederick I. White, Reading, Mass.



## ALLAN BACON, A. A. G. O.

CONCERT ORGANIST

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

## WILLARD IRVING NEVINS

Dedications RECITALS Festivals

Address

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

## WM. WOOD PIPE ORGAN CO., INC.

NORTH WEST AGENTS

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

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

81 13TH STREET PORTLAND, OREGON

**Southern California News**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Sept. 22.—Amande Tremblay, who has been organist and choirmaster at Our Lady of Angels Church at San Diego, has accepted a similar position at St. Vincent's Church in Los Angeles. Mr. Tremblay, formerly of Ottawa, Ont., is a thorough musician. His suite for organ, published by J. Fischer & Bro. last year, deserves a wide hearing. St. Vincent's is a magnificent church, costing well over a million dollars, and the large Kilgen organ will be heard to advantage in the recitals which are planned.

The first recital at St. Vincent's Church was given by Clarence Eddy Tuesday evening, Sept. 8. The church, which seats 1,400 people, was filled. Mr. Eddy had planned his program so as to demonstrate the organ to the layman; hence it contained little of interest to the local organists. The recital closed with the Benediction of the Blessed Sacrament, the choir assisting, with Mr. Tremblay at the organ.

Mr. Eddy gave a recital in the First Presbyterian Church at Long Beach Sept. 4 before an audience of about 2,000. His program was interesting and was played in his usual fine way.

The Marr & Colton organ in the Vermont Avenue Methodist Church has been installed and recitals given by Ernest Douglas, Arnold Dann, W. F. Skeeel, Ray Hastings and Arthur Blakeley.

It looks as though there would be very few changes in the churches for the coming season and the majority of the organists are back on the job, getting ready for the season's work. As long as would-be tenors and baritones with little or no musical training

can bluff the churches into making them "musical directors" at salaries two or three times as large as the organists, who in most cases are well-trained musicians, conditions cannot improve.

Harold F. Schwab of Boston, an old Los Angeles boy, took Mr. Skeeel's place at the Ninth Church while Mr. Skeeel was on his vacation in Colorado. Mr. Schwab is a brilliant organist whom we look forward to hearing in recital.

Stanley W. Williams, the Kimball representative for southern California, has returned from the east and has finished the installation of a beautiful little organ in the Church of the Redeemer, Los Angeles. The opening recital will be given next month.

Mark Andrews' cantata "Galilee" was sung at St. John's Church Sept. 27 under the direction of Roland Diggle.

**New Factory at Van Nuys, Cal.**

Work on the \$200,000 improvement to the Robert-Morton organ factory at Van Nuys, Cal., is half completed, and it is stated that as soon as the new building now going up is ready for occupancy the Berkeley plant will be merged into the new factory. When the improvements are completed, it is stated that this organ factory will be one of the best appointed in the United States.

Incorporation of the Symphonaer Company of Wilmington, Del., is reported. The object given is to manufacture player pipe organs and the capitalization is stated to be \$1,500,000.

**W. HOPE TILLEY**  
ORGANIST

Queen Theatre

Austin,

Texas

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

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

**Correspondence Solicited. Catalogue on Request.**

**ORGAN LEATHERS**

Supplied to more than  
90%

of the Organ Builders in United States and Canada

**POUCH SKINS A SPECIALTY**

Packing, Valves, and Bellows


Leather specially tanned

MEMBERS OF THE ORGAN BUILDERS' ASSOCIATION

Write for sample book

**T. L. LUTKINS, Inc.**

40 Spruce Street, New York, N. Y.



**LIBERTY**  
**ORGAN PERCUSSIONS**  
for **PERFECT**  
**TONE QUALITY**

**LIBERTY CATHEDRAL CHIMES**  
**LIBERTY MARIMBAS**  
**LIBERTY CELESTES**  
etc.

To specify Liberty Percussions assures you of superior quality at all times.  
Write for Catalogue "P."

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



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

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

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

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

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

**HOMER WHITFORD**  
 Mus. Bac. F. A. G. O.  
 Organist and Assistant Professor of Music  
**DARTMOUTH COLLEGE**  
 Organist and Choirmaster Christ Church  
 Hanover, N. H.

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

**Palmer Christian**  
 ORGANIST  
 University School of Music  
 ANN ARBOR, MICH.

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

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

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

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

**JAMES E. SCHEIRER**  
 ORGANIST  
 Southern Representative  
 Estey Organ Co.  
 ATLANTA, GA.

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

**BERT WILLIAMS**  
**Strand Theatre**  
 HARTFORD, CONN.

**SIBLEY G. PEASE**  
 ORGANIST - - - COMPOSER  
 First Presbyterian Church, B. P. O. Elks No. 99  
 Private Organist to Mr. and Mrs. Herbert G. Wolfe  
 1021 NORTH BONNIE BRAE  
 LOS ANGELES, CALIF.

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

**ELSIE MAC GREGOR**  
 RECITALS and DEDICATIONS  
 Organist, Memorial Presbyterian Church  
 INDIANAPOLIS, INDIANA  
 Address—8 West 26th Street

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

**KATE ELIZABETH FOX, F.A.G.O.**  
 Organ Recitals  
 Organist and Choir Director  
**FIRST PRESBYTERIAN CHURCH**  
 Watertown, N. Y.

**GEORGE DAY** Mus. Doc.  
**HENRY** F. A. G. O.  
 ROCHESTER, N. Y.

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

**ALBERT RIEMENSCHNEIDER**  
 CONCERT ORGANIST  
 Director of Music Baldwin-Wallace College, Berea, Ohio  
 Organist and Director of Music, Calvary Presbyterian Church, Cleveland, Ohio  
 ORGAN INSTRUCTION Address 10001 Edgewater Drive Cleveland, Ohio

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

**CHARLES R. CRONHAM**  
 RECITALS MUNICIPAL ORGANIST  
 Room T, City Hall PORTLAND, ME.

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

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

**JAMES ROBERT GILLETTE**  
 CARLETON COLLEGE  
 NORTHFIELD, MINN.

**WILSHIRE PRESBYTERIAN CHOIR**  
 LOS ANGELES, CALIFORNIA  
 SIXTY BOYS AND MEN  
**WILLIAM RIPLEY DORR**  
 DIRECTOR

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

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

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

**ZEUCH**  
 BOSTON

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

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

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

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

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

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

**JOHN MURIE**  
 THEATRE ORGANIST  
 Hoosier Theatre Whiting, Indiana

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

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

**DE LUXE TRUCK FOR ORGANS**

The rapid development of the organ industry is illustrated in a special truck constructed for the Midmer-Losh Company, according to their own design, for the transportation of organs. This truck has a special load-



MODERN TRUCK CARRIES ORGANS.

ing platform by means of which heavy parts are deposited in the truck from the upper floors of the factory and it is equipped with racks and other special devices to carry the pipes and other parts with a minimum of packing. Thus the material is handled at all points by the skilled employes of the factory and not by the unsympathetic freight handler and local transfer man.

The Midmer-Losh Company makes all its deliveries within 300 miles of the factory by motor truck, the vehicle illustrated being sufficient to transport a \$6,000 instrument complete. Other manufacturers are developing their delivery systems in the same manner. The truck shown is built upon a motor bus chassis with a six-cylinder motor and a speed capacity of fifty miles an hour and ordinarily makes a 250-mile delivery in one day, returning the next day. The ordinary freight and local draymen delivery would require at least a week.

**HOME FOR DUPRE AT MENDON**

Will Install Modern Cavaille-Coll Organ in New Music Room.

Word comes from Dr. Alexander Russell, director of the Wanamaker Auditorium concerts, who is now in Paris, that Marcel Dupre has pur-

chased a new home at Mendon, on the banks of the Seine, one of the well-known suburbs of Paris. Dupre's new home, which will be occupied by him early in October, is next door to the villa occupied for so many years by Alexander Guilmant, the gardens of the two villas adjoining. The new Dupre villa is on a high hill overlooking the Seine, with a splendid panorama of Paris beyond, the Eiffel tower and the spectacular Church of the Sacred Heart rising in the distance. Across the hills of Mendon one sees the Villa Radium, belonging to the famous sculptor.

Dupre has had plans drawn for an important addition to his new home—a large music room eighteen feet high, forty-five feet long and twenty feet wide, in which the organ firm of Cavaille-Coll is to build an organ of forty speaking stops to Dupre's specifications. This organ will be electric throughout, with a thoroughly modern console and all the conveniences to which this artist has become accustomed during his concert tours.

**Opens Estey at St. Joseph, Mo.**

The Estey Organ Company, through its Chicago representatives, Lyon & Healy, recently completed installation of a three-manual organ in the Auditorium of St. Joseph, Mo. On Sept. 25 the opening recital was given by Edwin Stanley Seder, F. A. G. O., Chicago, jointly with Mme. Else Harthan Arendt, soprano. Mr. Seder's organ numbers on this program were: Concert Overture in C minor, Hollins; Minuet in A, Boccherini; "Bells of Ste. Anne de Beaupre," Russell; Toccata from Fifth Symphony, Widor; "March of the Gnomes," Stoughton; "Ave Maria," Schubert; American Rhapsody, Yon. The specification of the organ was published in The Diapason Nov. 1, 1924.

Homer Whitford gave a recital Aug. 14 on the new organ in the First Baptist Church of Bellevue, a suburb of Pittsburgh, and Aug. 30 he was heard in a program at the Congregational Church of Bridgewater, N. Y. Mr. Whitford resumed his work at Dartmouth College in September.

**EDWARD RECHLIN****RECITALS  
of True Organ Music**

Fall! Tour Now Booking (40 Recitals)

Address: Rechlin Recital Tours  
1188 Park Avenue  
NEW YORK CITY

**Lewis & Hitchcock**

Factory and Offices 228-30-32 K St. S. W.  
WASHINGTON, D. C.

**Organ Architects and Builders**

Churches—Auditoriums—Residences

Yearly care of organs. Cleaning, Tone Regulating and Tuning. ♯ Blowers furnished and installed.

Phone Main 6368

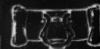
You must expect to pay  
more for

**DEAGAN  
CLASS A CHIMES**

but they are worth more



Note particularly the  
sparkling, bell-like  
quality of tone in  
the upper register.



Good Cathedral Chimes  
will outlast even the Organ  
itself. The satisfying tone  
quality of the genuine

**DEAGAN**

Class A Chimes remains  
long after the slight addi-  
tional first cost has been  
entirely forgotten. There is  
*real economy in Quality.*

**DEAGAN**

Organ Percussions are  
supplied only through  
the Organ Builder or  
Maintenance Expert.

J. C. Deagan Inc.  
Established 1880

4211 Ravenswood Avenue • Deagan Building  
CHICAGO, U. S. A.



**AUSTIN FOR JOLIET CHURCH**

**Three-Manual under Construction for the First Baptist.**

The First Baptist Church of Joliet, Ill., has awarded to the Austin Company the contract for a three-manual organ, the scheme of stops of which is as follows:

**GREAT ORGAN.**  
 Open Diapason, 8 ft., 73 pipes.  
 Doppel Flöte, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Harmonic Flute, 4 ft., 73 pipes.  
 Tuba, 8 ft., 73 pipes.  
 \*Violin Diapason, 8 ft., 73 pipes.  
 \*Chimes, 20 notes.

**SWELL ORGAN.**  
 Bourdon, 16 ft., 73 pipes.  
 Open Diapason, 8 ft., 73 pipes.  
 Stopped Flute, 8 ft., 73 pipes.  
 Viole d'Orchestre, 8 ft., 73 pipes.  
 Viole Celeste, 8 ft., 61 pipes.  
 Fugara, 4 ft., 73 pipes.  
 Cornopean, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 61 pipes.  
 Tremolo.  
 \*Muted Viole, 8 ft., 73 pipes.  
 \*Oboe, 8 ft., 73 pipes.

\*Prepared for.  
**CHOIR ORGAN.**  
 Doppel Flöte (From Great), 8 ft., 73 notes.  
 Dulciana (From Great), 8 ft., 73 notes.  
 Harmonic Flute (From Great), 4 ft., 73 notes.  
 Clarinet, 8 ft., 73 pipes, reed.  
 Tremolo.  
 \*Melodia, 8 ft., 73 pipes.  
 \*Dulciana, 8 ft., 73 pipes.  
 \*Unda Maris, 8 ft., 61 pipes.  
 \*Wald Flöte, 4 ft., 73 pipes.  
 \*Harmonic Piccolo, 2 ft., 61 pipes.

\*Prepared for.  
**PEDAL ORGAN.**  
 Open Diapason, 16 ft., 44 pipes.  
 Bourdon, 16 ft., 44 pipes.  
 Second Bourdon (From Swell), 16 ft., 32 notes, wood.  
 Dolce Flute, 8 ft., 32 notes, wood.  
 Trombone (Extension of Great Tuba) 16 ft., 32 notes, reed.

An echo organ of seven stops is to be prepared for in the console, playable from the great manual.

**Closes Denver Daily Recitals.**

Clarence Reynolds, city organist of Denver, concluded the summer series of free noonday recitals on the organ in the city auditorium Sept. 12. For several years these daily recitals have formed one of the chief attractions for visitors, as well as the city's regular

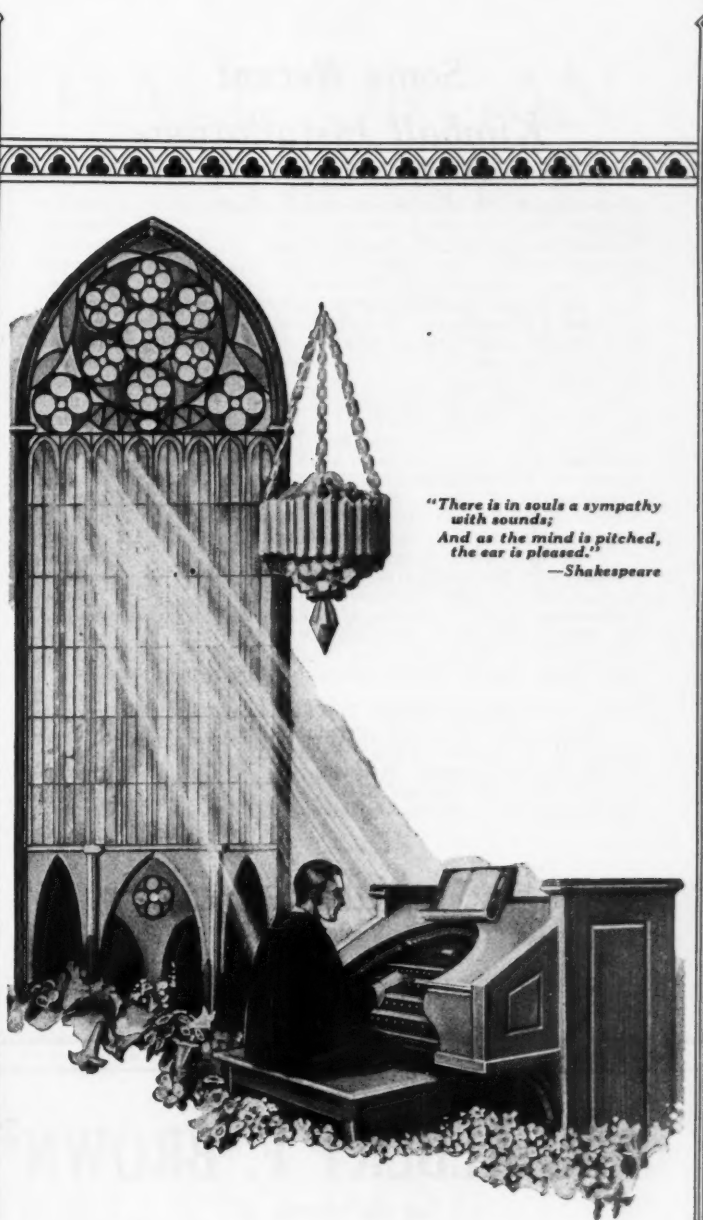
noonhour crowds. This year, for the first time, the recitals have been broadcast each noon by radio station KOA of the General Electric Company. This has expanded the circle of listeners beyond the limits of the auditorium walls to thousands of homes. The final program was as follows: Overture, "Light Cavalry," Suppe; "An Old Vienna Refrain," Kreisler; Country Dance, German; Anvil Chorus from "Il Trovatore," Verdi; "La Paloma," Yradier; Waltz, "The Blue Danube," Strauss; "Song of India," Rimsky-Korsakoff; Requested Numbers.

**Miss Lillian Sandbloom Married.**

The marriage of Miss Lillian Sandbloom to John Wright, Jr., of Des Moines, Iowa, occurred on June 3 in the chapel of Tabor College, Tabor, Iowa. Three hundred guests were present. The ceremony was performed by the Rev. John Wright, father of the bridegroom. The wedding music was played by Miss Helen Laird, an organ pupil of the bride, who gave a fifteen-minute recital. The four bridesmaids were all pupils of the bride. The bridegroom, a talented baritone, as well as Mrs. Wright will continue their studies at Drake University this year and are at home at 3903 University avenue, Des Moines. Mrs. Wright taught piano and organ at Tabor College for three years and was also organist of the Congregational Church of Tabor. She has been appointed organist and director at the Winsor Presbyterian Church of Des Moines.

**Takes University of Chicago Post.**

Mack Evans, formerly of Knox College and also formerly assistant to Herbert E. Hyde at St. Luke's Church, Evanston, has been appointed organist and choir director at the University of Chicago. He will preside over the organ in Mandel Hall until the great Rockefeller Chapel is completed. In this edifice the university is planning to install one of the largest organs in the city. Mr. Evans succeeds Robert Stevens, who resigned at the close of the summer quarter.



*For Sacred Music—*

There is only one instrument for churches, chapels and lodges and that is the Marr & Colton organ.

No other seems so pure in tone qualities and so heavenly in melody.

Eminent church organists who have played on the Marr & Colton organ proclaim it the finest for portraying sacred music.

*A beautiful Organ Catalog will be sent to you for the asking.*

**THE MARR & COLTON COMPANY**

Factories: Warsaw, N. Y.  
 Eastern Sales Office: 437 Fifth Avenue, New York  
 Western Sales Office: 906 Merritt Bldg., Los Angeles, Calif.



**Comfort Plus -**

New, immaculate, distinctive—a step ahead in travel luxury. Finest appointments—many innovations. Endorsed and patronized by discriminating travelers.

**North Western Limited**

6:30 p. m.	Lv. Chicago (daily)	Ar. 8:35 a. m.
9:00 p. m.	Lv. Milwaukee	Lv. 6:00 a. m.
7:05 a. m.	Ar. St. Paul	Lv. 8:40 p. m.
7:40 a. m.	Ar. Minneapolis	Lv. 8:00 p. m.

(Standard Time)

Roomy observation car; compartment, drawing-room and enclosed section sleeping cars; buffet-club-lounge car, and free reclining chair car. The famous North Western table d'hôte dinner ready to serve a half hour before departure. 6 other daily trains between Chicago and the Twin Cities

For tickets and reservations, apply  
 H. G. Van Winkle, General Agent  
 148 S. Clark St., Phone Dearborn 2323  
 or 226 W. Jackson St., Phone Dearborn 2121  
 or Passenger Terminal, Madison and Canal Sts.  
 Telephone Dearborn 2060

**CHICAGO & NORTH WESTERN RY.**

CHICAGO TERMINAL

1156

**Some Recent  
Kimball Installations**

Ninth Church of Christ, Scientist, Los Angeles, Calif.	3 manuals
Scottish Rite Cathedral, Denver, Colo.	3 manuals
Tremont Baptist Church, Pasadena, Calif.	2 manuals
Arkansas College, Batesville, Ark.	2 manuals
First Presbyterian Church, Webster Groves, Mo.	3 manuals
First Church of Christ, Scientist, Kirkwood, Mo.	2 manuals
University Presbyterian Church, Seattle, Wash.	2 manuals
First Presbyterian Church, Oakland, Calif. (rebuild)	4 manuals
Pilgrim Congregational Church, Oklahoma City, Okla.	3 manuals
Our Lady of Mount Carmel Church, Carbondale, Pa.	2 manuals
Masonic Temple, Kenosha, Wis.	2 manuals
St. Barnabas R. C. Church, Chicago, Ill.	2 manuals
Chamber of Commerce, Scranton, Pa.	4 manuals
Residence of L. A. Watres, Scranton, Pa. (Soloist player)	2 manuals
Studio of Vermont Knauss, Allentown, Pa.	2 manuals
Conservatory of Music, San Francisco, Calif.	2 manuals
Studio of Warren D. Allen, Palo Alto, Calif.	2 manuals
Studio of Wallace A. Sabin, Berkeley, Calif.	2 manuals
First M. E. Church, Forest Grove, Ore.	2 manuals
Summerfield M. E. Church, Philadelphia, Pa.	3 manuals
M. E. Church South, Holdenville, Okla.	2 manuals
Community Church, Saratoga, Calif.	2 manuals
St. Mary's Cathedral, Portland, Ore.	3 manuals
Church of the Redeemer, Los Angeles, Calif.	2 manuals
Two studio organs for Van Dusen and Eigenschenk,	each 2 manuals
First Congregational Church, Downers Grove, Ill.	2 manuals
St. Mark's M. E. Church, Detroit, Mich.	3 manuals
Grace M. E. Church, Dallas, Texas.	3 manuals
North-Western College, Naperville, Ill.	4 manuals
Temple Beth El, Chicago, Ill.	2 manuals
Hollywood Hotel, Hollywood-by-the-sea, Florida,	(Soloist player), 3 manuals

**W. W. KIMBALL CO.**

Kimball Hall

Established 1857

Chicago

# The Zephyr Electric Organ Blower

**is a Three Bearing Machine**

It is the most Scientifically Constructed Organ Blower.

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

It is the Ideal Blower for Hard Service.

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

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

Discount to the trade on application.

---

**The Zephyr Electric Organ Blower Company**  
Orrville, Ohio

## MR. ALBERT F. BROWN

at the console of

The "BRILLIANT" GENEVA ORGAN

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



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

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

[Signed] ALBERT F. BROWN

GENEVA ORGANS For Church Theatre Residence  
Musical Elegance and Mechanical Perfection

**GENEVA ORGAN COMPANY**  
GENEVA, ILLINOIS

## A. Gottfried & Co.

ERIE, PENNA.

ORDER YOUR

*Organ Pipes  
Keys--Actions  
Wires*

and everything else that is needed for a complete Organ from the Largest Supply and Export House in the United States.

---

*Our Pipes Are the  
Standard of the World*



## FEATURES

in modern organ construction, thought to be impossible only a few years back, are a reality today. Among such is an automatic, electrically operated combination mechanism that is a marvel.

### THE DIRECT ELECTRIC ACTION

as applied by Wicks is the solution to this very important phase of organ construction.

No more recorder boards or anything of that nature; a single "setter switch" does the trick. The stop-keys themselves are the recorders and the pistons, in their usual way, are the actuating members.

Combinations are set instantaneously directly at the console without the necessity of previously cancelling, stop-keys are visibly affected, combinations are interreleasing; at the same time selected sets can be retained or released at will.

The most flexible and practical combination action yet devised.

For particulars pertaining to the Wicks Organ in general, address

Sales Manager

**WICKS PIPE ORGAN COMPANY**

Highland, Ill.

## THE HALL ORGAN COMPANY WEST HAVEN, CONN. PIPE ORGANS

For Churches  
For Schools  
For Lodge Rooms  
For Theatres

Unexcelled Tonal Qualities, Simplest,  
Most Modern Action.

Reproducing pipe organs for residences and lodges employing the Famed and Extensive Welte Library of personally recorded organ music rolls.

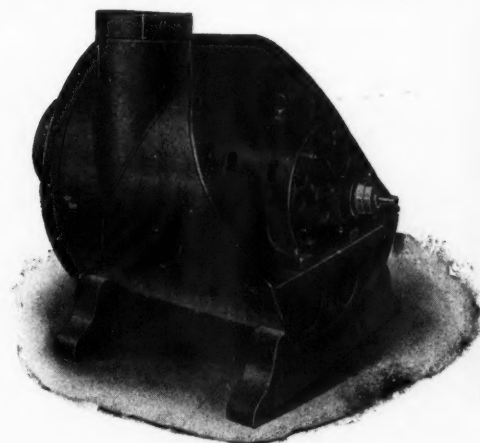
Factory at West Haven, Conn.  
Studio, 665 Fifth Avenue (Cor. 53rd)  
New York City

## THERE IS A REASON WHY THE "ORGOBLO"

Is the most extensively used Organ Blower made and shows ultimately the lowest cost.

Write For Literature.

Special "Orgoblo Junior" for Reed and Student Organs



## The Spencer Turbine Company

Organ Power Dept.

HARTFORD, CONN.

Winners of the highest awards at Jamestown and Panama Expositions

HAVE SOLD OVER 20,000 ORGAN BLOWING EQUIPMENTS

Chicago Office: 53 West Jackson Boulevard

## DENNISON ORGAN PIPE CO.

Successors to

Samuel Pierce Organ Pipe Co.

Manufacturers of  
Metal and Wood  
ORGAN STOPS

WILLIAM S. DENNISON, Treas. and Manager  
READING, MASS.

1847

1925

The sixty-seventh year of the  
manufacture of

# ODELL ORGANS

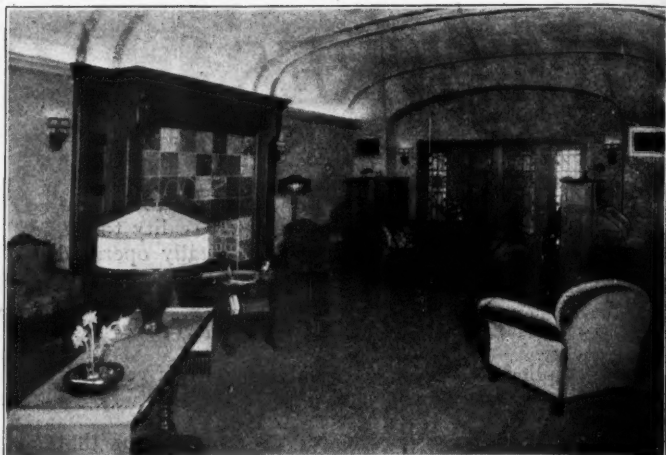
now begins, under the operation of members of the same family that started it. The **Odell Organ** for all these years has been different from a lot of others just because the Odells have done every simple, ordinary thing a bit better, all the time striving to improve the **Odell Organ** in little things, not aiming at lower cost to the factory but at lower service cost to the owner. In other words, the **Odell Organ** always has been an organ of **common sense**, built on an economical basis, by sound and sensible methods. There are no oriental rugs or expensive masterpieces of sculpture in our equipment.

We shall welcome an opportunity to become better acquainted with those interested in organs of the highest grade and most artistic qualities.



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

Established 1859



View of Studio looking from Organ Chamber towards Consoles

Organists and all those interested in the purchase of a Pipe Organ who have visited our new Studio have enthusiastically voiced their praise of the demonstration instrument installed therein. The rare quality of the tonal and mechanical features, the unusual refinement of materials and workmanship, the two wonderful types of up-to-date self-player equipment, the ease of manipulation, and the many points of superiority easily to be proven in this organ,—all this again offers conclusive evidence that the

## Wangerin Art Pipe Organ

stands unsurpassed in the organ building industry of the present day. We stand ready to prove it.



**WANGERIN ORGAN COMPANY**  
110-124 BURRELL STREET  
MILWAUKEE, WISCONSIN, U.S.A.



HOOK & HASTINGS  
ORGAN FACTORY

THE illustration is of our main plant. The spacious yards in the rear afford fine opportunity for lumber in process of seasoning.

As can be seen, the plant is surrounded with beauty which nature has provided. The atmosphere of the interior is equally attractive, with an abundance of sunshine and pure air throughout.

The conditions are appropriate for creating artistic instruments. We have always discouraged the "commercial" treatment of our organs.

# HOOK & HASTINGS COMPANY

Main Office and Works, Kendal Green, Mass.