

# THE DIAPASON

Official Journal of the National Association of Organists DEVOTED TO THE ORGAN Official Paper of the Organ Builders' Association of America

Seventeenth Year—Number Three.

CHICAGO, FEBRUARY 1, 1925.

Subscription \$1.50 a Year—15 Cents a Copy.

## EUGENE GIGOUT DEAD AT AGE OF 82 YEARS

### DEAN OF FRENCH ORGANISTS

Had Been at Church of St. Augustine in Paris Since 1863—Notable Celebration of His Sixtieth Anniversary There.

Word came from Paris on Jan. 1 of the death in that city of Eugene Gigout, noted organist and composer, whose works are known to organists generally. He had been organist of the Church of St. Augustine since 1863. M. Gigout was 82 years old and was considered the dean of French organists. He had written more than 300 organ compositions.

Gigout founded an organ school in Paris, under a government subsidy, in 1885, and among the noted graduates were Boellmann, Faure, Messager, Roussel and Terrasse.

Born in Nancy, he studied music in the Nancy Cathedral School. He entered the Niedermeyer School in Paris when 13 years of age. For more than twenty years, beginning in 1863, he was a teacher in this school.

Gigout toured widely as concert organist in France, Germany, Italy, Spain, Switzerland and England. He was especially noted for his improvisations. He was honored by many governments, being made a Commander of the Order of Isabella la Catolica, an Officer of Public Instruction and, in 1895, a Chevalier of the Legion of Honor. On the occasion of his eightieth birthday he was honored by a special program given for him by many of the noted musicians in Paris, at which many of his works were performed.

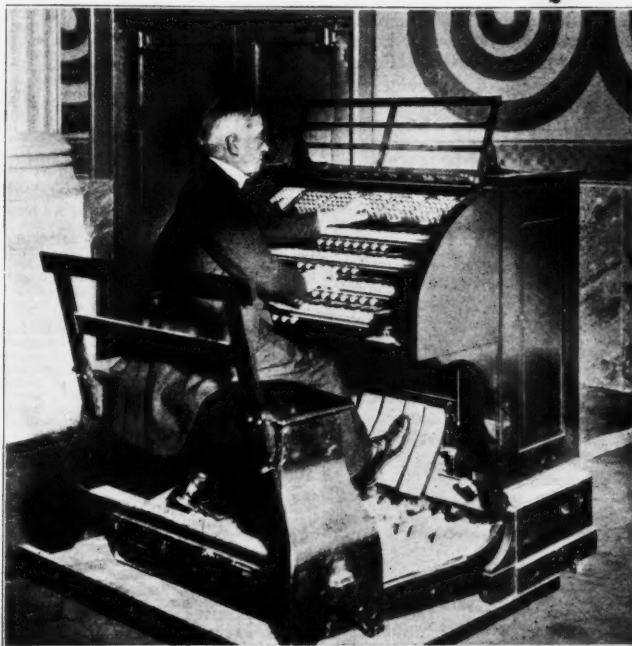
Gigout's prolific work as composer includes a "Gregorian Album" in two volumes, containing more than 200 pieces in church modes. The "Cent Pieces Breves" are also based on these modes.

In The Diapason for January, 1924, appeared an interesting account by Charles A. H. Pearson, the Pittsburgh organist, of a service in honor of M. Gigout, on Nov. 5, 1923, in the Church of St. Augustine, Paris, which Mr. Pearson attended. The church was filled to capacity with members of the parish and friends and admirers of M. Gigout, who had assembled at the invitation of Mgr. Jouin, the cure, to celebrate the completion of sixty years' service as organiste du grand orgue by the celebrated organist and composer. His eminence, Cardinal Dubois, archbishop of Paris, celebrated the mass, and his presence added greatly to the importance of the day. The grand organ was played by M. Andre Marchal, organiste du grand orgue at St. Germain-des-Pres, while Paul Verdeau played the choir organ and Armand Vivet directed. All three musicians are former pupils of Gigout.

Cardinal Dubois was met at the chief portal by the procession and escorted to the altar, while the service opened with Leon Boellmann's "Marche Religieuse," played on the grand organ. The choir then sang Vivet's "Beati Omnes," followed by Gigout's "Piece Jubilaire," from the grand organ. Gigout's "Ecce Panis" and Niedermeyer's "Pater Noster" were followed by an address by Mgr. Jouin, who gave an account of the life and work of M. Gigout and spoke of his great contribution to the cause of church music.

After M. Marchal had played his own "Prelude," the choir sang Saint-Saens' "Ave Verum," Franck's "Ave Maria" and Gigout's "Oremus pro Pontifice." The Te Deum was chanted, the organ answering the choir after each verse. Faure's lovely "Tantum Ergo" and the "Laudate Dominum," by Boellmann, concluded the choral portion of the service, followed by a glorious performance of Gigout's famous "Grand Choeur Dialogue."

## GEORGE BAGNALL AT ESTEY IN BUFFALO CONSISTORY.



## JUBILEE OF W. C. HAMMOND. KILGEN ORGAN FOR VATICAN

### Church at Holyoke, Mass., Holds Reception for Its Organist.

The Second Congregational Church, Holyoke, Mass., honored Dr. William Churchill Hammond, its organist, at a reception Monday evening, Jan. 4, in recognition of his fifty years' service as organist and forty years' service in that church.

Professor Hammond was born in Rockville, Conn., where he began his work as organist in the Second Church, which has been merged with the Union Church. He was a pupil of N. W. Allen, organist of Center Church, Hartford, and was himself organist at Pearl Street Church for a short time. He went to Second Church, Holyoke, in 1885. From 1890 to 1900 he was instructor in the organ at Smith College, but in September, 1900, was called to head the department of music at Mount Holyoke College, a position he still holds. In 1924 Professor Hammond received the degree of doctor of music from Mount Holyoke.

Mr. Hammond's recital marking the anniversary was his 770th. He was assisted by Marion Chapin, soprano, of Boston. The organ selections played were: Occasional Overture, Handel; "St. Ann's" Fugue, Bach; Adagio from Sixth Symphony, Widor; Chorale Prelude: "O God, Thou Holy God," Karg-Elert; Choral March: "Now Thank We all Our God," Karg-Elert; Pastel: "The Reed-Grown Waters," Karg-Elert; Berceuse, from "The Fire Bird," Stravinsky; Prelude to "Lohengrin" and "Elsa's Procession to the Cathedral," Wagner.

The first two compositions listed were on the program of Mr. Hammond's first recital in the same church, played March 31, 1885.

### Opens Welte in Mansion.

A Christmas Day dinner to a number of guests was chosen as the occasion for the opening of his new Welte Philharmonic pipe organ by George Campe de San Francisco. The organ is installed at Mr. Campe's mansion at Burlingame Hills, in the peninsula section. Theodore Strong, manager of the organ department of Kohler & Chase, gave a recital following the dinner. Mrs. Strong, the organist's mother, who recently moved from Chicago to join her son, was one of the guests at the dinner at the Campe home.

## NOVEL INSTALLATION FOR LOS ANGELES ELKS

### FOUR-MANUAL FOR TEMPLE.

Large Robert-Morton Instrument Has Fifty-nine Sets of Pipes—Two-Manual Console Plays Echo from Memorial Hall.

The Robert Morton Organ Company is installing in the large Elks' Temple at Los Angeles, Cal., an organ of fifty-nine sets of pipes whose specification has attracted attention on the Pacific coast. Sibley G. Pease, official organist of the Elks' Club, collaborated with the builders to make the instrument effective in every way. Before its removal to Los Angeles the organ was tried on the factory erecting floor and a program was broadcast.

The organ has four manuals, with the console in the main hall, and a two-manual console placed in the memorial hall. From the smaller console the antiphonal and echo divisions will be playable. The wind pressures of the instrument vary from six to fifteen inches. The violone, Schulze scale, and the sixteen-foot double open diapason on the pedal will be on fifteen-inch wind, as well as the solo stops. There is a floating string division.

The specification is as follows:

#### GREAT ORGAN.

1. Double Open Diapason (Lower 12 from Pedal) (Unexpressive), 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 85 pipes.
4. Gross Flöte, 8 ft., 73 pipes.
5. Doppel Flöte, 8 ft., 73 pipes.
6. Gamba, 8 ft., 73 pipes.
7. Gamba (from No. 6), 16 ft., 61 notes.
8. Violin (from Sw. No. 12), 8 ft., 61 notes.
9. Violin (from Sw. No. 13), 8 ft., 61 notes.
10. Violin (from Sw. No. 14), 8 ft., 61 notes.
11. Quintadena, 8 ft., 73 pipes.
12. Dulciana (from Ch. No. 3), 8 ft., 61 notes.
13. Clarabella (from No. 3), 8 ft., 61 notes.
14. Octave Diapason (from No. 3), 4 ft., 61 notes.
15. Doppel Flöte (from No. 5), 4 ft., 61 notes.
16. Twelfth (from No. 3), 2½ ft., 61 notes.
17. Fifteenth (from No. 3), 2 ft., 61 notes.
18. Cornet, 3 rks., 133 pipes.
19. French Horn, 8 ft., 73 pipes.
20. Tuba (Harmonic), 8 ft., 73 pipes.
21. Tuba Clarion (from No. 20), 4 ft., 61 notes.
22. Kinura, 8 ft., 73 pipes.
23. Marimba Harp (from Choir), 49 notes.
24. Xylophone (resonators), 37 notes.
25. Glockenspiel (resonators), 61 notes.
26. Cathedral Chimes (Class A) FF PP Damper, 20 notes.

#### Second Touch:

- Gross Flöte (from No. 4), 8 ft., 61 notes.
- Gamba (from No. 6), 8 ft., 61 notes.
- French Horn (from No. 19), 8 ft., 61 notes.
- Tuba (from No. 20), 8 ft., 61 notes.

#### SWELL ORGAN.

1. Swell Bourdon, 16 ft., 97 pipes.
2. Violin (from No. 12), 16 ft., 61 notes.
3. Tibia Clausa, 16 ft., 85 pipes.
4. Open Diapason (from No. 3), 8 ft., 73 notes.
5. Tibia Clausa (from No. 3), 8 ft., 73 notes.
6. Tibia Mollis, 8 ft., 73 pipes.
7. Violin Diapason, 8 ft., 73 pipes.
8. Gedackt (from No. 1), 8 ft., 73 notes.
9. Viol d'Orchestre, 8 ft., 73 pipes.
10. Viol Celeste, 8 ft., 66 pipes.
11. Salicional, 8 ft., 73 pipes.
12. Concert Violin I (Unison), 8 ft., 73 pipes.
13. Concert Violin II (Sharp), 8 ft., 73 pipes.
14. Concert Violin III (Flat), 8 ft., 73 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Flauto Traverso, 4 ft., 73 pipes.
17. Bourdon Flute (from No. 1), 4 ft., 73 notes.
18. Tibia Clausa (from No. 3), 4 ft., 61 notes.
19. Octave Diapason (from No. 3), 4 ft., 61 pipes.
20. Violin (from No. 12), 4 ft., 61 notes.
21. Salicet (from No. 11), 4 ft., 61 notes.
22. Bourdon Nazard (from No. 1), 2½ ft., 61 notes.
23. Bourdon Piccolo (from No. 1), 2 ft., 61 notes.
24. Contra Fagotto, 16 ft., 73 pipes.
25. Oboe Horn, 8 ft., 73 pipes.
26. Cornopean, 8 ft., 73 pipes.
27. Vox Humana, 8 ft., 73 pipes.
28. Vox Humana (from No. 27), 4 ft., 61 notes.

#### Tremulant.

Vox Humana Tremulant.  
Marimba Harp (from Choir).  
Xylophone (from Great).  
Glockenspiel (from Great).

### Seibert's Florida Tour.

Henry F. Seibert is in Florida for the month, giving a series of recitals in various cities. Among dates added to his list since the January issue of The Diapason went to press is one Jan. 29 at Fort Lauderdale. On Jan. 18 Mr. Seibert gave a recital at Ridgeway, Pa. The following day he played a return engagement at Williamsport, Pa. Jan. 21 he was at Jersey Shore, Pa., Jan. 22 at Lock Haven and Jan. 23 at Emaus. The last two were also return engagements. Mr. Seibert will play at the Holy Week services in Aeolian Hall, New York, for the United Lutheran Churches of New York and adjacent territory.

### Courboin's Chicago Program.

Charles M. Courboin appeared in recital at Kimball Hall, Chicago, on the evening of Jan. 28. His performance, too late to be reviewed in this issue, was marked by a program of high excellence and fine variety. It was as follows: "Grande Piece Symphonique," Cesar Franck; Serenade, Grasse; Pastorale from Second Symphony, Widor; Passacaglia, Bach; Andante from First Sonata, Mailly; Allegretto, Wolstenholme; "Liebestod" (from "Tristan and Isolde"), Wagner; "Choeur Dialogue," Gigout.

### For School at Tulsa, Okla.

Plans for an organ for the south auditorium of the Tulsa, Okla., high school, to be purchased from the organ fund, the memorial gift of high school graduating classes, have been submitted. The board of education has consented to the installation of the organ in the auditorium.

Chimes (from Echo) FF PP Damper. Bird Whistle.

## Second Touch:

Swell Bourdon (from No. 1), 16 ft., 61 notes.  
 Contr. Fagotto (from No. 24), 16 ft., 61 notes.  
 Cornopean (from No. 25), 16 ft., 61 notes.  
 Tibia Clausa (from No. 3), 8 ft., 61 notes.  
 Flauto Traverso (from No. 16), 4 ft., 61 notes.

## CHOIR ORGAN.

1. Double Dulciana, 16 ft., 97 pipes.
2. Violin (from Sw. 12), 16 ft., 61 notes.
3. Dulciana (from Ch. 1), 8 ft., 61 notes.
4. English Diapason, 8 ft., 73 pipes.
5. Clarabella, 8 ft., 73 pipes.
6. Unda Maris (Flute d'Amour), 8 ft., 61 pipes.
7. Violin I (from Sw. 12), 8 ft., 61 notes.
8. Violin II (from Sw. 13), 8 ft., 61 notes.
9. Violin III (from Sw. 14), 8 ft., 61 notes.
10. Viola, 8 ft., 73 pipes.
11. Gemshorn, 8 ft., 73 pipes.
12. Dulcet (from No. 1), 4 ft., 61 notes.
13. Harmonic Flute, 4 ft., 73 pipes.
14. Violina (from Sw. 12), 4 ft., 61 notes.
15. Dolcissimo (from No. 1), 2 ft., 61 notes.
16. Flageolet, 2 ft., 73 pipes.
17. Fluegel Horn, 8 ft., 73 pipes.
18. Clarinet, 8 ft., 73 pipes.
19. Marimba Harp, 49 notes.
- Tremulant.

## Percussions, First Touch:

Snare Drum Tap.  
 Snare Drum Roll.  
 Tom Tom.  
 Castanets.  
 Sleigh Bells (two Straps).  
 Wood Drum.  
 Tambourine.

## Second Touch:

English Diapason (from No. 4), 8 ft., 61 notes.  
 Clarabella (from No. 5), 8 ft., 61 notes.  
 Clarinet (from No. 18), 8 ft., 61 notes.  
 Fluegel Horn (from No. 17), 8 ft., 61 notes.

## SOLO ORGAN.

1. Stentorphone, 8 ft., 73 pipes.
2. Philomela, 8 ft., 73 pipes.
3. Gross Gamba, 8 ft., 73 pipes.
4. Orchestral Oboe, 8 ft., 73 pipes.
5. Tuba Mirabilis, 8 ft., 73 pipes.
6. Tuba Clarion (from Solo No. 5), 4 ft., 61 notes.
7. Gambette (from Solo No. 3), 4 ft., 61 notes.

Chimes (from Echo), FF PP Damper. 20 notes.  
 Tremulant.

ECHO AND ANTIPHONAL ORGANS. (Playable from Solo and Great manuals.)  
 Separate stopkeys in each division and affected by couplers and pistons of each division.

1. Echo Bourdon, 16 ft., 73 pipes.
2. Flute Celeste, T. C., 8 ft., 61 pipes.
3. Nacht Horn, 8 ft., 73 pipes.
4. Viol Sordio, 8 ft., 73 pipes.
5. Viol Etheria, 8 ft., 73 pipes.
6. Fern Flöte, 4 ft., 73 pipes.
7. Violetta, 4 ft., 73 pipes.
8. Vox Humana, 8 ft., 73 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. Hohl Flöte, 8 ft., 73 pipes.
11. Trumpet, 8 ft., 73 pipes.

## PEDAL ORGAN.

1. Resultant Bass, 32 ft., 32 notes.
2. Open Diapason (unexpressive) (20 from Gt. 1), 16 ft., 12 pipes.
3. Bourdon, 16 ft., 56 pipes.
4. Swell Bourdon (from Sw. 1), 16 ft., 32 notes.
5. Bourdon (in Echo Chamber), 16 ft., 32 pipes.
6. Violone (unexpressive), 16 ft., 44 pipes.
7. Trombone (unexpressive), 16 ft., 32 pipes.
8. Contra Fagotto (from Sw. 24), 16 ft., 32 notes.
9. Oboe Horn (from Sw. 24), 8 ft., 32 notes.
10. Diapason (from Gt. 3), 8 ft., 32 notes.
11. Doppelflöte (from Gt. No. 5), 8 ft., 32 notes.
12. Echo Flute (from Echo No. 1), 8 ft., 32 notes.
13. Cello (from Pedal No. 6), 8 ft., 32 notes.
14. Tuba (from Gt. No. 20), 8 ft., 32 notes.
15. Pedal Flute (from Ped. No. 3), 8 ft., 32 notes.
16. Pedal Flute (from Ped. No. 3), 4 ft., 32 notes.
17. Dulciana (from Ch. No. 1), 16 ft., 32 notes.
18. Dulciana (from Ch. No. 1), 8 ft., 32 notes.
19. Dulcet (from Ch. No. 1), 4 ft., 32 notes.
20. Tuba Clarion (from Gt. No. 20), 4 ft., 32 notes.
21. Cornet (from Gt. No. 18), 3 rks., 32 notes.

## RADIO RECITALS FOR MONTH

## Skinner Organ Company Offerings for February and March.

Radio recitals of the Skinner Organ Company from its New York studio have attracted favorable attention throughout the country, as might have been expected in view of the grade of the artists engaged to play. The programs are broadcast every Friday from 8 to 9 o'clock, Eastern time, from station WAHG. The dates and recitalists announced for February and March are:

- Feb. 5—Lynnwood Farnam.  
 Feb. 12—William Edward Zeuch.  
 Feb. 19—John Priest.  
 Feb. 26—Harry Rogers Pratt.  
 March 5—Louis Potter.  
 March 12—Hugh Porter.  
 March 19—Harold Gleason.  
 March 26—Palmer Christian.

## CLASSIFIED ADVERTISEMENTS

## POSITION WANTED.

## POSITION WANTED—

Concert organist and very successful chorus director desires position with church that demands a dignified, churchly, and highly intelligent musical service. Familiar with Episcopalian service. Address B 2, The Diapason.

POSITION WANTED—BY ONE WHO has had fifteen years' experience in all branches of organ building (except voicing), including erecting, tuning and finishing; also experience in the player action industry, being an inventor of considerable ability in this line. Address A-7, The Diapason.

POSITION WANTED—FIRST-CLASS reed voicer desires employment; can handle flue work and finishing. Address B 9, The Diapason.

POSITION WANTED—VOICER WILLING to make change would be interested in proposition for middle West or West. Address B 10, The Diapason.

POSITION WANTED—BY ORGANIST and choir-master. Recitalist and teacher. European trained. Apply B 4, The Diapason.

## 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. [4]

WANTED—WANT LARGE SET chimes—not tubes, but real chimes. Possibly an organist who reads this may know of a church having given up the use of chimes. Give name of maker, number of bells and history, location, etc. Address A-6, The Diapason. [5]

WANTED—ANOTHER 1,000 ORGANISTS and choir directors to try out the special church service programs so successful last season. John B. Waterman, 636 West Main street, Battle Creek, Mich. [2]

WANTED—PEDAL CLAVIER, preferably radiating, concave, with rods for attachment to upright piano. W. J. Wakefield, Highland Falls, N. Y. [2]

WANTED—GOOD SET OF USED chimes for organ. Address Frank C. Buzza, Pierre, S. Dak.

## WANTED—HELP.

WANTED—EXPERIENCED ACTION men for organ work. Steady position for the right man. George Kügen & Son, Inc., St. Louis, Mo.

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

WANTED—ORGAN DRAFTSMAN. Write stating experience. Address A-5, The Diapason.

## DETROIT ORGAN DEDICATED

Austin Four-Manual in Beautiful New Metropolitan Church.

The beautiful new Metropolitan Methodist Church at Detroit, with its large four-manual Austin organ, was dedicated the week of Jan. 17, with Charles M. Courboin as the officiating organist during the ceremonies. The organ, the specification of which has appeared in full in The Diapason, is the gift to the church of C. A. Grinnell. A dedicatory recital by Mr. Courboin was played Jan. 19, his selections being: Passacaglia, Bach; Aria, Lotti; Allegretto, de Boeck; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupre," Russell; Sketch No. 3, Schumann; "The Afternoon of a Faun," Debussy; "The Primitive Organ," Yon; "Marche Heroique," Saint-Saens.

## 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—A SPLENDID 17-STOP electric action pipe organ, in neat and attractive oak case, with detached console. About eight years old, and in the best of condition. Motor driven. Space required, ten feet deep, twelve or thirteen feet wide, fifteen feet high in front. A very attractive organ. Erected within a radius of 300 miles for the sum of \$3,800. If further away, freight additional. For terms and time payments address ADOLPH B. SUESS, Art Church Furnishings, 1314 Lynch avenue, East St. Louis, Ill.

FOR SALE—THREE  $\frac{3}{4}$ -H.P. ORGAN blowers; one  $\frac{3}{4}$ -H.P. organ blower; two 1-H.P. organ blowers; one 3-H.P. organ blower with generator. All standard makes. New and slightly used. All blowers guaranteed. Electric and pneumatic actions for chimes, harp, xylophones and other organ stops. STAHL ORGAN COMPANY, office and factory 809-811 Railroad street, Maywood (Chicago suburb), Ill.

FOR SALE—TWO-MANUAL ESTEY reed organ. Modern in every respect. Practically new. Eight stops, tremolo, three couplers, two swell pedals, concave radiating pedalboard, electric motor. Just the thing for lodge, small church, chapel, practice or studio work. When bought cost \$1,400. Price \$600. Address Arthur R. Ramsden, 353 Seventy-seventh street, Brooklyn, N. Y.

FOR SALE—ESTEY STYLE E PRACTICE organ. Reeds are of large scale and position of foot pedals, stops, etc., is similar to in modern pipe organs. Oak finish, two manuals, concave radiating pedals. Also has outside Orgoblo with A-C motor. Guaranteed in first-class condition. Price \$500, f. o. b. our office. Christensen School of Popular Music, 20 East Jackson boulevard, Chicago.

FOR SALE—A REAL BUY AT AN attractive price in a Hook & Hastings two-manual pipe organ of fifteen stops. Well-balanced specifications. In excellent condition. Organ may be inspected. Write or see E. O. Haase, 202 East Seventy-second street, Chicago.

FOR SALE—SECOND-HAND ORGANS in good condition at a bargain, one  $\frac{3}{4}$  H.P., 110-220 volt, 60 cycles, single phase, and the other 1 H.P., 220 volt, 60-cycle, single phase; both slow speed blowers. THE REUTER ORGAN COMPANY, Lawrence, Kan.

FOR QUICK SALE—TRACKER ORGAN, two-manual, ten stops. Dark walnut case. Three arches of display pipes. Seventeen feet height, 10 feet depth, 15 feet width. Orgoblo. Nearly new. Spot cash, \$150.00, if sold immediately. Apply the Rev. J. G. Rogers, 148 East avenue, Lewiston, Maine.

FOR SALE—TWO-MANUAL AND pedal organ, six stops in great, nine stops in swell and two on pedal. Action, tracker in manuals, tubular-pneumatic in pedal. Complete with blower and case. In fine condition. Must be sold to make room for new organ. Price and further particulars cheerfully furnished. C. C. White, 1701 Walnut street, Philadelphia.

FOR SALE—TWO-MANUAL AND pedal bass rebuilt Lyon & Healy reed pipe organ. Excellent condition, good as new; \$700.00 with motor and pump. Also one Clough & Warren pipe-top church organ, twenty-one stops, like new. A. L. White Manufacturing Co., 215 Englewood avenue, Chicago, Ill.

FOR SALE—TWO ONE-FOURTH H.P. blowers, \$60.00 each; one 1-H.P. blower, \$125.00. These blowers are new. One Connecticut blower, only  $\frac{1}{2}$ -H.P., 1,100 R.P.M., \$75.00; 12-inch wind. Want one set Vox Humana pipes, 61 notes, good condition. Perry Cozatt, Danville, Ill.

FOR SALE—A THREE-MANUAL, twenty-six-stop tubular-pneumatic console, in perfect condition. No reasonable offer refused. Also a reed organ with piano case. Address Organist, Christ Church, Corning, N. Y.

FOR SALE—TWO-MANUAL HOOK & Hastings tracker organ, eight stops. Good condition, new blower. Price \$1,000.00. Lewis & Hitchcock, 228 K street, S. W., Washington, D. C. [4]

FOR SALE—CANADIAN PIPE ORGAN factory, almost new, fully equipped with machinery and materials. Good prospects for business and an opportunity for some American manufacturer to establish a Canadian branch. Apply to Warren Organ Company, Limited, Barrie, Ont. [1]

FOR SALE—MODERN TWO-MANUAL electric action organ, fourteen stops, only six years old. Will give demonstration, \$2,500 cash, f.o.b. New York City. Bargain for quick buyer. United Organ Repair Co., 9505 Farragut road, Brooklyn, N. Y. [tf]

FOR SALE—PIPE ORGAN FOR Sale, Jardine, two-manual auditorium, thirty stops. Mount Olivet Baptist Church, 201 Lenox avenue, New York City.

## WANTED—HELP.

Opportunity  
Knocks!

\$2,500 to \$5,000  
Yearly on Spare Time

as local sales representative for two of the largest Pipe Organ Manufacturers in the U. S. Organs for every purpose, including Churches, Theaters, Residences, Lodges and all Auditoriums. Representatives wanted immediately in every County in Pennsylvania, Ohio, New Jersey, Maryland, Delaware, Washington, D. C., Virginia, North and South Carolina, Georgia and Florida. Leads furnished. Experience unnecessary. Either sex. Liberal commissions. Box A-2, The Diapason.

WANTED—ORGAN TECHNICIAN and executive, live wire, 30 to 40 years old, thorough technical training or experience in pipe organ work, capable of working into position as assembly room executive. Reliable, well-established firm. Address A-8, The Diapason.

WANTED—EXPERIENCED organ builder for executive position. Salary \$5,000.00 a year to start. Splendid opportunity for right man. Address A-4, The Diapason.

WANTED—CAPABLE ORGANIST and choir-master for St. Andrew's Church, Bryan, Tex. Splendid teaching field for real musician. New Pilcher organ just installed. Address the Rev. S. Moylan Bird, Bryan, Tex.

WANTED—SUBSTITUTE ORGANIST and choir-master from April 9 to July 1 to take charge of music in an Episcopal church. The ability to train boys is essential. One and a half hours from New York City. Address B 3, The Diapason.

WANTED—HIGH-GRADE ROAD MEN for maintenance, rebuilding and installation. Useful for any but competent, all-around mechanics to apply, as no others will be able to hold job. Wages to match ability. Pipe Organ Service Company, Omaha, Neb. [3]

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. [tf]

WANTED—CONSOLE MAKER and action men on electric organs. Steady work and good pay. In middle West. Address B 5, The Diapason.

WANTED—EXPERIENCED METAL pipe makers. Experienced on strings. Submit piece work prices. Address B 6, The Diapason.

WANTED—VOICER FOR BOTH METAL and wood pipes. Must know how to produce. Address B 7, The Diapason.

WANTED—WOOD PIPE MAKERS for both large and small pipes. Steady work. By old reliable firm in middle West. Address B 8, The Diapason.

WANTED—EXPERIENCED OUTSIDE helper and bench hands. Mudler-Hunter Company, Inc., 2638 West Gordon street, Philadelphia, Pa.

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

**SALT LAKE CITY ORGAN  
WILL GROW TO 131 STOPS**

**ORDER FOR LARGE ADDITION**

**Austin Company Will Increase Resources of Instrument in Mormon Tabernacle, Heard by 250,000 in a Season.**

One of the world's far-famed organs will be materially enlarged when an addition of twenty stops, including a set of chimes, will be incorporated in the great four-manual in the Mormon Tabernacle, Salt Lake City, Utah. This organ has been made famous by the recitals played on it for the benefit not only of home audiences, but for the thousands of visitors who pass through the gateway to the Pacific coast. The additions, to be made by the Austin Company, will make it an instrument of 131 speaking stops, and are to include the following:

- GREAT ORGAN.**  
Major Diapason, 8 ft., 73 pipes.  
Mixture, 5 ranks, 305 pipes.  
Keraulophone, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.
- SWELL ORGAN.**  
English Diapason, 8 ft., 73 pipes.  
Wald Horn, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 61 pipes.
- ORCHESTRAL ORGAN.**  
Horn Diapason, 8 ft., 73 pipes.  
Melophone, 8 ft., 73 pipes.  
Double Oboe Horn, 16 ft., 73 pipes.
- SOLO ORGAN.**  
Stentorgamba, 8 ft., 73 pipes.  
Gambette, 4 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.
- ECHO ORGAN.**  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.
- PEDAL ORGAN.**  
Major Diapason, 16 ft., 44 pipes.  
Open Diapason, 8 ft., 32 notes.  
Gedeckt, 16 ft., 44 pipes.  
Lieblich Dolce (from Orchestral), 16 ft., 32 notes.

The present organ is the result of a complete reconstruction and considerable enlargement of the original instrument, made by the Austin Company eleven years ago. The specification was published in The Diapason in June, 1915. For the benefit of many readers who have no copies of that issue it is hereby presented, giving a conception of the resources of the organ when the additions shall have been completed:

- GREAT ORGAN.**  
Contra Bourdon, 32 ft.  
Double Open Diapason, 16 ft.  
Bourdon, 16 ft.  
Flauto Major, 8 ft.  
First Diapason, 8 ft.  
Second Diapason, 8 ft.  
•Bell Diapason, 8 ft.  
•Violoncello, 8 ft.  
•Doppel Flöte, 8 ft.  
Gedeckt, 8 ft.  
•Clarebelle, 8 ft.  
•Wald Flöte, 4 ft.  
•Principal, 4 ft.  
•Fifteenth, 2 ft.  
•Double Trumpet, 16 ft.  
•Trumpet, 8 ft.  
•Clarion, 4 ft.

\*Enclosed in Orchestral box.  
**CELESTIAL ORGAN (GREAT DIVISION).**

- Cor de Nuit, 8 ft.  
Viole d'Orchestre, 8 ft.  
Viole Celeste, 8 ft.  
Viole Aetheria, 8 ft.  
Dolce Celeste, 8 ft.  
Gedeckt, 8 ft.  
Fern Flöte, 4 ft.  
Horn (large), 8 ft.  
Vox Humana, 8 ft.  
Celestial Harp.  
Tremulant.

- SWELL ORGAN.**  
Bourdon, 16 ft.  
Diapason Phanon, 8 ft.  
Horn Diapason, 8 ft.  
Gross Flöte, 8 ft.  
Viole d'Orchestre, 8 ft.  
Orchestral Celeste, 8 ft., 2 ranks.  
Aeoline, 8 ft.  
Aeoline Celeste, 8 ft.  
Concert Flute, 8 ft.  
Unda Maris, to undulate with Concert Flute, 8 ft.  
Flute Harmonic, 4 ft.  
Violina, 4 ft.  
Flautino, 2 ft.  
Cornet Mixture, 3 ranks.  
Contra Fagotto, 16 ft.  
Cornopaeon, 8 ft.  
Oboe, 8 ft.  
Clarion, 4 ft.  
Vox Humana (separate chest and Tremolo), 8 ft.  
Tremulant.

- ORCHESTRAL ORGAN.**  
Lieblich Gedeckt, 16 ft.  
Gelgen Principal, 8 ft.  
Melodia, 8 ft.  
Orchestral Viole, 8 ft.  
String Celeste, 8 ft., 2 ranks.  
Dolce, 8 ft.  
Quintadena, 8 ft.  
Flute Octaviente, 4 ft.  
Piccolo Harmonic, 2 ft.  
Double Oboe Horn, 16 ft.  
Oboe Horn, 8 ft.  
Clarinet, 8 ft.  
Cor Anglais, 8 ft.

Concert Harp (from Solo).  
Chimes, 25 notes.  
Tremulant.

**CELESTIAL ORGAN (SOLO DIVISION).**

- (Duplexed from Celestial Organ, Great Division.)  
(Placed at opposite end of Auditorium.)  
Cor de Nuit, 8 ft.  
Viole d'Orchestre, 8 ft.  
Viole Celeste, 8 ft.  
Viole Aetheria, 8 ft.  
Dolce Celeste, 8 ft.  
Gedeckt, 8 ft.  
Fern Flöte, 4 ft.  
Horn (large), 8 ft.  
Vox Humana, 8 ft.  
Celestial Harp.

- SOLO ORGAN.**  
Violone, 16 ft.  
Flauto Major, 8 ft.  
Stentorphone, 8 ft.  
Gross Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
Orchestral Flute, 8 ft.  
Tuba Profunda, 16 ft.  
Tuba Harmonic, 8 ft.  
Tuba Clarion, 4 ft.  
Tuba Magna, 8 ft.  
Orchestral Oboe, 8 ft.  
Concert Harp (from Orchestral).  
Chimes, 25 notes.  
Tremulant.

- PEDAL ORGAN (Augmented).**  
Gravissimo (Resultant), 64 ft.  
Double Diapason, 32 ft.  
Contra Bourdon, 32 ft.  
First Diapason, 16 ft.  
Second Diapason, 16 ft.  
Violone, 16 ft.  
Bourdon, 16 ft.  
Dulciana, 16 ft.  
Lieblich Gedeckt, 16 ft.  
Sub Bass (Celestial), 16 ft.  
Quint, 10 1/2 ft.  
Gross Flöte, 8 ft.  
Flauto Dolce, 8 ft.  
Violoncello Celeste, 8 ft., 2 ranks.  
Octave Flute, 4 ft.  
Contra Bombarde, 32 ft.  
Bombarde, 16 ft.  
Tuba Profunda, 16 ft.  
Tuba Harmonic, 8 ft.  
Tuba Clarion, 4 ft.  
Fagotto, 16 ft.

The celestial organ is located in a specially-built chamber of brick and concrete, in the basement of the building, and at the opposite end from the main organ, some 250 feet distant. In addition to the usual string stops found in the various departments of this organ, a special string organ is provided. This consists of seven ranks, or sets of specially scaled and voiced string stops, accurately balanced and tuned in unison, sharp and flat pitches, forming one magnificent string celeste. It is enclosed in a separate swell-box and is playable from any manual at will.

Interesting indeed is the story of the Salt Lake City organ, and Joseph Ridges might well be termed the "father" of it. As a boy in England he became intensely interested in organs and their construction, and missed no opportunity of studying their construction. Ridges followed the rush to Australia for gold, and afterward became a carpenter in Sydney, devoting all his spare time to the building of an organ. He had become a Mormon in Australia, and when approached by an official of the church, gave the organ he had built to the church in Utah. The organ was carefully packed, soldered up in ten cases and shipped to San Pedro, Cal. Thence it was hauled by mule teams to San Bernardino, and from there Joseph Ridges took this organ by wagon across the desert and set it up in the old adobe structure, which preceded the present tabernacle. When the present great tabernacle was building, Brigham Young entrusted Ridges to build an organ suited to its magnitude. A trip to Boston was made to get special materials, such as wire, soft leather for valves, ivory keys, etc., which could not be obtained locally. Special timber was selected, sawed and hauled 400 miles from the mountains, and from this pipes and other parts of the organ were fashioned.

Later, the organ was reconstructed and enlarged by Shure Olsen, Henry Taylor and others. The ingenuity and skill of these pioneer artisans can still be seen in some of the larger pipes and the casing.

In 1900 the organ was rebuilt with more modern chests, action, console and additional stops. In the spring of 1915, after the Tabernacle had been closed some time for repairs, it was found that the organ was in an unusable condition, and it was decided to reconstruct and greatly enlarge it.

The Mormon Tabernacle of Salt Lake City is acknowledged as the masterpiece in auditorium design and construction in the world. It seats comfortably 8,000 people and yet its acoustics are so perfect that a whisper can be heard throughout. It is 250 feet in length, 150 feet in width and 80

feet in height, yet not a pillar supports its mammoth elliptical roof nor does a tie-rod mar its acoustic properties. It is conservatively estimated that 250,000 people hear this organ each year in the daily public recitals (from April to October).

**WILL PLAY HER OWN WORKS**

**Lily Wadhams Moline to Give Interesting Recital on Feb. 16.**

An event of pronounced interest scheduled for Kimball Hall, Chicago, Feb. 16 is a recital by Lily Wadhams Moline, the Chicago organist and composer, in which she will present a program of her own works. Mrs. Moline will be assisted by Margaret Cade, soprano.

Mrs. Moline is one of several woman composers for the organ who live and



LILY WADHAMS MOLINE.

work in Chicago, but who do not keep their names before the public as much as they might through modesty. Mrs. Moline's compositions are being played throughout the country and have received the praise of some of the best organists. She is the organist of First Church of Christ, Scientist, Oak Park, and subdean of the Illinois chapter of the American Guild of Organists.

Mrs. Moline's program will consist of the following: Sonata in B minor (Fantasie, Intermezzo-Canon, Seraphic Chant and Toccata); vocal: "To Isadore"; "The Lament"; "In Slumberland"; organ: M'nuet ("The Alice Deal"); "Song of Exultation" (A Romantic Fantasie); Allegretto; "The War Dance Festival" (From Suite, "Impressions of the Philippine Islands"); vocal: Serenade (From "Impressions of the Philippine Islands"); "Love's Way"; "Spring-time"; organ: "The Legend of the Dunes"; Prayer and Cradle Song; Toccata.

**OVATION FOR MR. EDDY  
AT CHICAGO RECITAL**

**BIG KIMBALL HALL AUDIENCE**

**Etribute of Musicians of the City Pay Tribute to Dean of Organists— Feature on Program Is Borowski's Third Sonata.**

Clarence Eddy's Chicago recital on the evening of Jan. 14 was played before practically a sold-out house and with the elite of Chicago musicians of all classes present to pay tribute to this great oak in the forest of organists. To see a house so well filled at an organ recital was in itself a delight; to hear Mr. Eddy's performance, with the style that he has always had and his fire and brilliancy not dimmed by age, was a still greater delight. In the period of at least two decades in which Mr. Eddy has been claimed by Chicago as one of the galaxy of the world's greatest organists he has made a host of friends and these turned out and evinced their feelings in no uncertain manner. Flowers enough to satisfy the most exacting prima donna were presented to the performer.

That Mr. Eddy is marvelously facile in his technique was shown in the opening number, the Bach Prelude and Fugue on B-A-C-H. The Saint-Saens Fantasie, which followed, was painted as a delicate picture. The Third Sonata of Borowski was perhaps the principal number of the evening and the presence of the composer enhanced interest in the performance. Mr. Eddy made it most interesting. The Intermezzo was especially charming. Mr. Eddy's arrangement of Schubert's "Am Meer" was beautifully done. Vibbard's "Indian Serenade" and Fry-singer's new "Emmaus," a chime piece based on the Scriptural story, were worthy and interesting selections from the works of present-day Americans, a class which Mr. Eddy never neglects and which owes him much. The great "warhorse," the Crawford Toccata, fittingly closed the program.

**Death of Henry F. Krull.**

Henry F. Krull, 50 years old, organist at St. Patrick's Catholic Church, Fort Wayne, Ind., for the last thirty years, died Jan. 9 at St. Joseph's Hospital following an operation. Professor Krull was stricken while playing the music for a mass Jan. 4 and was rushed to the hospital. Mr. Krull observed his thirtieth anniversary as organist at St. Patrick's the Sunday morning preceding his death. During his incumbency he failed to play the music for Sunday masses on only four occasions.

**Middelschulte Plays in South.**

Wilhelm Middelschulte will make a short recital trip South early in February and audiences at Norfolk and Hollins, Va., will have an opportunity to hear the noted organist. The Norfolk recital is scheduled for Feb. 2 and that at Hollins for Feb. 4.

Doris Doe, contralto, and Godfrey Ludlow, violinist, presented a program of music by present-day American composers with Clarence Dickinson at the Friday noon hour of music in the Brick Church, New York, Jan. 15.

A two-manual built by the Geneva Organ Company has been installed in the First Baptist Church of Maywood, Ill., and its dedication was an event of great satisfaction to the parish.

<b>MARGARET</b>		<b>WILLIAM</b>
<b>S O P R A N O</b>	<div style="border: 2px solid black; padding: 5px; display: inline-block;"><b>LESTER</b></div> Available Together or Singly for Concerts and Festivals Dedication Programs and Oratorio Appearances A Specialty 426 Fine Arts Bldg. Chicago, Ill.	<b>O R G A N I S T</b>

**ADDITION TO PLANT OF  
AUGUST A. KLANN READY**

**ANOTHER TO BE BUILT SOON**

**Growth in Business of Maker of Magnets and Other Organ Parts in Blue Ridge Mountains an Index of Organ Demand.**

August A. Klann, known to organ builders for a number of years as a manufacturer of magnets and other organ supplies, has completed an addition to his plant at Basic, Va., made necessary by the increase of his business, which in turn reflects the growth of organ construction throughout the United States. Another addition to the plant is to be made by Mr. Klann in the spring.

August Klann began the manufacture of pipe organ magnets and other organ parts in 1916 at Alliance, Ohio. In 1918 he moved to Basic, which since then has been consolidated with Waynesboro, Va. Here, in the Blue Ridge Mountains, his business has prospered from year to year.

The new factory addition is divided into five rooms—a working room, a die casting room, two electro-plating rooms and a stock room. Mr. Klann does his own casting of white metal, zinc and aluminum alloy. Three-fourths of the machinery in the establishment was especially designed by him and built under his supervision. Three furnaces, two electric and the other using fuel oil, are a part of the equipment. Seventy-five electric motors provide the power for the special machinery used in making electric organ appliances in the new plant. Other motors run the machinery in the old plant, where key actions, adjustable crescendos, sforzandos, etc., are made. Combinations and swell engines are among the other products of the concern.

**TASK OF N. LINDSAY NORDEN**



N. Lindsay Norden, who has arranged over 100 Russian choral numbers, both sacred and secular, is editing a new set for the Boston Music Company, to be issued from time to time. Mr. Norden has made a special collection of this music, and has in his possession copies which are now priceless owing to the conditions in Russia. The Boston Music Company has already published Ivanoff-Ippolitoff's "Cherubim Song," Gretchaninoff's "The Lord's Prayer" and Yesailoff's "Gladsome Light." Other numbers are in the press at the present moment.

This music is being taken up so rapidly by church choirs and large choral bodies that public interest in it is constantly growing. Up to the time that Mr. Norden made the first arrangements of this music in 1913 the only church composers who were known here were those who had achieved success in other fields of musical endeavor, such as Tschaiowsky, Gretchaninoff, Cui, etc. This has really been a pioneer work in church music.

**NEW ADDITION TO FACTORY OF AUGUST A. KLANN.**



**KINDER'S JANUARY SERIES**

**Twenty-Seventh Season of Recitals Draws Large Audiences.**

Everything, including the weather, was favorable this year for Ralph Kinder's annual series of Saturday afternoon recitals at the Church of the Holy Trinity in Philadelphia. This was the twenty-seventh season of Mr. Kinder's January programs and the fact that interest is growing, rather than being dulled, is a testimonial to his drawing power and to the popularity of the organ. The recital on Jan. 30 was the 1,014th played by Mr. Kinder at Holy Trinity.

Following were the programs:  
Jan. 9—"Marche Pontificale," de la Tombelle; "Idillio," Mauro-Cottone; Prelude in B minor, Bach; Berceuse in C, Kinder; Fantasia on "Hanover," Lemare; "Chanson de Joie," Hailing; "A Religious Scene," Borodin.

Jan. 16—"Overture to 'Ruy Blas,'" Mendelssohn; Cantilena, Goss-Custard; Prelude in C sharp minor, Rachmaninoff; Caprice, Kinder; Religious Melody with Variations, Whiting; Toccata in G major, Dubois; "Eventide," Harker.

Jan. 23—"Grand Choeur," in A, Kinder; Andante con Moto (Italian Symphony), Mendelssohn; Prelude and Fugue in G minor, Bach; Suite in F major, Corelli; Serenade, Barthelemy; Caprice in B flat, Guilman; "Emmaus," Frysinger.

Jan. 30—Sonata in C minor (two movements), Salome; Andante Cantabile (Fourth Symphony), Widor; Three Negro Spirituals, Traditional; "The Lost Chord," Sullivan; "Morning" and "Ase's Death" (from "Peer Gynt" Suite No. 1), Grieg; "The Thrush," Kinder; Finale in D major, Vienne.

**Death of Robert A. Sherrard.**

Robert A. Sherrard, teacher of organ and piano at Moody Bible Institute in Chicago, died suddenly Jan. 14 at his old home in Chambersburg, Pa. He had left Chicago for a holiday vacation and was taken ill with the grip, which was followed by a heart attack that brought death. Mr. Sherrard leaves two young daughters. Mrs. Sherrard died about two years ago after an extended illness. Mr. Sherrard was graduated from Washington and Jefferson College, from the Cincinnati Conservatory of Music and from the Institute of Musical Art in New York and held the degree of B. A. as well as that of A. A. G. O. He was for some time organist of Westminster Presbyterian Church at Steubenville, Ohio, and of the First Presbyterian Church of Johnstown, Pa. After a period in which he was engaged in state educational work in Pennsylvania he came to Moody Institute last September and had been very successful in his work there.

**Bennett Four-Manual Opened.**

The opening recital on the four-manual organ built by the Bennett Company of Rock Island, Ill., for the First Lutheran Church of Rockford, Ill., was played by Carl G. Alexis on the evening of Dec. 17. Professor Alexis was assisted by the chorus of the church. The specification of this instrument appeared in The Diapason

June 1, 1925. The dedicatory program consisted of these selections: Vorspiel to "Lohengrin," Wagner; "O Thou Sublime, Sweet Evening Star" (from "Tannhäuser"), Wagner; "Echo Bells," Brewer; "Pensee d'Automne," James; "Hosannah," Dubois; "Supplication," Gerhard Alexis; Prelude and Fugue in D minor, Bach; "Evening Bells and Cradle Song," Macfarlane; "Eventide," Fairclough; "Prayer," Stark; March upon Handel's "Lift Up Your Heads," Guilman.

**Dedication at Keedysville, Md.**

The two-manual Möller organ built for Salem United Brethren Church of Keedysville, Md., was dedicated Jan. 10 with morning and evening services. Mrs. Elmer G. Miller, organist of Christ Reformed Church, Hagerstown, Md., was at the console and gave the following program at a recital in the evening: "Pilgrims' Chorus," Wagner; "Eventide," Harker; "Chanson," Friml; Allegretto, Wolstenholme; "To a Wild Rose," MacDowell; Largo from

"Xerxes," Handel; "At Twilight," Stebbins; "The Answer," Wolstenholme; "The Rosary," Nevin; "Priore," Borowski; Finale (Grand Chorus), Guilman.

**FOR MEMPHIS CITY ORGAN**

**Action of Court Brings Large Municipal Instrument Nearer.**

Another step was taken Jan. 11 toward the installation of a large organ in the Municipal Auditorium at Memphis, Tenn., when the county court appointed a committee to confer with Joseph Fowler, chairman of the Auditorium commission.

The Auditorium Organ Association, which has been sponsoring the purchase and installation of an organ, has raised sufficient funds to make the first payment. It is suggested now that the organ be bought and installed, the city and county to get together and take care of the deferred payments. It is to arrange this plan that the county court appointed the committee. If the plan is approved the organ will be bought and installed without further delay.

Edwin Stanley Seder, F. A. G. O., Chicago, included among his January activities the conducting of the annual "Messiah" performance at the First Congregational Church, Oak Park, Jan. 3, and an appearance as organist for the mid-winter concert of the Haydn Choral Society at Orchestra Hall. He will be heard at Bloomington, Ill., giving the annual recital for the Amateur Musical Club of that city at the Second Presbyterian Church Feb. 28. Other winter and early spring recitals will be at Madison, Wis., and at Vermilion, S. D., dedicating the four-manual organ at the University of South Dakota.

The cantata "The Nightingale of Bethlehem," by Philip James, which was given at the First Methodist Church, Orlando, Fla., under the direction of Herman F. Siewert, Dec. 27, was enthusiastically received by an overflowing house.

**CLARENCE EDDY  
ORGANIST**

5357 Wayne Avenue, Chicago  
Sunnyside 6150

**Recital at Kimball Hall  
January 14th, 1926**

**WHAT THE CRITICS SAID THE NEXT DAY:**

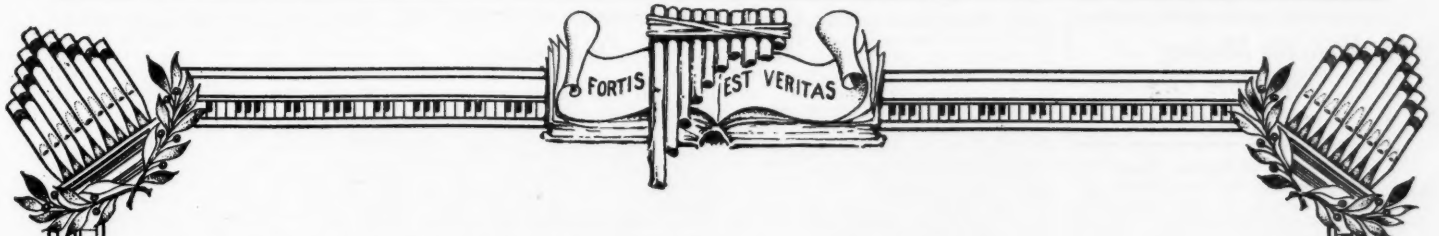
**GLENN DILLARD GUNN in the HERALD and EXAMINER—**  
Clarence Eddy, dean of American organists, played last night in Kimball Hall. The important new work on his program was a Sonata by Felix Borowski, which seemed to have all the elements that go to make up an attractive addition to the instrument's literature. Graceful melody, effective but not too modern harmony, many opportunities for colorful registration, were some of the assets. Mr. Eddy played it admirably!

**EDWARD MOORE in the DAILY TRIBUNE—**  
Clarence Eddy, famous veteran of the organ console, made one of his infrequent appearances at Kimball Hall last night, playing a program that had two new numbers, a few that are standardized, and several more that are heard only infrequently. With thoroughly ripened knowledge of the organ and its resources, Mr. Eddy was at times commanding, at others persuasive, always interesting and inspiring.

**MAURICE ROSENFELD in the DAILY NEWS—**  
Clarence Eddy, the distinguished Chicago musician and organist, one of the veteran musicians of this city, was heard in a recital of organ music at Kimball Hall last night, in the course of which he played a new Sonata, the third—by Felix Borowski, one of the leading Chicago musicians and composers. Mr. Eddy performed the Sonata with virtuosic skill and with a musician's insight into its thematic material and development. Mr. Borowski was called forth after its conclusion to join in the acknowledgments of the audience's applause.

**HERMAN DEVRIES in the AMERICAN—**  
For doubting the saying that no one is a prophet in his own country, for Kimball Hall was crowded to capacity to hear this artist-teacher's recital. And the quality of the applause left no doubt of the audience's sincerity. I heard him play Felix Borowski's new Sonata for organ. . . . The Sonata has musical merit, as have all of Mr. Borowski's compositions. It has melodic value, is well constructed, and bears the birth mark of French influence. It has a distinctly French flavor—reminding one of the work of the late Gigout, of Guilman, of Salome—yet without any trace of plagiarism. The public applauded Mr. Borowski (who was present), and Mr. Eddy with every sign of enjoyment.

**KARLETON HACKETT in the EVENING POST—**  
Mr. Eddy gave a scholarly and musically demonstration of his powers as an organist last evening at Kimball Hall. He maintains his interest in everything good that is going, and had much new music on his program. The Sonata by Felix Borowski was interesting music for the organ. Cast along the old lines yet expressed with modern freedom, Mr. Eddy played it with appreciation and brought out the different moods by fine shading. There was hearty applause and Mr. Eddy brought the composer out to share with him in the honors of the occasion.



## THE NATION-WIDE ACCEPTANCE OF THE LUMINOUS STOP CONSOLE

### CALIFORNIA

Burlingame *First Methodist Episcopal Church*  
 Glendale *First Baptist Church*  
 Inglewood *G. H. Westing Theater*  
 Los Angeles *St. James Methodist Episcopal Church*  
 Monterey Park *Howe & Merrill Theater*  
 San Diego *First Unitarian Church*  
 San Francisco *St. Philip's Church*  
 San Jose *Christian Assembly*  
 Santa Paula *First Universalist Church*  
 Saticoy *First Congregational Church*  
 Stockton *College of the Pacific*  
 Whittier *First Friends' Church*  
 Whittier *Strand Theater*

### CONNECTICUT

Bridgeport *Masonic Temple*  
 Meriden *Evangelical Lutheran Immanuel Church*  
 Norwalk *First Congregational Church*

### DISTRICT OF COLUMBIA

*H. H. Gordon, Residence*

### FLORIDA

Orlando *G. F. Freymark, Residence*  
 Umatilla *First Baptist Church*  
 Winter Haven *First Presbyterian Church*

### IOWA

Sioux City *St. Thomas Protestant Episcopal Church*

### ILLINOIS

Chicago *Ashland Theater*  
 Chicago *Crane Technical High School*  
 Chicago *Sixteenth Church of Christ, Scientist*  
 Chicago *Windsor Park Evangelical Lutheran*  
 Elgin *First Baptist Church* [Church  
 Gary *Masonic Temple*  
 Niles Center *M. C. K. Little, Residence*  
 Sterling *First Congregational Church*  
 Wheaton *First Church of Christ, Scientist*

### INDIANA

Bloomington *Princess Theater*  
 Ft. Wayne *Presbyterian Church*  
 Logansport *Colonial Theater*  
 Rochester *Charles F. Kriegbaum Theater*  
 South Bend *Epworth Methodist Episcopal Church*  
 Wabash *Eagles Theater*  
 Warsaw *First Presbyterian Church*

### KENTUCKY

Richmond *First Baptist Church*

### MASSACHUSETTS

Northampton *Calvin Theater*

### MICHIGAN

Detroit *E. F. Fisher, Residence*

### MINNESOTA

Alexandria *Jacob-Peterson Company Theater*  
 Two Harbors *First Norwegian Lutheran Church*

### MISSOURI

St. Joseph *St. Joseph Auditorium*

### NEW HAMPSHIRE

Hanover *St. Denis Church*  
 Keene *Latchis Theater*

### NEW JERSEY

Camden *Victor Talking Machine Company*

### NEW YORK

Brooklyn *Baptist Church of the Redeemer*  
 Brooklyn *Concordia Baptist Church*  
 Brooklyn *86th Street Theater*  
 Buffalo *Scottish Rite Temple*  
 Freeport *Christ Lutheran Church*  
 Jamaica, L. I. *Victoria Congregational Church*  
 New York City *Capitol Theater*  
 New York City *MacDougal Theater*  
 New York City *Third Church of Christ, Scientist*

### NORTH CAROLINA

Winston-Salem *First Baptist Church*

### OHIO

Cincinnati *Second Church of Christ, Scientist*  
 Circleville *First Methodist Episcopal Church*  
 Columbus *Community Church*  
 Dayton *First Brethren Church*  
 Dayton *National Cash Register Company*  
 Dayton *Patterson Memorial Presbyterian Church*  
 Dayton *Second Church of Christ, Scientist*  
 Youngstown *First Baptist Church*  
 Youngstown *Hillman Street Christian Church*  
 Youngstown *St. Patrick's Church*

### OKLAHOMA

Okmulgee *First Methodist Episcopal Church*

### PENNSYLVANIA

Altoona *Our Lady of Mt. Carmel Church*  
 Bloomsburg *First Presbyterian Church*  
 Melrose Park *Edward Kelley, Residence*  
 Mount Wolfe *Otterbein United Brethren Church*  
 Wayne *Central Baptist Church*

### TENNESSEE

Jackson *First Christian Church*  
 Knoxville *First Presbyterian Church*

### TEXAS

Brenham *Evangelical Lutheran Church*  
 Brownwood *L. P. Allison, Residence*

### VIRGINIA

Covington *Emmanuel Episcopal Church*

### WASHINGTON

Tacoma *First Baptist Church*  
 Seattle *Mount Baker Park Presbyterian Church*

### WEST VIRGINIA

Charleston *Christian Science Church*  
 Keyser *Grace Methodist Episcopal Church*

### WISCONSIN

Beloit *St. Jude's Church*  
 Madison *First Methodist Episcopal Church*  
 Manitowoc *Masonic Temple*

### CANAL ZONE

Ancon *St. Luke's Church*

**ESTEY ORGAN COMPANY, BRATTLEBORO, VERMONT**

## With the Moving Picture Organist

By WESLEY RAY BURROUGHS

### A Decade of Picture Work.

With this issue of *The Diapason* we have completed ten years of writing articles, suggesting settings and reviewing new music for film accompaniment. The progress and advancement in this, the special line of work into which so many organists have entered, has been tremendous.

In the beginning the scarcity of really good material was most evident. Music for the feature was easier to find than that for the comedy or other short subjects. Really clever and bright numbers for comedy, outside the light opera selections (and the eternal foxtrots) were lacking. On scenes the custom had become prevalent to play a waltz, and the organist followed this custom. Then, again, the organist soon found that, while piano accompaniments were better to use than legitimate organ solos (because of the orchestral style of the piece) many of the issues were not "cued in," the melody not being printed on a separate staff or in the treble of the accompaniment.

Organists who entered this field of work, being accustomed to church and concert playing, soon found that they were obliged to change their style of playing, for pieces that were suitable for the former were not appropriate for picture playing. As managers put it, much of the organ work sounded "too churchly," although there was a great deal to accomplish in the way of educating the managers to a right understanding of good dramatic music, which is not entirely realized even today.

The first long feature films were being produced—"Cabiria," "Quo Vadis," "Queen Elizabeth," "Judith of Bethulia," etc.—and the many errors in production were noticeable, even to the "movie" goers of that period. The large publishing-houses contented themselves with issuing a so-called "organ, or harmonium" part, either of which was worthless unless played with the orchestra, and even then the arrangers would give from ten to thirty measures rest, or print a single sustained note, which sounded ridiculous for an instrument of the caliber of the organ.

Orchestra leaders gave out second violin, cornet or oboe parts to the organist for use when playing with the orchestra, and the poor organist was at his wits' end to know what to play. Which reminds us of a story. A theater organist was not playing, and the manager came down to the pit and asked him the reason.

"I have thirty-six measures rest, sir," he said.

"Get busy and play. I don't pay you to rest."

This illustrates the lack of knowledge of music among theater managers of that period. (Some of them haven't improved much at the present writing.)

The use of a theme was a great point for discussion. Many approved it, others condemned it, claiming audiences did not like to hear a piece repeated so many times. As the years went on, special scores were compiled for large features and sent out with the film, but it was soon found that this was not practical, since what was easily playable with a two or three-hour rehearsal in New York could not be done well in a smaller town, where the film and score did not arrive until the last minute.

The organist soon found that his repertoire—consisting chiefly of organ solos, piano solos and songs—was quickly exhausted, and where to obtain new and correct musical material became a serious problem.

Nowadays how different it all is! Music for the photoplay is being constantly written by men of experience and published by all the leading music firms. If one needs a western rodeo, a good dramatic number, or an oriental composition, there are from three-score to hundreds from which to

select. Extra piano parts are given to the organist, and these are "cued in" so that he can use the same score, if desired, for the feature when playing alone. Owners and managers are paying more attention to their music, providing better quarters for music libraries, and as a general rule keeping their organs in better tune. Most film producers issue cue-sheets, which, while not always correct, help out considerably where the time is short to set up the picture.

Special musical novelties for every conceivable kind of short films are beginning to be issued. As a consequence the organist who begins his picture playing career in 1926 will find easy going compared with those of us who began just prior to 1916. And looking ahead to the year 1936, who of us can foretell the advancement that is sure to come both in picture making and picture playing?

"Irish Luck," a Paramount feature starring Thomas Meighan and Lois Wilson, was taken in Ireland, the entire company being sent there. Many of the world-famous scenes are interspersed throughout the story. Open with "The Great New York Police"—the first movement from Cohan's "Nelly Kelly." When boys' campaign headquarters are seen change to Weidt's "Kiddie Land." At insert of news item use "For He's a Jolly Good Fellow." Title: "The Grand Old Girl," "America." At title "When world arrived," "Ireland's Pride," by Schiller. Title: "On the second day out," "Over the Waters," by Hoffman. On streets of Dublin play Olcott's "Macushla." Second reel, title: "In Dublin," "A Legend of Erin," by Johnson, in a bright style. Title: "Phoenix Park Racetrack." At the Race Course," by Puerner, using the galop as the race begins. When winning numbers are put up play "Irish Picture No. 1," by Ansell. When Tom arrives at Lord Fitzhugh's home: "Imaginary Ballet No. 4," by Coleridge-Taylor. Title: "In the castle," "Andante Pathetic," by Borch. Reel 3, title: "Douglas Fitzhugh," "The Plotting Foe," by Kilyeni, used as the heavy villainous theme. Title: "When the evening had passed," "Told at Twilight," by Huertler. Title: "After a long night," "Marionette," by Arndt. Title: "At the railroad station," heavy theme. Reel 4, title "Your mistake," "Souvenir," by Fibich. Title: "By Killarney's Lakes," song, "Killarney." Title: "Against the protest," "Ode to Psyche," by Fauchey. Title: "O'Toole gave us," repeat "Irish Picture No. 1." Title: "Ross Castle," "I Dreamt I Dwelt in Marble Halls." Title: "Brickeen Castle," Langey's selection, "The Emerald Isle," going from the first movement to "Has Sorrow Thy Young Day Shaded?" (fifth reel) as interior of chapel and churchyard are shown; then back to "Wearin' of the Green," and straight on till Gwen arrives at top of castle, when the love theme is used for the first time, "Tis an Irish Girl I Love," by Ernest Ball. At change of scene to Lord Fitzhugh in bed, use Rubinstein's "Fanciful Vision" and change to Borch's "Andante Doloroso" when he speaks to Tom. When solicitor and Douglas are seen together play the heavy theme. Reel 6, title: "The fruitless search," "It is Night," by Black. Title: "For more than a week," "Longing," by Gastelle. At "All of Lord Fitzhugh's pleas," play Thomas' "Chant des Fossoyers," until street scene in Irish village, when "Irish Picture No. 2," by Ansell, may be used. When Tom converses with game-keeper's wife use Rapee's Dramatic Andante No. 1. Reel 7, title: "7:30," a short *mysterioso* until "8 o'clock." Heavy theme. Title: "I want that man arrested," Incidental Symphony No. 14, by Kempinski. Title: "But where," Agitato 3, by Langey, beginning softly and working up. When Tom and Gwen are alone play love theme to the end.

### New Photoplay Music.

Ditson's "Music for the Photoplay," the fifth series of specially-written numbers, is received. The series consists of ten pieces.

(1) "Allegro Agitato," by L. Hosmer, is a vigorous agitated movement in E minor for scenes of impending

## Dovetailing

By JOHN PRIEST, S. T. O.

The monotonous seven-day round, the exhausting stretches which a theater organist has to cover without assistance or intermission and, it will be admitted, the demoralizing fatuity of the stereotyped hokum that constitutes a large part of the picture output all have the inevitable effect of dulling a player's artistic sensibilities, making him careless of details and more or less indifferent to minor flaws in performance.

I do not believe that a true artist will ever degenerate into a hack. Five, six hours of solid playing in the course of the day will drain his inspiration to the dregs and rob him of the last ounce of nervous force, but until he leaves the bench he will not sag. From his playing it will not be noticeable whether he is on his first or final lap, but, like the centenarian who has never or always (strike out one of these) had his pipe and glass of beer, he will be in full possession of his faculties up to the end.

The suggestions that follow for raising the calibre of "movie" playing in the matter of certain details, the importance of which many organists, to judge from their playing, apparently have overlooked or ignored, are put forward in the hope of strengthening the fabric of the average player's work where it is woven looser, and under attrition of the daily grind is likeliest to wear in holes.

Playing in conjunction with an orchestra, the organist must frequently pick up the musical burden from it, and later hand it back. How to make the change? One way, and the worst possible, is to burst right in with full organ on the chord that the orchestra is to relinquish, drowning the latter down and out. This procedure has the effect of a fanfare announcing the entry of the organist, and is somewhat vulgar.

When the organ is about a fifth of

danger, disputes and general use. (2) "Exultation," by the same writer, begins plaintively with a B flat oboe solo and increases in intensity to the final climax. Appropriate for scenes of dramatic tension, emotion and exultation. (3) "Mystification (Hosmer)" is written in the style of a *mysterioso* and illustrates trepidation, fear and ominous foreboding. (4) "Mountain and Forest," by O'Hare, is a splendid work for picture use. In nine-eight measure, a sonorous B flat theme quietly begins the work. A minor modulatory section is interspersed between the first entrance of the theme and the recurrence, where the harmony is in full chords. Ideally correct for the numerous scenes, or sections of the feature, where the view is one of majestic mountain scenery and heavy timbered forests. (5) "Molto Dramatico e Grandioso" (G. Borch) opens with G minor chords and changes suddenly to E flat minor. This is in confirmation of our idea, expressed previously, of the value of decided changes of tonality in illustrating dramatic action, as well as the restfulness of the tonal contrast to the ear. (6) "Furioso" (G. Borch) provides accompaniment for boisterous scenes, riots, tumults, etc. (7) "Orientale" (G. Borch) opens with a short, quaint solo passage for oboe or other soft reed and continues in C minor in a typical oriental rhythm. (8) "Peaceful Dreams" (G. Borch) proves to be an expressive *lento* movement written in the style of a Norse lullaby, giving it a decided Scandinavian flavor. (9) "Hurry" (G. Borch) in reality should be captioned "Comedy Allegretto," as the general idea is to suggest a humorous character. This piece will be found excellent for scenes of comical agitation. (10) "Love Song" (G. Borch) opens in a melodious, amorous manner and continues in a style approaching the light dramatic.

Love Theme: "Chant d'Amour," by A. T. Granfield, an expressive moderate, is written in a simple and effective style.

a tone flat (as it commonly is one-half the year) the sudden sinking of the pitch is very distressing and this method of bringing it on, fortissimo in the tonic, simply aggravates the shock.

There are two ways of securing an easy passage. If the organist has to begin on a fresh cue, it is better to start at once on a new number in a new key (somewhat nearly related), letting the registration perpetuate the orchestral color as far as possible. Such a transition, as from E to C, would be good. If he must continue for a while to play in the same key, interpose first a few chromatic chords in the key, or a short modulation, thus helping to obliterate the memory of the pitch of the original tonic. For instance, if the orchestra finishes in the tonic of C major, follow up with the Neapolitan sixth (F, A flat, D flat) and after a fleeting digression in D flat get back to C major.

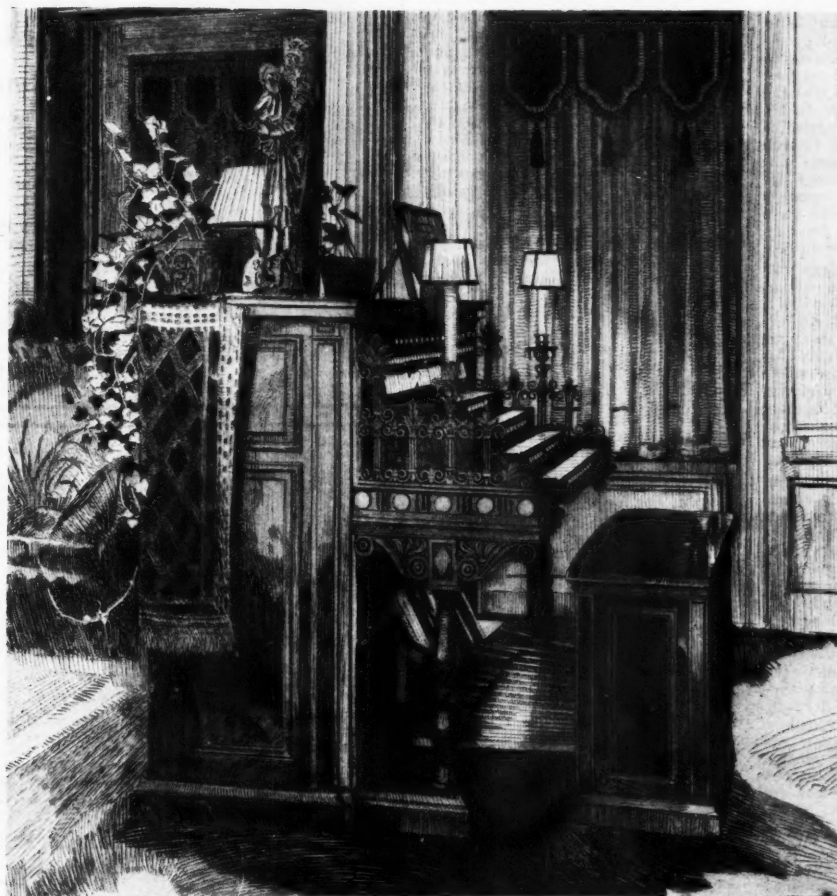
These devices are at best subterfuges. Why don't organ builders or theater owners see to it that adequate heating equipment, fitted with thermostats, is installed in the organ chamber? Or, better still, why don't builders of organs for use in theaters make a practice of tuning to 440 at a lower temperature, or to 445 at the now accepted temperature? I have yet to find a theater organ that is not constantly too flat for effective ensemble use. The organ originally in the Rialto, New York City, at one time gave considerable trouble owing to its soggy pitch. So it was decided to sharpen the entire instrument, the oboe player in the orchestra setting the initial A. The result amply justified the labor and cost involved. Wherefore I make this plea to builders of theater organs, that they tune sharper at the outset.

Where the organ is in perfect tune with the orchestra the neatest way of effecting the change from orchestra to organ is to have the orchestra gradually diminish and drop out, the organ meanwhile entering *pp* and building up with strings and soft reed tone, and continuing the same number after the orchestra has quit. Reverse the process when the orchestra re-enters. There must be perfect team work between organist and leader to get the best results, and the latter should adhere closely to a prearranged schedule, never stopping his orchestra capriciously or abruptly, but always with due preparation for an artistic fadeout.

The prologue seems to be a thing of the past. Now the big houses are staging revues, revues, and nothing but revues, and most of these have nothing whatever to do with the feature film. The feature used to be the backbone of the show, and everything else was built around it. Now one suspects that the revue, if not the principal attraction, is at any rate regarded by the showmen as dividing honors equally with the picture. The Broadway houses are vying with one another in staging ever longer and more lavish presentations. The Publix Theatres Corporation, which recently acquired the Rivoli and the Rialto, has entered the race with its much-heralded productions by John Murray Anderson, but some of the offerings at the Strand during the last few months have been more elaborate than anything previously seen in the "movies" here. These revues probably will survive until someone gets a new idea, but one frequently hopes the Charleston, without which no revue seems to be considered complete, soon will die a natural death. And one cannot escape the conviction that revues would be superfluous if the general run of pictures were not so dull.

### D. R. Howat to Yarmouth, N. S.

David Renfrew Howat, professor of music and organist and choir director of the United Church of Canada at Coaticook, Que., has been engaged as organist and choir director of the Central United Church at Yarmouth, N. S. Mr. Howat has had a wide experience as organist both in Great Britain and Canada. He is a recitalist and teacher of organ and voice. Mr. Howat will take up his duties in Yarmouth March 1.



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The additions necessitate removal from the present location, and the main organ will be installed in new cement lined chambers above the Great Hall, the echo organ going into one of the original concrete chambers, with tone outlet through the balcony.

All departments are reinforced and new solo voices are added. Among the new stops are a full scaled Tuba and a Diapason Phonon, extended into a heavy pedal Diaphone, all on heavy wind. Two new mixtures aid in building up a balanced ensemble that will fill the Great Hall and delight the concert organist. New orchestral flute and wood wind groups and a family of pure tin strings add materially to the existing splendid variety of tonal colours.

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**BIGGS IS HEARD IN CHICAGO**

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Richard Keys Biggs revealed himself to a Chicago audience Jan. 19 in Kimball Hall as the great and growing concert player he has been for a number of years. It was not his first appearance in the city, for he was the guest of the Illinois chapter, A. G. O., several years ago and gave a performance at St. James' Episcopal Church which aroused great enthusiasm. But this was his first downtown recital and it was heard by a number of organists and the critics of the press, who gave him liberal praise. One of those in the audience was Dr. Alfred Hollins.

To use the colloquial, Biggs can make the organ talk. His powers of interpretation are combined with a facile technique, and he plays entirely from memory. His programs are eclectic and it would be a fussy listener who could not find some selections to suit his taste, for Cesar Franck and Bach are brought together with Wagner and Liszt on the one hand and with Yon, Rogers and Borowski of today.

To mention in their order the numbers which made the strongest appeal to this writer, the Andante from Borowski's First Sonata was played colorfully and with splendid effect. Liszt's Prelude and Fugue on B-A-C-H was perhaps the finest work of the evening and made a powerful impression. The Wagner "Liebestod" is one of Mr. Biggs' specialties and his ability to reproduce the orchestral effects in it is most delightful. The Boex "Marche Champetre" was played very effectively, with artistic delicacy.

The opening number, the "Carillon" by Vierne, was brilliant, but not appealing as music and the closing selection, the Sullivan Fantasia on "Onward, Christian Soldiers," was not of the same calibre as the rest of the program.

Mr. Biggs was warmly acclaimed and yielded to the audience's applause at the close by playing MacMaster's "Marche Nocturne."

Recitals by Mr. Biggs in the last part of January were played in Cheyenne, Wyo., Dubuque, Iowa, St. Joseph, Mo., and Kansas City, Kan.

**Edward Rechlin's Latest Tour.**

Twenty-seven cities in states from New York to Minnesota heard Edward Rechlin's all-Bach recitals on his latest tour, registering his greatest success to date. In Chicago he was heard in Orchestra Hall; he also had three recitals at Thief River Falls, Minn., and two in New Ulm, Minn. One who was with him writes that "without exception audiences remained and demanded more at the close. The recitals caused the foundation of several new choral societies, specializing in Bach. Although in a train wreck he escaped harm, the artist claims to have gained six pounds."

**Death of Miss Ora M. Ogle.**

Miss Ora M. Ogle, for twenty-two years organist at the Central United Presbyterian Church, Omaha, Neb., died Jan. 5 at the family residence in the Sweetwood apartments, after an illness of seven months. She was well known in musical circles as an organist and teacher of piano and was a member of the American Guild of Organists. Miss Ogle is survived by her parents, two sisters, Ruth E. Ogle of New York City and Mrs. Stella Toy of Hollywood, Cal., and three brothers, Frank J., Howard C., and Morris B. Ogle, all of Omaha. Funeral services were held in the Central United Presbyterian Church Jan. 9.

**Dickinson Gives Belgian Works.**

A program of music by Belgian composers was given at the Friday noon hour of music in the Brick Presbyterian Church, New York, Jan. 29, by Clarence Dickinson with Alice Godillot, soprano, and Hyman Piston, violinist. The following program was presented: Fugue, van der Geveyn (1714); Folksong, "Leonore"; Revery and Adagio Religioso, Vieuxtemps, and Andantino Quiestoso, Cesar Franck, for violin; songs by Gevaert, Clement Marot and Franck; and for organ, "Ave Maria," Arkadelt; "A Doll's Lament" and "Piece Heroique," Cesar Franck.

The choir of Calvary Episcopal Church, Memphis, Tenn., under the direction of Adolph Stenterman, F. A. G. O., presented Handel's "Messiah" Dec. 13 with orchestra and organ accompaniment.

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WILLARD IRVING NEVINS, 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, 52 Gramercy Park, N. Y.

Headquarters—Concert Bureau, John Wanamaker, New York City.

The Hollins tour continues with great success. Our chapters speak most enthusiastically about Dr. Hollins' recitals and his genial personality. We hope every N. A. O. member will hear him before the season is over.

The Missouri Bulletin gives the active membership of the chapter as fifty-three. With two contributing members making a total of fifty-five, they have a remarkable record for an existence of only about three months. In Missouri some of our eastern states have a most hearty rival. Our congratulation and good wishes for their continued success!

Although a little early it is wise to begin to think about music week. In this nationally celebrated week the N. A. O. may play an important part. If you have given recitals in past seasons during that week, why not try to do more this year? The music competition contests have been held for several years in New York and other cities and they are and can be made of great value to every musician. If there is no competition in your own city or town, try to interest someone in offering a prize for the best organ playing or choir singing. Our N. A. O. members can do valuable work in building up this competitive spirit. You will create a new interest in choir singing.

The generous gift of the Austin Organ Company makes possible a prize which should attract our most capable composers. There are many prize competition contests this year, but this one deals only with organ music and we sincerely hope and believe it will bring forth a valuable new organ work.

The committee has not surrounded the form of the composition subject with any restrictions. However, it must be worthy of the prizes offered. The composition is also promised a performance at the national convention to be held in Philadelphia in August. The N. A. O. is preparing a handsome gold medal as an additional prize. The presentation will take place in Philadelphia.

### Prize for Organ Composition.

Subject to the general conditions outlined below, the National Association of Organists offers the following two prizes for the best organ composition submitted in competition on or before June 1, 1926:

1. A cash prize of \$500, donated by the Austin Organ Company.

2. A gold medal given by the National Association of Organists.

No restrictions as to form or length are placed upon the prize composition, but, as stated in the conditions, the association reserves the right to withhold the award of the prize if in its judgment no work submitted meets a sufficiently high standard of musical excellence.

Additional copies of the general conditions may be obtained by writing the National Association of Organists, Wanamaker Auditorium, New York City.

### GENERAL CONDITIONS.

1. The general conditions apply to a prize for an organ composition. Where the word "work" or "composition" is used, it shall refer to compositions submitted in the competition. The word "association" shall refer to the National Association of Organists and the word "composer"

shall refer to the person submitting the composition in competition.

2. A composer may submit more than one work in competition for the prize, but not more than two such works.

3. The winning composition shall remain the property of the composer, subject to the right of the association to produce the composition publicly at any regular meeting of the association or its chapters.

4. The association shall have the right to give the work its first public performance at the convention of the association in Philadelphia, in August, 1926, or as soon after the convention as possible.

5. Announcement of the winning composition will be made on or before July 1, 1926, but the medal and cash prize will be publicly presented during the convention.

6. The association reserves the right to withhold the award of the prize if in its judgment no work submitted meets a sufficiently high standard of musical excellence.

7. The judgment of the association, acting through its executive committee and its judges, shall be final on all features of the competition, including an interpretation of these conditions. The submission of a composition shall not thereby entitle the composer to any right or claim against the association whatsoever.

8. All compositions must be written legibly in ink on music paper. They shall be submitted by registered mail addressed as follows: "Prize Competition, care of Henry S. Fry, President, N. A. O., St. Clement's Church, Twentieth and Cherry streets, Philadelphia, Pa.," in a large flat unfolded envelope. The signature of the composer shall not appear upon the manuscript, but it should be marked with a "nom de plume." The name and address of the composer, together with the nom de plume, should be placed in a separate sealed envelope and enclosed with the manuscript. The judges shall not be apprised of the authorship of the composition.

9. The composition must be of sufficient merit in the judgment of the association judges to justify an award.

10. Compositions not receiving the prize may be awarded honorable mention.

11. No work shall be eligible that has been previously published or played in public in the form submitted, but the composition need not have been composed since the offering of the prizes.

12. The competition is open to all composers who have permanently resided in the United States or Canada at least five years prior to the offering of the prize.

13. The association will provide reasonable safeguards for the protection of manuscripts while in its possession, but cannot assume responsibility for loss or destruction of, or injury to, such manuscripts.

14. Full postage for return must accompany all manuscripts submitted.

### Throng at Trenton Carol Service.

Fully 1,000 persons attended the candle-light carol service in the First Presbyterian Church of Trenton, N. J., Jan. 5, and perhaps more than 100 others were turned away when it seemed impossible to accommodate additional worshippers. Incidentally, the service, which was under the auspices of the Central New Jersey chapter, was one of the most impressive carol programs heard in the city in years, and attracted scores of music lovers. The selected voices of eight combined choirs were heard.

The lighting of the edifice was by candles only, with more than half a hundred tapers surrounding the interior in two long columns. Scores of other candle lights shone from the windows and upon the pulpit. With the singing of "Adeste Fideles," the choir began a procession to the choir loft and a procession of boys followed for the lighting of the tapers. The service was played by Paul Ambrose, organist

and choir director of the church, while Edward A. Mueller, organist of the State Street M. E. Church, presided at the console during the prelude and offertory.

The program was almost entirely of old English, sixteenth century or traditional carols. Among these were: "In Bethlehem's Manger Lowly," a sixteenth century carol; "Jesu, Thou Dear Babe Divine," a traditional Haitian carol, and others more familiar, including "God Rest Ye, Merry Gentlemen," "O Little Town of Bethlehem" and "Silent Night."

The Rev. J. Purman Shook, pastor of the State Street M. E. Church, delivered an address on the Christmas theme. The Trenton council of churches co-operated in the service with the organists' chapter, of which George I. Tilton, organist and choir-master of the Third Presbyterian Church, is president.

### Executive Committee.

The executive committee met at headquarters Monday, Jan. 11, and the following were present: President Fry, Chairman McAll, Miss Whittemore and Messrs. Noble, Porter, Richards, Russell, Stanley, Priest and Sammond. In the absence of Mr. Nevins, Mr. Sammond was elected secretary pro tem. A large part of the meeting was devoted to the discussion of the best plans for new organization work. Herbert S. Sammond is chairman of the committee appointed to direct the work. President Fry was given power to appoint a committee to select hotel headquarters for the Philadelphia convention. There was further discussion regarding the prize competition contest.

### Delaware Chapter.

The monthly dinner and recital of the Delaware chapter was held in St. Paul's M. E. Church, Wilmington, Tuesday evening, Jan. 12. The dinner was in honor of the national president, Mr. Fry, who also played the recital later in the evening. He was hailed as a master of his instrument by all who enjoyed his delightful program. Mr. Fry made a short address at the business meeting preceding the recital and told of the convention to be held in Philadelphia in August. He urged all to attend and enjoy the feast of helpful discussions as well as recitals on the organ of 180 stops to be installed for the sesqui-centennial celebration.

It was decided to have associate members, as in this way many friends of the chapter could assist us in enlarging our scope of work. At the business meeting the following officers were elected for the year:

President—T. Leslie Carpenter.  
Vice-president—Herbert Drew.  
Secretary—Wilmer Calvin Highfield.  
Treasurer—Sarah Hudson White.  
Librarian—Gladys Dashiell.

The next recital will be held at the Delaware Avenue Baptist Church, Thursday evening, Feb. 11.

WILMER C. HIGHFIELD,  
Secretary.

### Camden Chapter.

Our first out-of-town recital was given Dec. 15 in Haddon Heights, where our good friend and "editor," Howard C. Eagin, occupies the bench. The recital was played in excellent style by our secretary, Marjorie Riggins Seybold, A. A. G. O., and Charles T. Maclary, A. A. G. O., a member of our program committee.

Hearing Mrs. Seybold in recital was a delight to which we all looked forward with expectancy and our hopes were refreshingly fulfilled. To Mrs. Seybold belongs the credit for the first suggestion that Camden have an organ club. The growth of the chapter and the activity it has manifested from its inception are a tribute to her interest and devotion.

Mr. Maclary's ability as a recitalist was manifested last year, but in this December recital we were still more impressed with his musicianship, for he played a composition of his own.

It is an "Ave Maria," which is a lovely bit of church music as well as an effective recital number.

The Haddonfield Ladies' Choral, whose director is our vice-president, Mrs. F. Marie Westbroom Dager, assisted the recitalists by singing traditional carols with Mr. Eagin at the organ. We regretted the absence of Mrs. Dager, who was recovering from an operation. We are delighted to find her now able to resume her duties.

Our December meeting was also an out-of-town affair, held in Merchantville at the church of our vice-president, Miss Ruth Bowen, who was heard at the organ for the first time. An entertaining program, with Miss Bowen and Raymond B. Heston at the organ and with choral work by members of the Merchantville Club, was arranged by Miss Julia E. Williams, director of the junior department, National Federation of Music Clubs, and a member of our own executive committee.

In line with our policy for developing our territory, we have visited three different communities. An encouraging feature of these meetings has been the representation of the entire community through the attendance and the welcome with which we have been received. To see that our work is making an appeal one need only look over an audience to note leading citizens of several outlying towns.

The following are interesting events we are planning for the remainder of the season:

January—Talk by Senator Emerson Richards on "The Diapason Chorus."

February—Recital at First M. E. Church, Collingswood.

March—Visit and lecture by Reginald L. McAll on "Music of the Church School."

Easter Week—Organ dedication at Frankford High School, Philadelphia. The organ was planned by and installed under the direction of our member, Forrest R. Newmeyer.

April—Recital by T. Tertius Noble. Choral work by New Jersey State Federation of Music Clubs.

May—Music Week Recital. New Jersey state rally, N. A. O.

June—Award of prize for organ composition by one of our members. Prize given by Mrs. Eleanor Valentine.

HOWARD S. TUSSEY, Pres.

### St. Joseph Chapter, Missouri.

St. Joseph (Mo.) chapter has organized with the following officers and has engaged Clarence Eddy for a recital early in February: President, Mrs. Mary Rich Lyon; secretary, Miss Jewel Zollinger; treasurer, Miss Beulah Bennett; executive committee, Mrs. Nate Block, chairman; Miss Agatha Pfeiffer, Miss Grace Stringfellow, Miss Lulu Grueb, Mrs. Helen Wood Bauman, Mrs. Elsie Barnes Durham, Mrs. Fay Squires Thurman and Herbert Krumme.

### Lancaster Meetings.

Two interesting meetings of varied character have been held under the auspices of Lancaster chapter. For the December meeting, at the Grand Theater, a demonstration of broadcasting organ music was given by Richard M. Stockton, organist, assisted by J. Mathiot of station WGAL. Sunday afternoon, Jan. 10, at the First Methodist Church, a large and highly appreciative audience attended a public service which included the following program: Romance in G major, op. 40, Beethoven; Reverie, Vieuxtemps (Puzant Barsumian, violinist; John G. Brubaker, accompanist); Sonata in A flat, Weber; Aria in D minor, Handel (Kathryn Grube, pianist); "Beyond the Dawn," Sanderson (Harry T. Stark, baritone; William Z. Roy, accompanist); "Ave Maria," Buck (Mrs. William O. Frailey, Jr., soprano; Donald Nixdorf, accompanist); "The Lord is My Helper," Adams (Mr. Stark); "Saviour in Glory," Emerson (Mrs. Frailey); organ solos: "Grand Choeur"

in D major, Guilman; Arietta, Kinder (Harry A. Sykes).

At the conclusion of the program Dr. William A. Wolf, president, announced a series of services to be given as follows: February, Emmanuel Lutheran Church, Amos Kreider, organist; March, Grace Lutheran Church, Josephine Kirkland, organist; April, Trinity Lutheran Church, Harry A. Sykes, organist.

**Kentucky Council.**

Alfred Hollins gave a recital under the auspices of the Kentucky council Jan. 11. The recital marked the formal dedication of the new three-manual Pilcher organ in St. John's Church at Louisville. We had a bad evening for the event, with rain and snow, but a large audience greeted Mr. Hollins. The attendance was gratifying to our council. Mr. Hollins was warmly received and highest praise was given him by the musical critics of the city. Two original themes were submitted for Mr. Hollins' improvisation by W. Lawrence Cook.

The attendance at our monthly meetings has increased and several recitals and musical services have been arranged for the future.

MAURICE DAVIS.

**Union-Essex Chapter.**

Willard Irving Nevins gave a recital Jan. 11 under the auspices of the chapter in the North Reformed Church, Newark, by permission of the trustees of the church and Walter Peck Stanley, the organist. The program was greatly enjoyed by those present, and at the conclusion of the recital the members of the N. A. O. examined the fine four-manual Casavant organ over which Mr. Stanley presides. Mr. Nevins' offerings included: Fantasia, Bach; "Benedictus," Couperin; Gavotte, Wesley; Sonata No. 6 (Allegro con Fuoco and Meditation), Guilman; "Romance sans Paroles," Bonnet; Sketch in F minor, Schumann; "Esquisses Byzantines" ("Rosace" and "Noel"), Mulet; "Variations de Concert," Bonnet.

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  - Trinity Episcopal Church, Baltimore, Md.
  - Wesley M. E. Church, Washington.
  - Brookland Baptist Church, Washington.
  - Gunton Memorial Presbyterian Church, Washington.
  - Emory M. E. Church, Washington.
- A few of the organs which they have under construction at this time are for:
- Hill City Lodge, Lynchburg, Va., two manuals.
  - Singleton Lodge, Washington, D. C., two manuals.
  - St. Peter's Catholic Church, Washington, D. C., four manuals.
- Both Mr. Lewis and Mr. Hitchcock are experienced builders who received their training and held important positions in some of the best organ factories of the country, and their work is receiving the approval of organists.

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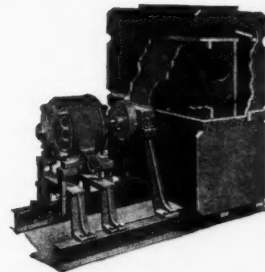
After serving for nineteen years without interruption as organist of the Gethsemane Evangelical Church, Chicago, Miss Betty von Rague has resigned her position, effective Feb. 1. Miss von Rague has been a valuable asset to this church by reason of her long and faithful service. The church was founded by her father and for some time her brother was its pastor.

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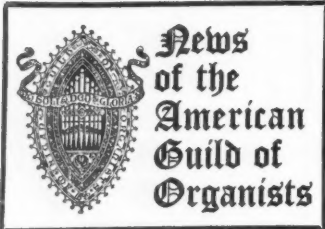
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**New Year's Day Luncheon.**

One of the most pleasant customs of the Guild is the gathering for luncheon on New Year's day. This year, as for the last few years, the meeting place was at the Waldorf-Astoria, in the Waldorf apartments. About eighty members were present. Shortly after 1 o'clock all adjourned to the dining room and sat down at round tables seating eight each. In the absence of Bishop Stires, the chaplain, the blessing was invoked by the Rev. Dr. McComas of St. Paul's. After the luncheon the warden, Frank L. Sealy, made a few introductory remarks in which he commented on the enthusiasm aroused by the convention held last summer in Chicago and also by the convention in prospect, which is to be held at Buffalo on June 1, 2 and 3. The headquarters of the Guild will be at the Hotel Statler. He also mentioned the strength of the Guild, which now has a membership of 2,650, distributed among fourteen chapters west of the Mississippi and twenty-two east. In speaking of those organists who had nothing to get from the Guild he emphasized the fact that they had an obligation to their profession and to the younger members who looked to them for inspiration and guidance.

The first one on whom Warden Sealy called was Dr. Alfred Hollins, who spoke of the warm reception accorded him by American organists. He thought that the Royal College of Organists might have something to learn from the Guild in the way of chapter organization. After Dr. Hollins, William S. Bailey of Macon, Ga., who won the Estey scholarship for 1925, spoke of his experience in Paris and at Fontainebleau. He said that we could learn much from the older countries in the way of ideals, as well as what is gained by contact with that indefinable thing, atmosphere. To gain from the experience of studying abroad it is necessary, he said, to go with an open mind and in a spirit of humility.

A very pleasant half hour was given by Marguerite Cartright, who sang negro spirituals. She made a charming picture in an old-fashioned southern costume, and gave each number with the real negro idiom.

Messages of regret and greeting were received from Warren R. Heden, who is in Florida; Herbert E. Hyde of Chicago; Lucien E. Becker of Oregon and Wallace Sabin of San Francisco.

The guests of honor were Dr. Hollins, the Rev. Dr. J. P. McComas and William S. Bailey. Among the past wardens and founders present were Messrs. Andrews, Baldwin, Demarest, Loud, Woodman and Wright. Those from distant cities were Messrs. Berry (New Milford, Conn.), Candlyn (Albany, N. Y.), Clemson (Boston), Erb (New London, Conn.), Mrs. Kate Elizabeth Fox (Watertown, N. Y.), and Mrs. Tallmadge (New Orleans).

**Service in Honor of Hollins.**

A festival evensong under the auspices of the American Guild of Organists to mark the visit of Dr. Alfred Hollins to America was given on Wednesday, Dec. 16, at 8:15 p. m. at Trinity Church, New York. Long before the services began the church was filled. The organists marching in the processional and representing the Guild were Messrs. Noble, Sealy, Wright, James, Munson, Coombs, Neidlinger, Stanley, Ford, Comstock and Bleecker. The address of welcome was delivered by the rector of Trinity Parish, who gave a very interesting account of the early history of the parish and its connection with England through its charter. During the services Dr. Hollins delighted the

large congregation with his playing on the new Skinner organ.

**Western Pennsylvania.**

The chapter was entertained at dinner Jan. 23 by Mrs. John Liggett, Jr., one of our members, at the Pittsburgh Athletic Association. This proved to be one of the most delightful occasions in the history of the chapter. Husbands and wives were invited and fifty-nine were served a splendid dinner, after which came a brief business meeting. At 8:15, in Carnegie Music Hall, Dr. Charles Heinroth gave a special program for the Guild, at the time of the regular Saturday evening recital. The following program was played and was well calculated to interest a gathering of organists: Prelude and Fugue in G minor (The Great), Bach; Andante Sostenuto from "Symphonie Gothique," Widor; "Sportive Fauns," d'Antalfy; Dithyramb, Harwood; Pastorale, Roger-Ducasse; "Saul" (Symphonic tone painting), Stehle.

**District of Columbia Chapter.**

Interest in the monthly business meetings of the District of Columbia in November and December was greatly increased by short organ recitals, given at the close of the business sessions, by Guild members. The program for November was given by Miss Katharine Fowler and Percy Cox, and was of high artistic merit. Miss Fowler was also heard in a program for organ and piano, assisted by Miss Wynema McKinley, contralto, at the First Congregational Church on Dec. 9. Robert Ruckman, also a Guild member, was at the piano. The following numbers were given: Chorale (A minor), Franck; contralto solos, "Calm as the Night," Bohm, and aria, "Oh! Rendimi," Rossi; piano and organ, Concerto in G minor, Mendelssohn; contralto solos, "By a Lonely Forest Pathway," Griffes; "Till I Wake," Woodforde-Finden, and "In the Silence of Night," Rachmaninoff; "Carillon," DeLamarter; Scherzo, Vierne, and Finale, Maquaire.

At the December business meeting arrangements for entertaining the Chesapeake chapter at dinner, to be followed by a Christmas carol service, given by the combined choirs of the Guild members, were perfected, and the evening's recital was given by Mrs. Helen C. Crouch, organist of the Church of the Incarnation. The program follows: Finale from F minor Sonata, Rheinberger; Andante from Fifth Sonata, Guilman; Toccata, Widor.

On Dec. 30, with the Chesapeake chapter as guests, a delightful dinner party was held in the parish-house of the Church of the Epiphany. At the close of the dinner, Warden Sealy, who was our guest of honor, and Dr. Phillips, chaplain of the chapter, made brief addresses, after which the Christmas carol service was given, the perfection of which was due to the untiring efforts of our dean, Adolf Torovsky. The committee assisting was composed of Miss Charlotte Klein, Mrs. Frank Akers Frost, Mrs. John Milton Sylvester and Thomas Moss. MRS. JNO. MILTON SYLVESTER, Registrar.

**Illinois Chapter.**

An interesting discussion marked the luncheon of the Illinois chapter at the Chicago Woman's Club in the Fine Arts building Fox 25. The subject was the reproducing organ and three men were called upon by Dean Stanley Martin to make remarks. F. J. Huenken of the Aeolian Company, William H. Barnes and Maurice Hardy, the last-named of the W. W. Kimball Company, described the possibilities and mechanism of various self-players and recording devices. The attendance at the luncheon was large.

**Eastern New York.**

A recital given Dec. 1 in the Madison Avenue Presbyterian Church at Albany under the auspices of the Eastern New York chapter was of great interest. T. Frederick H. Candlyn is dean of the chapter. The recital, which is an annual affair, is always attended by lovers of organ music. Mrs. John A. MacCormack opened the program with "Chanson," Candlyn; "Exaltation," Warner, and the Festival

Prelude on "Ein' Feste Burg," Faulkes. Miss Lydia Fairbanks Stevens selected as her contributions two Bach chorales and left an impression of her extraordinary musicianship. Contrasted were the selections played by Miss Clara Stearns of Troy, who gave: "Sunrise," Jacob; Oriental Sketch, Bird, and Finale, Vierne, all essentially different and which heightened the recognition of Miss Stearns' mastery of style. Willard Retallick of Watervliet brought the instrumental program to a brilliant close with the "Benediction Nuptiale," Saint-Saens, and "Marche des Rois," Candlyn.

The combined choirs of the Madison Avenue Presbyterian Church and the Madison Avenue Reformed Church contributed to the beauty of the program with two anthems. Miss Florence Jubb and Mrs. MacCormack were the accompanists.

**Nebraska Chapter.**

The Nebraska chapter arranged an unusually interesting Christmas carol service at the First Central Congregational Church on the afternoon of Dec. 27, when choirs from thirty-three churches of Omaha and of Council Bluffs, Iowa, took part. J. H. Simms, organist and choirmaster of All Saints', and Ben Stanley, organist and choirmaster at Trinity Cathedral, were the conductors. Eloise West McNichols played the organ prelude, Guilman's Offertory on Two Christmas Hymns. Louise Shadduck Zabriskie, F. A. G. O., played Bach's "In dulci jubilo" and Karg-Elert's improvisation on the same theme. William J. Hart of Lincoln, Neb., played Faulkes' Fantasia on Old Christmas Carols. The Rev. S. E. McGinley, chaplain of the Nebraska chapter, made a brief address.

Jesse Crawford, far-famed theater organist, who plays at the Chicago Theater, gave a guest recital at the State Theater in Detroit Jan. 10. He played a program of an hour, using some of the selections which have attracted large audiences in Chicago.

Rebuilt by C. M. Topliff. C. M. Topliff, the Rochester, N. Y., builder, has just reconstructed the organ in St. Monica's Church of his home city and has provided it with a new three-manual console. The church is one of the largest Catholic edifices in western New York. In addition to the beautiful new keydesk the changes include the installation of several additional stops. The organ now has fifty speaking stops, besides a harp and a set of chimes. Mr. Topliff also is rebuilding and modernizing a large two-manual for the Baptist Church at Le Roy, N. Y.

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The Reuter Organ Company of Lawrence, Kan., has been awarded the contract to build the organ for the new St. Basil's Catholic Church in Chicago. St. Basil's parish is one of the largest in Chicago and the new church, which is on West Garfield boulevard, will cost approximately half a million dollars.

The organ is to be a three-manual of thirty-six stops, with provision in the console for the addition of nine stops at a later date. The church will be completed in May and the organ will be installed at that time.

Following is the specification for the organ:

- GREAT.**
1. \*Open Diapason, 16 ft., 73 pipes.
  2. Open Diapason, 8 ft., 73 pipes.
  3. \*Second Diapason, 8 ft., 73 pipes.
  4. Doppel Flöte, 8 ft., 73 pipes.
  5. Viol d'Gamba, 8 ft., 73 pipes.
  6. Clarabella, 8 ft., 73 pipes.
  7. Gemshorn, 8 ft., 73 pipes.
  8. Harmonic Flute, 4 ft., 73 pipes.
  9. Trumpet, 8 ft., 73 pipes.
  10. \*Chimes, 20 tubes.
- Tremolo.**
- SWELL.**
11. Bourdon, 16 ft., 97 pipes.
  12. Open Diapason, 8 ft., 73 pipes.
  13. Stopped Diapason, 8 ft., 73 notes.
  14. \*Viol d'Orchestre, 8 ft., 73 pipes.
  15. Sallcional, 8 ft., 73 pipes.
  16. Voix Celeste, 8 ft., 61 pipes.
  17. Aeoline, 8 ft., 73 pipes.
  18. Wald Flöte, 4 ft., 73 notes.
  19. Nazard, 2 3/4 ft., 61 notes.
  20. Flautino, 2 ft., 61 notes.
  21. Oboe, 8 ft., 73 pipes.
  22. Cornopean, 8 ft., 73 pipes.
  23. Vox Humana, 8 ft., 73 pipes.
- Tremolo.**
- CHOIR.**
24. Violin Diapason, 8 ft., 73 pipes.
  25. Concert Flute, 8 ft., 73 pipes.
  26. Dulciana, 8 ft., 73 pipes.
  27. \*Unda Maris, 8 ft., 61 pipes.
  28. Flute d'Amour, 4 ft., 73 pipes.
  29. \*Clarinet, 8 ft., 73 pipes.
- Tremolo.**
- PEDAL.**
30. \*Resultant, 32 ft., 32 notes.
  31. Open Diapason, 16 ft., 32 pipes.
  32. Bourdon, 16 ft., 32 pipes.
  33. \*Violone, 16 ft., 32 pipes.
  34. Lieblich Gedeckt, 16 ft., 32 notes.
  35. Violoncello, 8 ft., 32 notes.
  36. Dolce Flute, 8 ft., 32 notes.

\*Prepared for.  
The Chicago office of the Reuter Organ Company also reports contracts for a three-manual for the United Presbyterian Church at Milwaukee and for a large two-manual organ for St. Paul's-by-the-Lake Episcopal Church, Chicago.

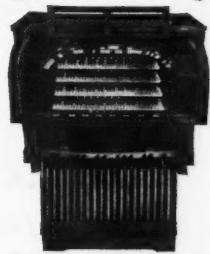
Mrs. Howard Watson, after more than thirty years of service, has resigned as organist at the Maple Avenue M. E. Church, St. Louis.

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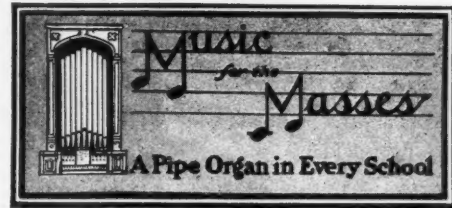
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Will Be Solo Organist at New North Center Theater, Chicago.

Arthur Gutow, whose name and whose playing are known to organists and theatergoers throughout Chicago, has resigned as organist at the Chicago Theater to accept the position of solo organist at the North Center Theater, just completed. This splendid house will be opened on Feb. 1. It has a three-manual Kimball organ, which will be enlarged immediately by the W. W. Kimball Company to a four-manual, according to specifications by Mr. Gutow. Mr. Gutow's assistant will be Emil Valesco, a well-known Eastern theater player who has been in the service of the Stanley Theaters.

Mr. Gutow has been at the Chicago Theater for three and one-half years, an unusual record in these days of many changes. He has had a large number of pupils in addition to his playing, but will be compelled to reduce his teaching time when he takes up his new work.

Recital Series at Winnipeg.

Winnipeg center of the Canadian College of Organists has arranged an important series of recitals by Winnipeg organists which mark the season of activities in that busy city. The recitals are being played in the Westminster United Church. There are seven recitalists and one program a month is being played. Those who have appeared thus far are Arthur H. Egerton, Herbert J. Sadler and Hugh C. M. Ross. The remaining dates and players are:

- Jan. 31—Ronald W. Gibson.
- Feb. 28—Herbert Fraser and Miss M. Sinclair.
- March 28—Miss Edris Seale and F. E. Hubble.
- April 25—A. W. Lee and Norman Elwick.

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What has been pronounced a valuable accessory in that it helps prevent various difficulties possible in the modern instrument is a new air filter designed especially for the organ. This invention, made by the Economy Air Filter Company of Quincy, Ill., filters the air supplied to the blower. It is simple and novel in construction. The air is made to pass through this filter before it enters the blower. The design and arrangement provide a maximum of filtering surface for a given volume of wind.

As this device is calculated to keep dirt and dust out of the organ it accomplishes several highly useful purposes. Dust and dirt harden the valves, which by means of the filtering process are kept clean. By keeping the magnets clean it avoids ciphers and sticking. Troubles with the reeds are also avoided by eliminating particles of dirt. The filter likewise acts as a protection for the pneumatic leathers.

It is claimed for the new device that it will mean smaller repair bills, a better action, better reed tone and fewer complaints to the organ builders, as well as greater satisfaction to the organist.

Will Study a Year in Paris.

Reynold H. Brooks, Chicago organist and business man, who has been a resident of this city for the last four years, but whose old home is at Portland, Maine, leaves Chicago in February for Paris to pass a year in studying organ and piano. He expects to return to Chicago twelve months hence. Mr. Brooks has been organist of St. Mary's Episcopal Church at Park Ridge and office manager of the Reed & Prince Manufacturing Company in Chicago.

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SECULAR—MIXED VOICES

- |   |  |
|---|--|
| <b>BORNSCHEIN, FRANZ C.</b><br><i>The whistlin' thief</i><br>Octavo No. 13,938 ..... 25 | <b>GAINES, SAMUEL RICHARDS</b><br><i>In the merry month of May</i><br>Octavo No. 13,940 ..... 25 |
|---|--|
- This vigorous part-song was awarded the Peoples Choral Union (Boston) Prize for 1925. It is in a lively waltz rhythm and brings out the good humor and raillery of the words. Optional whistling phrases are introduced for novel tonal color.

- |   |   |
|---|---|
| <b>DENSMORE, JOHN H.</b><br><i>Roadways</i><br>Octavo No. 13,909 ..... 12 | <b>GANNE, LOUIS</b><br><i>A gipsy night</i><br>Arranged by N. Clifford Page<br>Octavo No. 13,908 ..... 15 |
|---|---|
- A rollicking, swinging hit, full of the joy of living, strong in rhythm and accent. The piano part is brilliant and adds much to the spirited effect of the number.
- This bright and gay old Mazurka makes a vigorous and spirited choral piece, which is entirely easy, and the brief songful episode makes the dance-rhythm more brilliant. Good for community choruses and high schools.

SECULAR—MEN'S VOICES

- |   |  |
|---|--|
| <b>MATTHEWS, H. A. (Arr.)</b><br><i>Once I loved a maiden fair</i><br>17th Century Melody<br>Octavo No. 13,929 ..... 12 | <small>A straightforward and genial old tune with three verses. The arranger has succeeded in confining the voice-parts within very moderate ranges, so that it is available for glee clubs.</small> |
|---|--|

SACRED—MIXED VOICES

- |  |   |
|--|---|
| <b>MATTHEWS, H. ALEXANDER</b><br><i>Beyond life's evening star</i><br>Octavo No. 13,917 ..... 12 | <small>use. This fine anthem is without solos, and is marked by a very rich and independent conduct of the voice parts. Partly in the minor, and then in the major mode, it connotes the blending of emotions indicated by the words. May be sung a cappella.</small> |
|--|---|

SECULAR—WOMEN'S VOICES

- |  |   |
|--|---|
| <b>HILDACH, EUGEN</b><br><i>Passage-bird's farewell</i><br>Arranged by Samuel Richards<br>Gaines<br>Octavo No. 13,875 (Three-part) .15 | <small>To re-arrange the voices in this duet and add another was a task well suited to Mr. Gaines' outstanding abilities as a choral writer. Needless to say Hildach's music reveals new charm, and choral bodies are the richer for a beautiful lyric number to add to their programs.</small> |
|--|---|

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**RECITALS EASE THE "EXAM."**

**Taber and Advanced Pupils Play Series at Randolph-Macon.**

Frank A. Taber, whose organ class at Randolph-Macon Woman's College is unusually large and doing excellent work, has arranged a series of twilight recitals as a means of relaxation for the students during their final examinations. The series was given in the Smith Memorial building Jan. 18 to 22. Mr. Taber played the opening program, which consisted of the following: "Procession to the Cathedral" ("Lohengrin"), Wagner; Serenade, Andrews; "A Musical Snuff-Box," Liadoff; "In Autumn," Johnston; "Jubilate Deo," Silver.

The remaining recitals were played by advanced pupils of Mr. Taber and the programs were as follows:

Jan. 19.—Mary Gaver: Allegro (Sonata 4), Guilman; "Eventide," Harker; Melody, Dawes; Andantino in D flat, Lemare; Finale (Sonata 4), Guilman.

Jan. 20.—Margaret M. Armstrong: "Chambered Nautilus" (first movement), Stewart; "At Evening," Kinder; "Song of the Orient," Sheppard; "Souvenir," Drdla; "Chambered Nautilus" (Finale), Stewart.

Jan. 21.—Virginia Ferguson: Allegro (Sonata 5), Guilman; Berceuse, Dickinson; "Romance without Words," Bonnet; Fountain Melody, Meale; Festival Toccata, Fletcher.

Jan. 22.—Marie Hopson and Coy Beresford: Chorale, Boellmann; "Prayer," Boellmann; Rustic Dance, Demarest; Evensong, Johnston; Prologue (Suite in G minor), Rogers.

**New Mass by Ashmall Sung.**

Christmas services of special interest in St. Mary's Cathedral at Trenton, N. J., were marked by the singing of a new work by the cathedral choir of sixty-six mixed voices, under the direction of Godfrey W. Schroth. The midnight service witnessed the first presentation in Trenton and the first rendition with orchestra accompaniment in the United States of William Edwin Ashmall's Mass in F major, op. 195. This work, which is the first of three masses from the pen of its composer, was orchestrated by him for the special use of the cathedral singers. Professor Ashmall, for many years a resident of Arlington, N. J., studied in England under the late Frederic Archer, is editor of the Organists' Journal, and has composed more than 200 pieces of musical literature. Professor Ashmall attended the rehearsal of his mass and warmly thanked the cathedral choir and their director for their sincere interest and finished presentation of his work. The singers, whom the late Godfrey W. Schroth, Sr., carefully and intelligently trained for many years, sang with splendid effect under the baton of his son.

**Riesberg Inaugurates Organ.**

The new Möller organ, installed in the equally new First Baptist Church, Brooklyn, was inaugurated Dec. 29 by Frederick W. Riesberg, organist of the Greene Avenue Baptist Church, Brooklyn. The chimes, oboe and vox humana are especially effective, and were used by the organist in a way that captured the senses of all hearers. Some folks actually looked at their watches to see if the "clock" was striking right when the organist began by playing a chime-note eight times slowly at 8 p. m.; others looked up to see the singers when the vox humana first sounded. Suppe's Overture, "Poet and Peasant," pieces by French composers, Christmas carols, old and new, and Meyerbeer's Coronation March were some of the items of the program.

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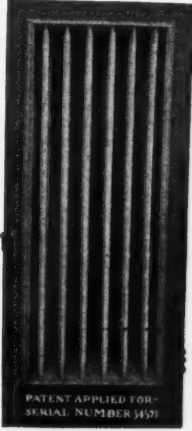
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By WILLIAM LESTER.

Sonata in G minor, for organ, by C. A. Weiss; published by Weiss-Feil Publishing Company, Kansas City, Mo.

Mr. Weiss has written an interesting number in this sonata. The harmonic idiom is not of the modern school, nor is his thought so involved as to demand the virtuosity required by the Vienne or Widor symphonies; but it is good, honest organ music, asking not too much of the executant and certain to give pleasure to that part of the audience which prizes melodic line and clarity above novelty and verve. The three movements will make good service material—with judicious cutting, perhaps. An interesting side-light is the deft use of the "Star-Spangled Banner" theme in the finale.

"Hosanna!," by Roy E. Nolte; "The King Eternal," by Ira B. Wilson; "Women's New Gospel Quartets," edited by Ira B. Wilson; published by the Lorenz Company, Dayton, Ohio.

The first two are simple Easter cantatas, best fitted for volunteer choir use—in fact, schemed for that field, to judge from the absence of difficulties and the general tone of the works. The Wilson cantata is the more involved of the two and musically the better. Both are strictly diatonic in their harmonic structure and introduce no contrapuntal traps. The book of anthems for women's voices lives up to the title. No doubt it will meet a definite need in a field as yet quite barren. The selections include many of the fine standard hymns.

"Our Master," by Ruth L. Hausman; "Bread of the World," by William T. Timmings; "Come unto Me," by Boris Levenson; "How Sweet the Name of Jesus Sounds," R. M. Stults; "The Sweetest Hour," by R. Deane Shure; published by C. Harold Lowden, Philadelphia.

This set of five anthems presents numbers of moderate difficulty, reverential in tone, and all well-written from the musical standpoint. Our productions in the field of church music do not err on the side of modernity in musical expression—which may be for the best. One thing certain, the composer cannot go very far ahead of what the congregations demand, or else the poor composer will find himself hung high and dry on the shelves—unused and unsung. It is just around this point that the confusion has arisen between the doctrinaire musician and the practical choirmaster and church musician. No doubt the field of church music is in sore need of a revision upward. But this evolution will not—or at least, has not—come from any

sudden revolutionary outburst from any single composer or clique. This ascent will come, as it always has come, by the gradual elevation of the regular musical fare provided for the average congregation. The anthems listed above are not master-works in any sense of the word; but they will certainly give pleasure to both listeners and performers.

"Into the Woods My Master Went," by George B. Nevin; published by the Oliver Ditson Company, Boston.

From the pen of Mr. Nevin have come some of the best-loved sacred numbers used in American choirlofts. All of his choral works have been marked by a maximum of effectiveness at the expense of a minimum of effort. His evident knowledge of the intricacies of choral writing, aided by a freely-flowing melodic stream, has served to produce many works of undoubted musical beauty, filled with devotional feeling and most usable. The chorus here considered should take high rank in this list of successes. The deathless text by Lanier has been clothed in musical vestiture of dignified simplicity and appealing melody. It is to be had in two versions—for mixed voices and for male chorus. The accompaniment is ad libitum.

"I Heard the Voice of Jesus Say," by Hans C. Feil; published by Weiss-Feil Music Company.

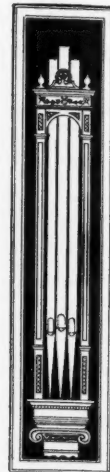
This simply-constructed anthem is a sympathetic setting of the familiar hymn-text by Bonar, and will be valuable to the choir leader who has at hand a good quartet of solo voices in addition to his choral forces. Musically the material is attractive and well handled, the short imitative duet for soprano and alto is particularly good and the alto solo ending over a pianissimo phrase by the chorus should be very effective.

"Come Along, O Sinner," "Soon I'm Goin' Home," and "God Saves His Chillun," by William Lester; published by J. Fischer & Bro., New York.

This set of three choruses in the style of negro spirituals is a recent issue of this progressive house. The first and the last call for six and eight-part choruses of mixed voices; the second is more modest in its demands as to parts required and is set for the more usual four parts. A practical accompaniment is provided for use where desirable, but the set is intended for a cappella singing. A version for male voices is published of the "Soon I'm Goin' Home," and is to be followed shortly by a like arrangement of the other two numbers.

**Geneva Organ at Eau Claire.**

A two-manual organ, including traps, percussion and second touch, built by the Geneva Organ Company and installed in the New Wisconsin Theater, Eau Claire, Wis., was opened by Stanley J. Anstett on Nov. 23. Mr. Anstett studied with Frank Van Dusen and Edward Eigenschenk of the American Conservatory of Music, Chicago. The opening solo was Suppe's "Poet and Peasant" Overture.



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Anna Carbone, a local organist, gave a recital last evening at Aeolian Hall which confirmed the excellent impression made a year ago. She is complete mistress of her instrument and exhibits a meticulous technique, combined with vigor, freedom and sweep.—NEW YORK HERALD-TRIBUNE, Dec. 23, 1925.

Just as when she was heard here before, so Miss Carbone pleased again by her attractive stage presence, simplicity of manner and no little technical skill.—NEW YORK SUN, Dec. 23, 1925.

She was heard by a friendly and enthusiastic audience.—NEW YORK TIMES, Dec. 23, 1925. Management, Standard Booking Office, 17 East 42nd St., New York

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## Who's Who Among American Organists

### J. Warren Andrews.

In J. Warren Andrews the organ world has one of the leading men among its "younger veterans," if they may be so designated. He has been an organist of long and high standing in New York and has to his credit a generation of capable organists in whom he has instilled the love of organ music and the ability to give it expression. In the life of the teacher Mr. Andrews has found "the life worth while," a though his work as a concert organist is on record as of the first class, his church work is well known and he has been honored by his colleagues in being made warden of the American Guild of Organists.

At the age of 11 years Mr. Andrews became organist of the Methodist Church of Swampscott, Mass. At 16 he went to the First Baptist Church of Lynn, Mass. At 19 he became organist of Old Trinity Episcopal Church, Newport, R. I., conducting St. John's boy choir in addition to his work at Old Trinity and doing a great deal of teaching. At the time his pupils filled all the Newport church positions except one.

After nine years at Newport Mr. Andrews went to Pilgrim Church, Cambridge, Mass. Three years later he moved to Minneapolis, to become organist and choirmaster of Plymouth Church. After seven happy years in the Northwest Mr. Andrews moved to New York to become organist and choirmaster of the Church of the Divine Paternity. At the expiration of twenty-five years' service at this post



J. WARREN ANDREWS.

the church had a dinner in honor of Mr. Andrews and plainly gave evidence of the warm feeling for him.

Mr. Andrews has pupils playing the organ in thirty-three states, Canada and the Philippine Islands. He has given recitals in many states and at various expositions, including those at St. Louis, Jamestown, Charleston and San Francisco.

Mr. Andrews has been a member of the council of the A. G. O. for upward of twenty-five years and was warden for three years—from 1913 to 1916. The Guild held its first convention during his term of office. He was president of the New York State Music Teachers' Association in 1908. He is also a member of the St. Wilfrid's club.

Mr. Andrews' training was received with Charles H. Wood of Boston, a Bach scholar, and Eugene Thayer, and he also spent some time abroad. He has composed principally for organ and for church use.

### Alice R. Deal.

Those who are able to recognize efficiency when personified will find it as soon as they become acquainted with Alice R. Deal, Chicago organist and teacher. Miss Deal shows that efficiency not only in her work as an

organist, which is painstaking and scholarly to the same extent that it is inspired, but likewise in any other activity which she undertakes. She held office for a series of years in the Illinois chapter of the A. G. O. and carried a large burden of responsibility with as erect a bearing as the greatest masculine giant, although her physical stature does not measure up to her standing as a musician and an executive. When you have occasion to



ALICE R. DEAL.

become "peevd" because you find that those who should be public-spirited and should give time to movements for the mutual benefit of the organists are always "too busy" or too negligent, you may refresh your mind by turning to a person like Miss Deal.

Alice Deal's record as a Chicago church organist is one of distinction. She was for a number of years organist and director of a large chorus at the Leavitt Street Congregational Church. Then she went to the New First Congregational, the large west side church whose music has been famed for years. From there she went to the Austin First Presbyterian, where she has been organist and director for the last six years. She has a three-manual organ and a quartet choir.

Miss Deal studied organ entirely with Harrison M. Wild. At present she is teaching both piano and organ at Moody Bible Institute. She has been heard in recital in many places, notably before the National Association of Organists at its annual convention in New York.

Miss Deal was secretary of the Illinois chapter, A. G. O., from 1912 to 1914 and again from 1920 to 1923, and has been on the executive committee of that body and on that of the N. A. O. She has also been state president of the N. A. O.

### Virginia Carrington Thomas.

Virginia Carrington Thomas was born in Bristol, Conn., in 1897. She began playing in church when only 16, and three years later became organist of the South Park Church in Hartford, Conn., one of the largest churches in the city. At the same time she did not neglect her theoretical training. She had already received a certificate from the Northampton Institute of Pedagogy, had taught for a year, and had been made an associate of the American Guild of Organists before taking up this position. In 1918 she entered the Yale School of Music, being awarded the annual organ prize and receiving the certificate of proficiency which is usually given only for three years' work. Commuting from New Haven proved arduous, and the next year she resigned her church position in Hartford, to become music director of the United Church, one of the old colonial churches on the New Haven Green. Few organists can look back to having held two church posi-

tions of the importance of these when still on y 21!

Continuing her studies at Yale, Miss Carrington received the degree of Bachelor of Music in 1921 and took a year's leave of absence from her musical duties. During the summers of 1922 and 1923 she attended the Conservatoire Americaine at Fontainebleau; wifters she resided in New York, playing at the Church of the Saviour. Not satisfied with the limitations of a church organ, she also took up the theater and in these two seasons played in a Loew "movie" house on Broadway.

In 1924 she received a fellowship from the Juilliard Foundation, and in November made her formal concert debut at Town Hall. The first woman to give a recital on the Speyer memorial organ, she has since taken her place as one of the leaders in the professional field. She was recently appointed head of the department of organ and theory at the Florida State College for Women, which position she is now filling. Besides a series of recitals on the new four-manual organ there, she is planning several concerts throughout the South and middle West this season, with at least one appearance in Chicago.

Mrs. Thomas' organ teachers include Arthur Priest, Seth Bingham, Harry Benjamin Jepson, Lynnwood Farnam, Henri Libert and Charles Marie Widor. She studied pedagogy under Ralph Baldwin and theory with David Stanley Smith, Paul Vidal, Horatio Parker and Rubin Goldmark. Her first composition to be published was a "Berceuse," when she was only 14 years old. Her career already has the appearance of being remarkable, not only for work accomplished, but also for her thorough musicianship. She is a versatile organist, being at ease in theater or church, or on the concert platform, where her charming personality assures her of a cordial reception.

Besides being a D. A. R., Mrs. Carrington Thomas is a fellow of the American Guild of Organists, a mem-

ber of the N. A. O. and the S. T. O. Her marriage took place in 1920 to a young New York architect, the r three children being Richard Banks, Jr., Virginia, Jr., and Jehu Burr Carrington Thomas.

### Edwin M. Steckel to Charlotte.

Edwin M. Steckel has accepted the post of organist and director at the Second Presbyterian Church, Charlotte, N. C., and assumed his duties there Jan. 15. This position is ranked as the most important of its kind in this southern city, the church having a membership of 1,700. The choir at present includes a quartet, but Mr. Steckel plans to organize a chorus for use in monthly musical programs. He will also give a fifteen-minute recital preceding the evening service. Mr. Steckel was named musical director at the Scottish Rite Temple in Charlotte at the beginning of this season and has the directorship of the music of the Rite as well as the conducting of the male chorus. He will continue to reside in Gastonia, where he is director of public school music. On Dec. 6 Mr. Steckel presented the Masonic male chorus in its first public concert in the Scottish Rite Temple, Charlotte. A capacity audience heard the singers. Mr. Steckel gave a recital on the Odell memorial organ in Forest Hills Church, Concord, N. C., to an audience that filled the church, many standing throughout the evening. Mr. Steckel was invited to play the new organ in the \$450,000 First Presbyterian Church of Spartanburg, S. C., on the opening Sunday, Jan. 3. This instrument is a four-manual with echo, installed by the Hook & Hastings Company. A short recital was to be given preceding both morning and evening services. Mr. Steckel has been appointed instructor in organ at New York University summer school of music for the 1926 session, a position which he successfully filled last summer. Dr. Hollis Dann is the director of this department of the university.



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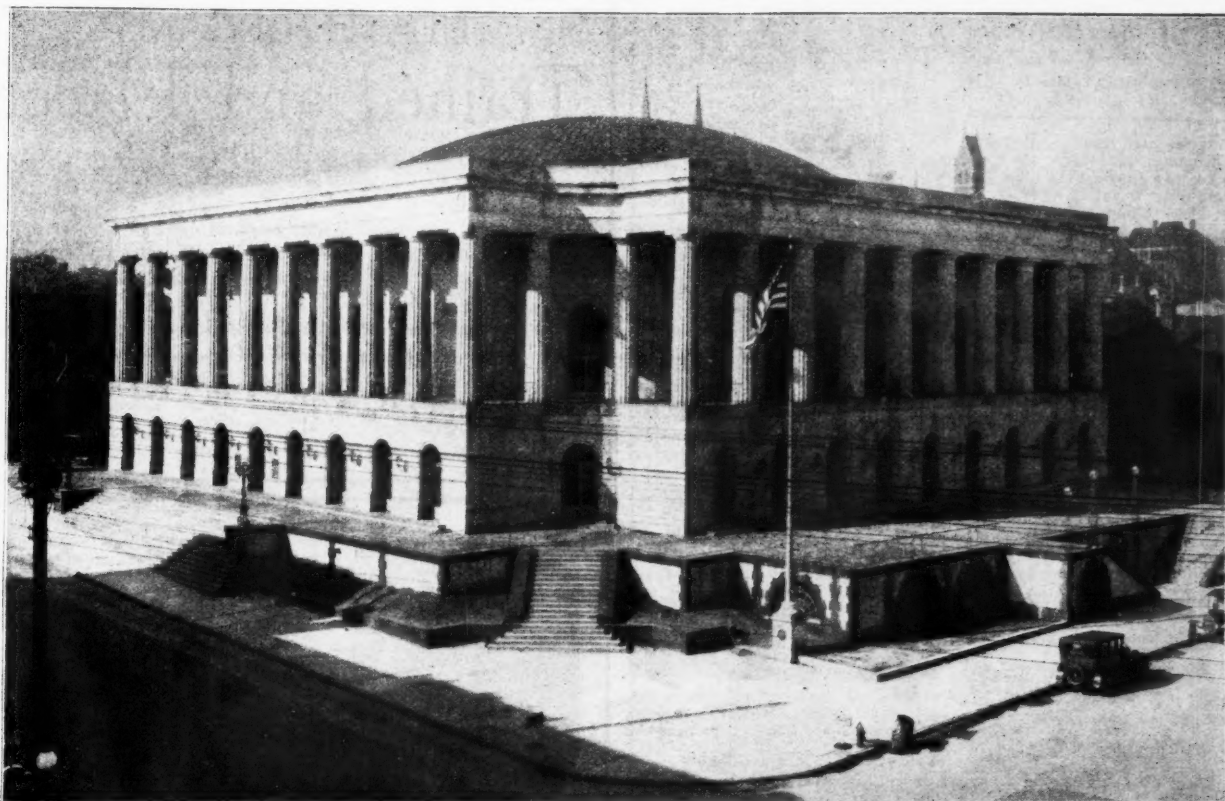
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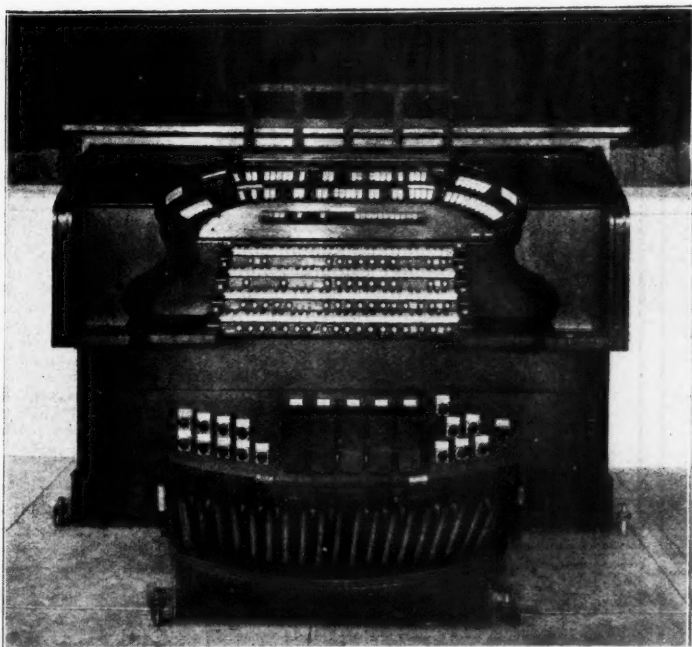
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**Southern California News**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 18.—January is an off month for organ news, as most of us take things easy after the Christmas music is out of the way. I have not heard of any recitals or any scandals in the last few weeks, but things can't go on like that long—not in Los Angeles.

The only big event has been the annual joint banquet of the local chapter of the A. G. O. and the Los Angeles Musical Club, which was held Jan. 15 at the Mary Louise. There was a good attendance, although, it being on a Friday, that fact kept a number of organists away. It was without doubt one of the most enjoyable evenings we have ever had together and I am sure that everyone had a good time. The program was in the hands of Alexander Stewart and he was as busy as a kiss-timer in a moving-picture studio. The program is worth preserving, so here it is:

**PART ONE.**

(Dedicated to the Los Angeles Musicians' Club.)

The Musicians' Club "Broiler."

The following candidates will present themselves for "broiling" as a preliminary step to admission to membership in the club:

Broiler No. 1—(A rather tough old "rooster") Herr Max Lip—stuck-ski—Cornetist—(with "corns" on his lips as well as his cornet.)

Broiler No. 2—(A rather queer "duck," age unknown) Mr. Forest Noah—ark—Violinist, the "concert-missed her" of the Los Angeles "Tin-phone-knee" Orchestra.

Broiler No. 3—(A tender, delicate little chicken) Mme. Reve—Pianiste. (Vintage of 1870 or earlier.)

Note: The candidates respectfully request that the members of the club use proper discretion and care in "casting" their ballots.

**PART TWO.**

(Dedicated to the American Guild of Organists—F.O.B.D.; F.O.B.; S.O.S.)

First (and probably only) performance of the Infamous Skit, entitled—

"A PIPE DREAM"

**OR**

"PUTTING PEP INTO THE ORGAN."

Adapted from the celebrated novel by Dean Skeele—"Organs I Have Pumped" (now in its second edition). Staged under the direction of L. F. Haseltine, late of the E. H. Sothern (Pacific) Company.

Lighting effects by courtesy of the Modiste Altoschooler Colored Organ Company. Accidental music by Dudley Warner Fitch of the Cathedral Chimes Motion Picture Co. Scenery by Minnie Jenkins. Costumes by Mary Louise. Properties "By Gum." Passed by the Board of Incensors of the American Gilded Organists. In one Act (and fifteen Actors).

Scene: Choir Room of the Baprescong-methdist Church of Los Angeles. Walls of room lavishly adorned with life-like portraits of the departed saints of the American Gilded Organists.

Cast of Caricatures: Mr. J. Whatnot Brewer (chairman of the church music committee); Miss Masculina Marcelgioner (member of Music Committee); Professor H. Whorton Whybank (member of Music Committee). Representatives of Celebrated Organ Companies (in order of their appearance): Mr. Deagan Chimes, Miss Clarabella Mignon, Mr. Doppel Flute, Mr. Lieblich Bourdon, Mr. Contra Bourdon, Mr. Tuba Profunda, Mr. Bombarde Flageolet, Mr. Corno Diapason, Mr. Nux Vomica Tremblant, Mr. Solo Piccolo, Ghost of a Departed Organ Builder, Mr. N. Harmonic Brass-Reed-Spitz-Flute.

Note: In deference to the long-established policy of members of the American Gilded Organists which discourages all forms of advertising and personal publicity, the names of the actors and actresses

taking part in this production are withheld from the program.

F. O. R. D.

F. O. B.

S. O. S.

AMEN and A. M. E. N.

PART THREE.

(Dedicated to the ladies, stout or otherwise.)

Symphonic Poem.

"MUSIC AND CALORIES"

or "Putting Romance Into Dietetics." Composed and directed by Mr. Mortimer Wilson (by courtesy of Doug. Fairbanks).

1. Dewey morn in a Garden Patch.
2. Crawling, hopping and waddling things.
3. Pink Stocking, Chigger Bites and Wet Feet.
4. Citrus, Cereal and Swine.
5. From Roses to Coffee.
6. In a Vineyard.
7. A Gravel Walk, a Picture Hat, a Table and Two Chairs.
8. A Cold Bottle and a Bird.
9. Grazing Kine on a Hillside West.
10. From Soup to Nuts.

The suite of pieces by Mortimer Wilson was very charming and numbers 2, 3, 9 and 10 had to be repeated. I understand that Mr. Wilson wrote the whole suite in one day. One can only marvel that such a thing is possible.

A two-manual Welte-Mignon reproducing organ has been installed in the residence of Mrs. B. Maloy of San Pedro. Barker Brothers have also secured the contract for a large Welte organ in the residence of J. H. Eagle at Pasadena. The Maloy organ was installed by A. Herp of the Welte-Mignon Company, who has been in the city for several weeks supervising installations.

Ernest M. Skinner and his family are spending the winter in Los Angeles and have taken an apartment near the Ambassador Hotel.

**Large Business for Marr & Colton.**

The year 1926 started with a large business for the Marr & Colton Company at Warsaw, N. Y. It is expected by Marr & Colton officials that this will be a banner year and the outlook indicates that 1926 will show another substantial gain over last year, which was the largest in the history of the company. The company has shown a remarkable growth during the last ten years. Plant extensions are being made to meet the increasing business.

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Recital, Amateur Musical Club, Bloomington, Ill., Feb. 28.

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**News from St. Louis**

By DR. PERCY B. EVERSSEN

St. Louis, Mo., Jan. 18.—For the first time in nearly half a century Christ Church Cathedral choir of men and boys did not sing Handel's "Messiah," as has been the January custom. This was due to a breakdown of the cathedral organ, one of many such mishaps during the past year. The organist, Arthur Davis, F. R. C. O., has been seriously handicapped by these breakdowns, both in the church services and in his weekly recitals, and deserves much credit for his persevering persistency under such conditions. Plans for a new organ in the cathedral are being discussed and it is hoped that in the near future a modern instrument worthy of the traditions of this historic church of the middle West may replace the time-worn organ.

The old organ was built in 1891 and has served as a municipal as well as church organ in that many downtown community events have been held in the cathedral. Mr. Davis has given over 500 recitals on this instrument, his weekly programs during the noon hour attracting many of our music lovers and younger organists.

In addition to the local chapters of the A. G. O. and N. A. O., both of which are functioning nicely, the organists of the various Christian Science churches of St. Louis have a society of their own which meets at regular intervals to discuss matters of interest in their work. At the last meeting, Jan. 12, the soloists of the churches were the guests of the organists and took part in the discussion of the topic, "The Soloist and His (Her) Work." A custom followed by one of the churches where the organist and soloist both prepare their selections a month in advance called forth favorable comment, as did another practice of holding rehearsals early in the week instead of waiting for the eleventh hour.

Charles Galloway, who has done much for St. Louis in the presentation of true legitimate organ music in his programs, continues to attract large and discerning audiences to his monthly recitals at Washington University on the third Sunday of each month. On Jan. 17, assisted by the choir of the university chapel in two choral numbers, he played the following: Sonata in D minor, West; "A Song of Sunshine," Hollins; Scherzetto, Ferrata; Theme with Variations, Bonnet. Mr. Galloway is one of our hardest workers. In addition to his duties at the university he is organist and choirmaster of St. Peter's Episcopal Church, conductor of the Apollo (Male) Club and director of the Morning Choral (Female) Club, and fills in the day with private teaching and recitals. About the only thing he does not do is to "write"; at present he is much interested in the installation of an organ in his home.

One of our organists recently playing the "Hallelujah Chorus" as his postlude was startled by this question by one of the congregation: "What arrangement of 'Yes, We Have no Bananas' was it that you played after the service?"

Otto Wade Fallert, organist of the Scottish Rite bodies, is gratifying the "popular (sic) taste" in a series of programs at the cathedral on Sunday afternoons.

A novelty was presented at a recent meeting of the local chapter of the N. A. O. when Handel's Largo was played as a duo on two organs at the Second Presbyterian Church, Professor Stamm, the regular organist, presiding at the channel console and Miss Anna Petri playing on the gallery organ. Both organs are controlled from either console.

On Jan. 21, under the auspices of the state council of the N. A. O., Clarence Eddy was heard in recital at the Second Presbyterian Church. Mr. Eddy

has many old friends in St. Louis, some of whom he visited on the day before his recital, and he added many others to the list by his work on this occasion.

St. John's M. E. Church, South, a stronghold of orthodoxy, has, under present leadership, made big strides forward in a musical way. Last month the pastor, the Rev. Ivan Lee Holt, gave an interesting talk on "Die Meistersinger," assisted by the church organist, Oscar Jost, and a soloist. On Jan. 9 Dr. Holt told the story of "Tannhäuser," Mr. Jost playing the overture and march. Next month "Parsifal" will be the theme. These programs are given on the morning of the second Saturday of the month and are proving very attractive.

**Artists' Association Program.**

The Chicago Artists' Association gave its annual holiday organ program Jan. 5 in the new organ studios at Kimball Hall. The organists on the program were Helen W. Ross, Frank W. Van Dusen and William H. Barnes, the last-named the president of the association. These performers were assisted by Rose Lutiger Gannon, contralto; Irene Belden Zaring, pianist, and Beulah Taylor Porter, accompanist. Mrs. Ross played the Scherzo from Widor's Fourth Symphony and Bonnet's "Variations de Concert." A piano and organ group by Mr. Barnes and Mrs. Zaring included: Romance, Sibelius; "Kammenoi Ostrow," Rubinstein, and Pastorale in A, Guilmant. The closing group, by Mr. Van Dusen, was made up of: "Sicilienne," Bach-Widor; "Harmonies du Soir," Karg-Elert, and the Finale (Third Sonata), Borowski.

So large was the attendance that people were turned away from a performance of "The Story of Christmas," by H. Alexander Matthews, at the First Presbyterian Church of Wheeling, W. Va., on the evening of Dec. 20. A. Leslie Jacobs, organist and choirmaster, was in charge.

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5	116	California Legion of Honor Palace, San Francisco, Calif.
4	37	First M. E. Church, Pittsfield, Mass.
3	21	Brown Memorial Baptist Church, Winston-Salem, N. C.
2	22	Elisha H. Cooper, New Britain, Conn. (Residence)
3	33	Charleston Baptist Church, Charleston, W. Va.
4	48	Holy Trinity Episcopal Church, Miami, Fla.
4	50	First M. E. Church, Long Beach, Calif.
		Leland Stanford University, Palo Alto, Calif. (Console)
4	82	Jefferson Ave. Presbyterian Church, Detroit, Mich.
3	34	Parkside Evangelical Lutheran Church, Buffalo, N. Y.
4	58	Trinity Episcopal Church, San Francisco, Calif.
		Trinity Church, Boston, Mass. (Console)
3	28	St. John's Evangelical Church, Wheeling, W. Va.
3	38	Hollywood High School, Hollywood, Calif.
4	50	Second Presbyterian Church, Amsterdam, N. Y.
4	49	First Presbyterian Church, Cedar Rapids, Iowa
3	62	First Presbyterian Church, Cleveland, Ohio
4	55	Grace Church, Utica, N. Y.
3	25	First Presbyterian Church, Selma, Ala.
3	20	Unity Church, St. Paul, Minn.
3	24	St. John's Church, Oneida, N. Y.
2	18	Herbert Lubin, Larchmont, N. Y. (Residence)
2	23	Walnut Hills Christian Church, Cincinnati, Ohio
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2	24	J. Edward Krause, Indianapolis, Ind. (Residence)
3	56	North Ave. Presbyterian Church, New Rochelle, N. Y.
2	11	St. Anthony's Church, Somerville, Mass.
3	34	First Baptist Church, Murfreesboro, Tenn.
3	30	Mount Vernon Seminary, Washington, D. C.
2	21	Fifth Avenue Presbyterian Chapel, New York City, N. Y.
3	21	First M. E. Church, Florence, Ala.
3	33	St. Luke's Church, Rochester, N. Y.
2	12	St. Paul's Lutheran Church, New York City, N. Y.
3	29	First M. E. Church, South Charlottesville, Va.
3	40	University of Illinois, Urbana, Ill.
2	11	St. Paul's Evangelical Lutheran Church, Huntington, Va.
4	74	Church of the Holy Trinity, Brooklyn, N. Y.
2	22	Collegiate Reformed Church, New York City, N. Y.
2	16	Evangelical Lutheran Church of St. Matthew, New York
2	17	Central Christian Church, Glendale, Calif.
4	54	Oak Park M. E. Church, Oak Park, Ill.
2	28	Ernest Hopkinson, New York City, N. Y. (Residence)
3	28	Library of Congress, Washington, D. C.
3	31	Hamline M. E. Church, Washington, D. C.
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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, FEBRUARY 1, 1926.

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## DEMANDING RESPECT

De Profundis, who writes interestingly on organists' problems in the Musician, opened the new year very much "in the depths," it seems, and we are inclined to believe that he and his pastor must have had an unpleasantness — if he plays in church, as we strongly surmise from his style, despite his anonymity. He has come to the bitter conclusion that when the erstwhile kaiser was "fired," or whatever you wish to call it, the "Me und Gott" heroes were not all eliminated, and that some men in the pulpit are of the kaiser's stamp. He especially objects to the fact that an organist can be discharged without ad, while a clergyman cannot be removed in this simple manner.

Well, let's not worry; we would rather just be asked to quit than to be slowly and cruelly forced into it. A quick death is more merciful than a slow one, and any observing and experienced organist knows that nothing could be tougher than the way in which some clergymen are treated in order to make them realize that they are no longer wanted by their parishes. So much for that.

Then comes the old question of respect and recognition. These things do not so often come to the organist—until after his death—although the columns of The Diapason record nearly every month instances in which churches have shown very materially their respect for and appreciation of a faithful and efficient organist.

"Just why the serving of God with music is so much less holy than when you shout at him with a loud voice has never been explained," says De Profundis. "Even the man who passes the plate for alms is an honorable person compared to the organist. But he ought to be an honorable person; he pays. Yet why should the organist not bring to his seat in the chancel a degree of devotion that entitles him to rank somewhere between a rector and a vestryman? If I were making a chart of relativity I think I'd reverse the order, but still the organist would be in the middle, and the minister with his large obligation to service and his larger pay envelope would go at the bottom, the vestrymen, as the real con-

tributors to God, heading the list."

There is a question we cannot answer. But we can be sure that respect for a man or his position cannot be established by law or forced by editorial protests. If we cannot find our way into the hearts of the people through our personality and our music—if our ability and our example do not impress the minister and the congregation—we might as well give up. De Profundis might find comfort in the thought that the meek shall inherit the earth.

In the same article we find this: "No organist has a right to a thin skin. He is only a few generations removed from servitude. Haydn was less than a butler, no doubt, in Esterhazy's household. All along the line musicians have been suffering from the social stigma of the days when they were wandering minstrels and vagabonds. Of course, lawyers were once Shysters and Shylocks, and doctors were not much better than sorcerers."

There our confrere makes a good point. Haydn ate with the help, but today his "Creation" lives, whereas we will award a free subscription for one year to the reader who off hand remembers anything about Esterhazy.

If you want a lot of money, don't be a church organist—start a cigar stand in a good location. If you covet glory, avoid the organ bench—you will find a better field in the "movies" or in football, depending upon your natural equipment. But if you are fitted to be an organist—if you are "called," as the ministers say—derive your satisfaction from playing well, from realizing that you are doing an essential work and from the conviction that the players of instruments, according to the Scriptures, will be there on a day when even the proudest of the men of the cloth will be on the same plane with the lowliest servitors of the church.

## TEN YEARS OF PROGRESS.

With this issue Wesley Ray Burroughs enters upon his eleventh year as a contributor of a valuable department for the "movie" player in The Diapason. In the decade just past Mr. Burroughs has not missed one issue, so far as we can recall. His articles are always helpful and practical. Mr. Burroughs is never didactic, but writes from the standpoint of the everyday theater player, discussing the common problems and tasks of the job, for he is himself engaged in the daily grind. His articles and the excellent ones more recently contributed by John Priest, the prominent New York "movie" organist, give The Diapason a department which is thoroughly appreciated by men and women who play for the pictures, as they repeatedly attest.

There has been an interesting and remarkable development in the theater playing field since Mr. Burroughs contributed his first article to this paper. A decade ago it was barely respectable for a well-trained and established organist to enter the "movie" field. The average theater manager did not want a high-grade instrument if he could bluff his way through with a small one and he certainly shunned a high quality of music, no matter what the organ might be. In some quarters the conditions have not changed so much, but in the great cities, led by New York and Philadelphia, music for the moving pictures has been undergoing a metamorphosis from which it is emerging a different animal. The lady or gentleman who prided himself on the fact that he never took an organ lesson and pretended even to look with scorn upon the church organist as a funny sort of breed is being supplanted by the man who has studied, who knows his Bach and the classics in general, and who supplements this foundation with command of an orchestral style and a wide repertory suited to the "movie" house. The "fakers" are not all dead or converted, but at the present rate of progress another ten years will see most of them pushed out of the game under the workings of the law of the survival of the fittest. It takes time to create a new school of organists such as the theater demand makes necessary. They cannot spring into being overnight. But they are being developed and the theater owners of the most successful and intelligent type,

as well as the ambitious organists, realize it.

Meanwhile the instruments in the best theaters are being built on a par with the expenditure for the buildings and the far-seeing owners realize that the best organ is none too good for them and that the cheap one is a poor investment.

## A RARE INSTANCE.

Those organists who adhere firmly to the belief that it is easier for a camel to go through the needle's eye than for a rich man to enter heaven, may send their condolences to our friend William H. Barnes. This energetic and lovable young organist and designer of organs, whose passion for the instrument has been the motive power behind many acts which have promoted the cause, was made one of the principal heirs of his late uncle, A. R. Barnes, former head of the printing business conducted for many years in Chicago by the uncle and by William Barnes' father, C. O. Barnes, who died about ten years ago. A. R. Barnes left a fortune of \$2,300,000, of which William and his brother, Harold are each to receive a net share of approximately \$500,000. William is at present vice-president of A. R. Barnes & Co. and is as well-versed in matters typographical as he is on voicing, wind pressures and console appointments.

We mention all this because Mr. Barnes' case is such a rare one and it is a newspaper principle that the unusual things are those to be noted. William Barnes has been a devotee of the organ almost since his infancy. He has played well and has interested himself in the construction of organs. His Evanston home has been the organ salon of the middle West, one might say, where the organists of the land from far and near have gathered. Organs in many parts of the country have been designed by him and he has assisted many churches in their organ problems. With all this he has not neglected the more mundane affairs of business and has been instrumental in adding to the "talents" left him by his father and uncle. He has been active in the A. G. O. and the N. A. O. and has been lavish in giving to them of his time and his business acumen. He is also president of the Chicago Artists' Association.

We need more men like William Barnes in the field of the organ.

## ORGANIST FUNERAL ORATOR

Again recording the unusual, in true newspaper form, we find that the principal address at the funeral of a minister in a large Chicago church within the last two weeks was delivered by his former organist, in accordance with the ante-mortem request of the minister. It is a fine example of the close relationship that frequently exists between the pulpit and the organ bench and a concrete contradiction of the oft-quoted antipathy between the two chief factors in public worship.

The minister was the Rev. Frank Newhall White, for a long period pastor of the Union Park (now the New First) Congregational Church, and the organist who delivered the eulogy was Albert Cotsworth, who played in this church for twelve years. Dr. White was a lover of good church music and equally of good orchestral music, and he strongly supported the work done during his pastorate by H. Augustine Smith, director, and Mr. Cotsworth as organist. Dr. White died in Virginia. The funeral service was held at the New First Church. The invitation to his old organist to pronounce the principal tribute was the more marked in view of the prominence of the decedent and the presence of many of his associates of the cloth.

The Daily Dartmouth for Jan. 13 runs an editorial containing the following sentence: "The appreciation of and desire for organ music has greatly increased under Professor Whitford."

An interesting novelty is disclosed to us in an invitation to The Diapason to attend a demonstration of a "violano-virtuoso," which was held at the First Congregational Church of Detroit on the afternoon of Jan. 18. This instrument was invented by the Mills Novelty Company and adapted to the pipe organ by J. A. Hebert. It is an

actual violin played from the keyboard. Charles Frederick Morse, organist of the church, gave the demonstration, after which those interested made an inspection of the instrument. The violano-virtuoso had been known to us for some time as a decidedly clever device installed in ice cream parlors, etc., by which the deposit of a small coin would bring on a remarkably good violin solo.

Paul de Wit, founder and editor of the German musical instrument paper Zeitschrift für Instrumentenbau of Leipzig, which devotes a large amount of space to news of organ construction in Germany, died suddenly Dec. 10. Death was caused by heart disease. Mr. de Wit was in his seventy-fourth year. The late editor was a Knight of the Francis Joseph order and had received the gold medal of the late Emperor of Austria for achievements on behalf of art and science. Arno Richter, his associate for forty-two years, announces that there will be no change in the policy of the paper and that it will be continued by him under the instructions of the heirs.

Just one little New Year's wish: We hope that in 1926 all those who have persisted in writing "broadcasted" when they meant "broadcast" will repent of their error.

## Some Neglected Composers.

(From the New Music Review).

One might make up a list of composers for the organ who, having had their little day, are now more or less neglected. Does any one now play music by Thomas Adams? Guilman thought him one of the most talented, if not the one most gifted, among English writers for the organ. We have a weakness for the pieces by Silas, especially his "Cathedral."

What has become of the music by old Ritter of the Magdeburg Cathedral? We remember when it was the ambition of every organist to be able to play the pieces by Ludwig Thiele, who was mourned by Haupt as a composer and companion to the day of his death. The two had a famous trial of strength in 1844. Thiele, who was the "Glockenpoulsant" as well as the organist of the Parochialkirche in Berlin, died from cholera when he was only 32 years old. Carl Freiherr von Ledebur in his interesting "Tonkünstler-Lexicon Berlin's" bewailed Thiele's fate in stilted speech, and said that his technique approached the incredible.

Schneider, Hesse, Krebs, are they hopelessly in the dust-bin? Franz Lachner wrote two or three sonatas which show he had not the slightest idea of the organ. In one, at least, he writes a passage for the pedals below the lowest note.

There is a fashion in programs for an organ as for a song or piano recital. We smile when we recall American organists of first-class ability in the sixties and even in the seventies playing in public the overtures to "The Bronze Horse," "Zampa," "Poet and Peasant," but today their successors do not hesitate to play the "Ride of the Valkyries." Who knows but some ingenious fellow will jazz music by Bach, Buxtehude, Cesar Franck, Widor, for the organ? No one has yet dared to jazz a "Te Deum" by Stainer or Stanford; at least, not to our knowledge.

## Koch Honors Foster's Memory.

In commemoration of the anniversary of the death of Stephen Collins Foster, Pittsburgh's famous poet-composer, a memorial recital, consisting largely of Foster's own compositions, was given in Carnegie Hall, North Side, Jan. 10 by Dr. Caspar P. Koch, city organist, assisted by Lois Angelina Miller, soprano, and Matthew Norman Frey, accompanist. Dr. Koch has made an organ transcription of Foster's last work, the "Serenade." The program: Funeral March and Seraphic Hymn, Guilman; Three Songs—"Jeannie with the Light Brown Hair," "De Glendy Burke," "My Old Kentucky Home," Foster; "In Memoriam," Ferrata; Serenade, Foster; "Variations on Swanee River," Flagler; Three Songs—"Nell and I," "Katy Bell," "Old Folks at Home," Foster; American Fantasy, Herbert.



## The Free Lance

By HAMILTON C. MACDOUGALL

Dealing as I do, with young people coming from all parts of the United States and their dependencies, I am much concerned to note how few of them are able to read music at sight. Of course this is always and everywhere true of voice students, but I am now referring particularly to piano students. Don't misunderstand me as complaining that piano teaching in the U. S. A. is poor; I find that it has improved a great deal since I began to note its qualities twenty-five years ago. There is much more attention paid to tone, pedaling, nuance and effect than there used to be. I think, however, that musical people in general will agree with me in saying that to be unable to play at sight with a reasonable fluency is just as much a proof of illiteracy as to be unable to read a book in one's native tongue.

This is a case of the best becoming the enemy of the good; that is to say, we have been the victims of a system of technical training that insists on perfection in tone, coloring and nuance at the expense of all other excellencies. At the time the Leschetizky craze was at its height—that is to say, from 1900 to 1915—it was common for students to memorize their music at the very beginning of their work on a piece; in their practice they dispensed with the music, since they no longer needed it. This resulted in the loss of that constant co-ordination of print with finding the place on the keyboard and actuating the mechanism that is the foundation of reading at sight. A student working hard on what I may term the "memory scheme" would discipline the memory, acquire absolute finish in tone-coloring and nuance, but would gradually atrophy his sight-reading abilities and have a small repertoire, all at the expense of general musical knowledge.

A professional student trained under the old system would play with less musical and technical finish, but would have an acquaintance with the whole range of classical literature; he would cover much ground, but cover it with less thoroughness than if he confined his attention to a few pieces. The present system makes specialists—that is, people who specialize in a comparatively few pieces, but play those very well indeed; under the old system an all-round musician, familiar with the masterpieces of piano literature, was the result.

Is it possible to combine the desirable qualities of both systems? I believe it is possible. In the first place our young people must take less time studying the concertos, unless there is some chance of their playing them with (1) a string quartet or quintet accompaniment, or (2) with the accompaniment of a small orchestra, (3) or with a full orchestra. As I look back over my student days I recall wasted time and energy over long works that should have been relegated to the second class of material that I am going in a moment to describe. In the second place, for a playing repertoire let the teacher select inspiring and practical music, which shall be memorized at once, if desirable, and played to the height of perfection; while this is going on the whole literature of the piano should be studied but not learned—half-learned might describe the results sought. So soon as the student gets a real glimpse of the power and beauty of the music, let him be moved to another piece. Here is where the big concert pieces, the Schumann, Tchaikowsky and Beethoven concertos, come in.

Our piano teachers and piano students are sometimes more concerned with playing pieces than with studying music; but it is the latter that, in the long run, pays.

Two organists of Boston—Richard Appel of St. John's Memorial Chapel, aided and abetted by S. Harrison Lovewell, correspondent of The Diapason in Boston—have given life to Browning's "Tis not what man does

that exalts him, but what he would do." They did not succeed with their weekly Church Music Bulletin of Greater Boston, which failed of support after six or seven issues, but they did give practical illustration of an excellent idea. I salute them.

### A PROGRAM THAT SUITED.

By WALTER F. STARBUCK.

The organ in an Episcopal church in one of the smaller New England cities having been materially improved and enlarged, an outside organist was asked to play a half-hour recital upon it preceding the annual watch-night service at the close of the old year, the regular organist to officiate at the religious service, under the direction of the regular choirmaster. The familiar plea of small financial resources led the invited organist to accept an offer of \$10 for his half-hour's work. He was told that the choirmaster would communicate with him, but failure to keep the promise led the organist to meet him at the church, curious to hear what he might have to say upon the subject.

"We want you to show the congregation the fine qualities of all the stops and the great power of our instrument," he said, "so they will see what they got for their money. There must be nothing slow, for if you play a slow piece they'll think they're not getting their money's worth. Everything must have 'pep'."

The organist played for him Karg-Elert's impressive triumphal march, "Nun danket alle Gott," as a number he believed particularly appropriate for opening the recital, but it received no enthusiastic response. The Largo from Dvorak's "New World" Symphony, being slow, was altogether out of the question. At the conclusion of a beautiful short number composed by one of our best organists in America, the choirmaster declared that was wholly unfit for the occasion.

"It sounds like an exercise," he said; "I thought you were improvising. I could improvise better than that myself."

The organist played one thing more, the difficult and brilliant first movement of the Rheinberger Sonata in D minor. When it was finished the choirmaster shook his head in a manner all-knowing and self-satisfied.

"That won't do!" he exclaimed. "That's piano music! There are no contrasts, no modulations, and it is not religious. It might do for a Methodist church or a Universalist, but it won't go in an Episcopal. You must have in your repertoire something that we would like."

"My repertoire consists of pieces of the standard I have played to you," was the response, "and if you are not satisfied, get someone who will give you what you want."

With feigned regret, the choirmaster said that he would be obliged to do so. The man he secured played for twenty minutes a program of three numbers, whose outstanding feature was Rubinstein's "Kamennoi Ostrow."

### Oklahoma Invites Composers.

The Oklahoma Federation of Music Clubs calls attention anew to the manuscript organ recital to be given at the annual federation convention in Oklahoma City in April. This will be open to all composers of the United States. The compositions are to be organ solos not over five minutes in length of performance. Manuscripts must be sent the chairman not later than Feb. 28, marked with a nom de plume and accompanied by a sealed envelope containing the name of the composer, address and postage for return of manuscript. A composition committee, consisting of Edwin Vaile McIntyre, Oklahoma City; Charles F. Giard, Oklahoma University, and Marie M. Hine of Tulsa, will select the best ten compositions submitted and these numbers will make up the convention program. The winners in this contest will be invited to play their numbers on the program, or, if unable to be present, substitutes will be accepted or provided. Address manuscripts to John Knowles Weaver, chairman of composition, O. F. M. C., 822 South College avenue, Tulsa, Okla.

## Are You "Just an Organist" or Are You a Musician?

Can you play the great modern and classic compositions for the piano?

Can you play from an orchestral score at sight?

Can you improvise?

If you can do these things you are truly a musician and you need seven octaves on your organ.

If you once play a few arpeggios throughout the range of a seven octave organ you will never afterward feel that a five octave organ is complete. Arpeggios?—Yes, and other things. Pedal keys also—of course.

MIDMER-LOSH  
MERRICK, LONG ISLAND

➔ LAST MONTH ➔

OF

## ALFRED HOLLINS' TOUR

(Honorary Auspices N. A. O.)

The famous English organist, whose tour has been extended to nearly three times its original length, sails for England early in March, after a remarkably successful season of seventy recitals.

During February, the last month of his tour, he will play recitals in Wooster, Ohio, Dayton, Ohio, Rochester, N. Y., Princeton, N. J., Philadelphia, Richmond, Jacksonville, Fla., Miami, Fla., Atlanta, Rock Hill, S. C., New York City, Toronto, Halifax, Sydney, St. Johns, N. S.

Dr. Hollins sails for England from St. John, March 5.

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# RECIITAL PROGRAMS

**Harold D. Smith, Ithaca, N. Y.**—In his most recent Cornell University recital Professor Smith has played as follows: Jan. 8—Concert Piece No. 2, B major, Parker; "Indian Legend," Miller; "A. D. 1620," from "Sea Pieces," MacDowell; Sarabande, from Sixteenth Suite, Handel; "Dialogue," Cierambault, Andante from "Prelude to Hensel and Gretel," Humperdinck; Chorale No. 5, A minor, Franck. Jan. 22—Solemn Melody, Davies; "Jagged Peaks in the Starlight" and "Canyon Walls" (from Three Mountain Sketches), Clokey; Introduction, Passacaglia and Fugue, Willan; Premiere Arabesque, Debussy; Scherzino, Ferrata; Andante Rustico, from Sonata Cromatica, Yon.

**Edwin Stanley Seder, F. A. G. O., Chicago**—In January Mr. Seder played the following Sunday afternoon recitals from station WGN, Chicago: Jan. 3—Prelude and Toccata from Suite, Borowski; Prelude—Pastorale and Andantino, Saint-Saens; "Cloister Scene," Masson; Scherzino, "Villard"; "Sanctuary of the Heart," Ketselberg. Jan. 10—"Rip Van Winkle," Demarest; Bridal Procession, Blair; "Where Wild Judea Stretches Far," Stoughton; "Chant Angelique, Loud," "Liebe Freud, Kreisler"; "Fassepied," Delibes; Epilogue, Lester. Jan. 17—"Grand Choeur Dialogue," Gilgout; "Dornroeslein," Daniloff; Ballade, Stoughton; "By the Waters of Babylon," Shore; "Simple Ayeu," Thome; "Crescendo," Lassen. Jan. 24—"Fantasy of Moods," Ford; Twilight Sketches, Lemare (entire); "Marche Pontificale," de la Tombelle. Jan. 31—"Fantasia," Sjogren; Cantilene, Piere; Lento, Cyril Brodt; Adagio from Second Symphony and Tempo di Marcia ("Andromaque"), Saint-Saens; Love Song (Second Indian Suite), MacDowell; Chansonette, Van Denman Thompson; "A Song of Joy," Stebbins. Mr. Seder has played 1,042 compositions in this series.

**E. Harold Du Vall, New York City**—Mr. Du Vall gave the following program in a recital at the Flatbush Presbyterian Church of Brooklyn on the evening of Jan. 12: Toccata and Fugue in D minor, Bach; Reverie, Dethier; Humoresque, "L'Organo Primitivo," Yon; Scherzo (Sonata in G minor), Becker; "Within a Chinese Garden," Stoughton; Largo, from "New World" Symphony, Dvorak; Sonata in D minor, Guilman.

**H. Yerrington, Norwichtown, Conn.**—Mr. Yerrington gave his forty-fifth annual recital in the First Congregational Church Jan. 1. These New Year's Day events are important features of the church life in Norwichtown and large audiences come out to pay honor to Mr. Yerrington. His program this year was as follows: Scherzo Symphonique in D. Op. 123, No. 2, Faulkes; "Forest Vesper," Johnston; "Night," Jenkins; "Shepherd's Morning Song," Dav; "Fantasia" from an offertory, Tours; "Marche Champetre," Boex; "Vespertillina," Diggle; Finale in A, Harris.

**Frances Anne Cook, Chicago**—In a recital at the North Shore Baptist Church, of which she is the organist, Miss Cook played the following program: Prelude and Fugue in E minor, Bach; "Gesu Bambino," Yon; "Christmas in Sicily," Yon; "Fallen Leaf" (an Indian Love Song), Logan-Slade; Overture to "William Tell," transcribed by Buck.

**Herbert D. Bruening, New York City**—During January Mr. Bruening gave the following fifteen-minute programs before evening services: Jan. 3—"March of the Magi," Dubois; "Noel," d'Aquin; Meditation, Mailly. Jan. 17—"Hosannah," Wachs; "Vision" and Cantilene, Sonata 11, Rheinberger; Toccata (Dorian), Bach. Jan. 31—Sonata 2, Mendelssohn; Evensong, Johnston; Chorale, Kirnberger; Finale, Harris.

**Arthur Blakeley, Los Angeles, Cal.**—Jan. 17 Mr. Blakeley gave an unusual organ program over KFI, the Los Angeles Times, for the bird lovers of southern California. The program was preceded and followed by broadcasting of hundreds of feathered songsters from the Biltmore. The program: Nightingale Chorus (Solomon's Lullaby), Handel; "The Cuckoo," Lemare; "Woodland Echoes After the Storm," Blakeley; "The Meadow Lark," Blakeley; Bible Picture No. 60, "O That I Had Wings," Psalm 55, Mendelssohn; "Songs of Gladness" (trans.), Sankey; "The Nightingale and the Rose," Saint-Saens.

**Mr. Blakeley has broadcast over 2,000 selections during the last three years.**

**Ellen M. Fulton, Scranton, Pa.**—Miss Fulton gave the following program in a recent recital at the Second Presbyterian Church: Finale, Vienne; "Petite Pastorale," Ravel; Vivace, from C Minor Trio Sonata, Bach; Chorale Prelude, "A Lovely Rose is Blooming," Brahms; Fugue in C major, Buxtehude; Prelude to "La Damoiselle Elue," Debussy; Allegretto, from First Symphony, Widor; "Marche Pontificale," from First Symphony, Widor.

**Caspar P. Koch, Pittsburgh, Pa.**—Among Dr. Koch's recent programs at North Side Carnegie Hall on Sunday afternoon have been these: Dec. 13—Compositions by Mendelssohn: Overture to "A Midsummer Night's Dream"; "Notturno" from "A Midsummer Night's Dream"; Finale from First Sonata; Allegretto from Fourth Sonata; Andante from Violin Concerto; Wedding March, from "A Midsummer Night's Dream."

Dec. 27—Compositions by Handel: Overture, Pastoral Symphony and Hallelujah Chorus, from "The Messiah"; Largo from "Rinaldo"; Gavotte in B flat major; Largo from "Xerxes"; Theme and Variations, "The Harmonious Blacksmith."

**Hamilton C. Macdougall, Wellesley, Mass.**—Professor Macdougall gave the following program in a recital on the new organ in the Wellesley Hills Unitarian Church Jan. 7: Allegro Pomposo (From Second Set of Organ Concertos, arranged by Dr. Macdougall), Handel; "March of the Magi Kings," Dubois; "The Lark," Tschai-kowsky; Romance in D flat, Lemare; Finale in B flat, Wolstenholme; Air from Suite in D major, Bach; Toccata and Fugue in D minor, Bach.

**Julius H. Oetting, St. Louis, Mo.**—Mr. Oetting gave a recital in the new Lutheran Memorial Evangelical Church at Little Rock, Ark., Jan. 4, playing as follows: Concert Overture in A, Rolfo F. Maitland; "A Desert Song," Ernest H. Shepard; "Song of the Basket Weaver," Alexander Russell; Fugue in C minor, Beethoven; "Morning Song," Arthur Davis; "Dawn," Charles A. Sheldon; Allegro Maestoso, John E. West; "Water Nymph," Ethelbert Nevin; "Hymn of Glory," Pietro Yon; Scherzo, from Sonata in D minor, James H. Rogers; "Echoes of Spring," Friml; Southern Fantasy, Ernest Hawke.

**Thomas A. Partridge, Hamilton, Ont.**—In a recital at Wesley United Church, broadcast by CKOC, Dec. 30, Mr. Partridge played the following: Meditation, Morrison; "Hymn of the Angels," Hardy; "Christmas in Sicily," Yon; "March of the Magi," Dubois; "Coronation March" from "Le Prophete," Meyerbeer. Assisting were the full choir and soloists. Mrs. B. Evans rendered "Rejoice Greatly," from "The Messiah" and "Comfort Ye" and "Every Valley" were sung by Arthur Gehlby; "Christians Awake," Maunder; and "Gesu Bambino," Yon, were the choir numbers.

**Jan. 9 Mr. Partridge played the following program: Toccata, Fugue and Sonata, Sibelius; "Andante in Modulo, Canzona," Tschai-kowsky; Toccata in D minor, Nevin; Minuet in G, Beethoven; Sketch in D flat, Schumann; Melody in F, Rubinstein; Gavotte in B flat, Handel; "Le Coucou," d'Aquin.**

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—Recitals at Mr. Robinson's King's Chapel in January included the following: Jan. 4—Concerto in D minor, Handel; "Chant Triste," Bonnet; Pontifical March, Widor; Canon, Schumann; "Benedictus," Reger; Londonderry Air, Saunders; "Cortège," Vienne. Jan. 11—Toccata, Adagio and Fugue in C, Bach; Andante from "Benediction of God," Liszt; "Carillon," DeLamarter; Allegro (Symphony), Widor; "Españole," Scott; "Rhapsodie Catalane," Bonnet. Jan. 18—Allegro (Sonata 1), Salome; Intermezzo and Allegro con Spirito, Borowski; Berceuse, Bonnet; "Caprice Heroique," Bonnet; Chorale Prelude on "Agnus Dei," Parry; Finale in B flat, Cesar Franck.

**Jan. 25—Allegro, Chorale and Scherzo, from Symphony 1, Vienne; Adagio from Sonata 2, Borowski; Sketch, Schumann; "Chinoiserie," Swinnen; "The Curfew," Pearsman; Finale in E flat, Guilman.**

**Willard L. Groom, F. A. G. O., Lake Cross, Wis.**—Mr. Groom gave a choral and organ program at Christ Church, of which he is organist and choirmaster, on the afternoon of Jan. 31, his choir singing several selections, including among others Gounod's "Gallin" and Cesar Franck's Prelude Cantabile. The organ numbers were: Preulde and Fugue in E minor, Bach; "Benedictus," Max Reger; group of numbers by American composers; "From Uncle Remus" and "To a Water Lily," MacDowell; "Where Wild Judea Stretches Far," Stoughton; "Keep Me from Sinking Down," Carl R. Diton; Canzonetta, Frysjner; Processional Grand March, Whitney.

**Alban W. Cooper, Elizabeth, N. J.**—In his recital at Trinity Episcopal Church, Jan. 20 Mr. Cooper presented these offerings: Fugue in G, Bach; Intermezzo, Rheinberger; Largo from "Xerxes," Handel; "War March of the Priests" ("Athalia"), Mendelssohn; "Chanson de Jolie," Halling; Andantino in D flat, Lemare; Barcarolle (Fourth Concerto), Sterndale-Bonnett; "Priete a Notre Dame," Boellmann; "Entree du Cortège," ("Messe de Mariage"), Dubois; Andante Cantabile (Fourth Symphony), Widor; Grand Offertoire in D, Battiste.

**Julian Williams, Huntington, W. Va.**—Mr. Williams began his annual series of recitals at the First Presbyterian Church with a program on Jan. 12. The recitals will continue at varying weekly and fortnightly intervals until May. The programs of the first two recitals included the following numbers: Jan. 12—Toccata and Fugue in D minor, Bach; "Wind Whispering in the Pines," from "Mountain Sketches," Clokey; "Ronde Francaise," Boellmann; "Evening Harmonies," Karg-Elert; Chorale in A minor, Franck; "In Springtime," Karg-Elert; "Prelude No. 3," Howells; "The Primitiva Organo," Yon; Toccata from Fifth Symphony, Widor. Jan. 19—Fantasy and Fugue in G minor, Bach; Evensong, Johnston; Prae-ludium, Jarnefelt; Benedictus, Reger; "Suite Gothique," Boellmann; Scherzo from First Symphony, Vienne; "Yasnyia Polyana," Gaul; Minuet in G, Beethoven; Finale in B flat, Franck.

**Edward G. Mead, F. A. G. O., Granville, Ohio.**—Mr. Mead of the conservatory of Denison University is giving a series of exchange recitals with organists of other Ohio colleges. Dec. 14 he

played the following program at Ohio Wesleyan University: Concert Overture in B minor, Rogers; Pastoral, Franck; Toccata and Fugue in D minor, Bach; "Will o' the Wisp," Nevin; Second Meditation in F sharp minor, Guilman; "Minuetto antico e Musetta," Yon; Largo, Handel; "Liebestod," Wagner; Finale from First Organ Symphony, Vienne.

**Herbert E. Hyde, Chicago**—In his recital at St. Luke's Church, Evanston, on the evening of Jan. 17, Mr. Hyde played: Concert Overture in C minor and Allegretto Grazioso, Hollins; Two Oriental Sketches, Bird; "The Ninety-fourth Psalm," Reubke; "Salut d'Amour," Elgar; Cradle Song, Grieg; Finale, Vienne.

**Albert Riemenschneider, Cleveland, Ohio**—Despite bad weather the auditorium of Baldwin-Wallace College in Berea was packed to the doors on the afternoon of Jan. 17 for the vespers recital of Mr. Riemenschneider, assisted by the Greater Cleveland Lutheran Church of 200 voices. The organ selections included: Prelude and Fugue in E major, Bach; Chorale Prelude, "In Thee Is Gladness," Bach; "Bach's Memento," Widor; Prelude and Fugue in A minor, Bach. The chorus sang works by Bach.

**Karl O. Staps, Denver, Colo.**—The following program will be played by Mr. Staps, organist and choirmaster of St. John's Cathedral, at the cathedral at 4 o'clock Feb. 14: Concert Overture in C minor, Hollins; Largo, Handel; Elegie, Massenot; Humoreske, Dvorak; "Paean," Matthews; "The Swan," Saint-Saens; Andantino in D flat, Lemare; "In Paradiso," Dubois; Intermezzo, Hollins; Processional March, Rogers.

**Marshall Bidwell, Cedar Rapids, Iowa**—Mr. Bidwell gave a recital at Finney Memorial Chapel, Oberlin College, on the afternoon of Jan. 8 and was heard in the following program: Passacaglia, Dubois; Allegro ("Thou Art the Rock"), Mulet.

**Henry Overley, Kalamazoo, Mich.**—Mr. Overley's Christmas services at St. Luke's Church, of which he is organist and choirmaster, were marked by the following organ selections: "Christmas in Settino Vittoze," Yon; Rhapsody on Old Carols, Lester; violin and organ, "A Christmas Song Without Words," Overley; Hallelujah Chorus, Handel.

**F. A. Moure, Mus. D., Toronto, Ont.**—Dr. Moure, organist of the University of Toronto, played the following program at concertio Vittoze, Yon; Prelude and Fugue in D minor, Mendelssohn; Gavotte, Roeder; Sonata, "The 94th Psalm," Reubke; "Kammenol-Ostrow," Rubinstein; "Pomp and Circumstance" March, Elgar.

**Charles Galloway, St. Louis, Mo.**—Mr. Galloway's program Dec. 20 at Washington University, included these compositions: "Tempo di Marcia" (from Seventh Sonata), Guilman; "The Holy Night," Buck; Rural Sketches, Nevin; Fantasia in Old English Christmas Carols (No. 2), Elgar; "Christmas in Paradise," Lemare; "Hosannah," (Chorus Magnus), Dubois.

**Carl K. McKinley, New York City**—Mr. McKinley gave a recital Jan. 7 at the West Main Street German Lutheran Church, Rockville, Conn. He played the following program on the new Estey organ: Andante Cantabile, Widor; Meditation, Sturges; Minuetto, Shelley; Prelude and Fugue in G minor, Bach; Offertory on Two Christmas Hymns, Guilman; Sketches of the City, Nevin; Cantilena, McKinley; Processional March, Rogers. Mr. McKinley was assisted by Mrs. McKinley, who sang soprano solos.

**Nathaniel Nichols, Salem, Mass.**—Mr. Nichols gave the following program in a recital at First Church Dec. 27: "Chorus of Shepherds," Lemmens; Pastoral Symphony, Handel; "March of the Magi Kings," Dubois; Pastoral, Henry Deshayes; Shepherd's Song, a minor, Merkel; "Noel," A minor, Dubois; "Adeste Fideles," transcribed by Lemare; Berceuse, Kinder; "Night Piece," Schumann; "Evening Bells and Cradle Song," Macfarlane; "Marche Religieuse," Guilman.

**Newell Robinson, F. A. G. O., Philadelphia, Pa.**—Mr. Robinson gave the following program in a recital of Christmas music at Grace Church, Mount Airy, Pa., on the afternoon of Jan. 2: "Christmas," Dethier; "Gesu Bambino" and "Christmas in Settino Vittoze," Yon; Fantasie on Old Carols, Faulkes; "O Holy Night" and "Nazareth," Gounod; Paraphrase on "Hark, the Herald Angels Sing," Lutkin.

**Charles Raymond Cronham, Portland, Maine**—Mr. Cronham, the municipal organist, has played to audiences of 2,500 people at the City Hall Auditorium this season. Among his recent programs have been the following: Dec. 13—Symphony No. 5 (Toccata), Widor; "Romance," Sibelius; Children's Corner; "Goliwogg's Cake-Walk," Debussy; Scotch Poem, MacDowell; "White's Air," arranged by William C. Hammond; Finale, Symphony No. 5, in C minor, Beethoven. Dec. 20—Variations on an Ancient Christmas Carol, Dethier; "Tambourin," Anon; "Meditation a Sainte Clotilde," Jamet; "Christmas in Sicily," Yon; "March of the Magi Kings," Dubois.

At the latter concert Mr. Cronham was assisted by the choir of the Cathedral Church of St. Luke, Raymond A. Crawford, organist and choirmaster.

Jan. 3 a popular program was offered,

with the assistance of the Philharmonic Trio. The organ selections were: "Pomp and Circumstance" (Military March), Elgar; Intermezzo No. "Jewels of the Madonna," Wolf-Ferrari; Finale Act 2, "Madame Butterfly," Puccini; "Elsa's Dream," "Lohegrin's Arrival" and "Swan Song" ("Lohegrin"), Wagner; "Carmen" Fantasic, Bizet.

**Paul G. Hanft, Los Angeles, Cal.**—In a recital at the Baptist Church of Sawtelle, Cal., Jan. 8, Mr. Hanft, organist and choirmaster of St. James' Episcopal Church, Los Angeles, gave the following program on the Welte organ: Concert Overture in B minor, Rogers; "Day Dreams," Lacey; Nocturne, Stoughton; "A Song of Sorrow," Nevin; Scherzo Caprice, Spross; Andante Grazioso, Dethier; Fantasia on "The Bells of Aberdovey," Stewart.

**Fred Faassen, Zion, Ill.**—Among the programs given at Shiloh Tabernacle by Mr. Faassen in January have been the following: Jan. 6—"The Lost Chord," Sullivan; "Oh Thou Sublime, Sweet Evening Star," Wagner; Prelude and Fugue in D minor, Bach; "I Hear You Calling Me," Marsh; "To the Rising Sun" and "Midnight," Torjussen; "Emerald," Sereby; Humoreske, Dvorak. Jan. 10—Communion, Lemmens; Festival March, Foote; Aria from Tenth Concerto, Handel; "Dreams," from Seventh Sonata, Guilman; "Marche de Fete," Claussmann; "One Sweetly Sol-mnn Thought," Ambrose. Jan. 13—Grand Chorus, Dubois; Melodie, Lemajre; "Fra Diavolo," King; "Legend," Friml; "Lotus Bloom," Lamont; Scherzo in D minor, Fiederlein; Elegie, Massenot. Jan. 20—"Grand Choeur," Spence; "I Know That My Redeemer Liveth," Handel; "The Little Brown Church in the Vale," Pitts; "Thunderstorm," Ryder; "Christ's Old Sweet Song," Molloy; Melody, Dawes.

**Arthur Dunham, Chicago**—In his Friday noon recital at the Methodist Temple Jan. 8, Mr. Dunham played as follows: Fantasy in F major, West; "Starlight," Karg-Elert; Funeral March and Graphic Song, Guilman; "Dreams," Wagner; Religious March, Guilman.

**Frank E. Ward, New York City**—In his recitals at the Church of the Holy Trinity Mr. Ward has presented these programs: Dec. 6—Fugue in G minor, Bach; "The Shepherd and the Mocking Bird," Berwald; Pastoral in G, Fagler; "Fulgens Stella Mari," Renzi; Prelude in G flat (Op. 16, No. 3), Scriabine; Triumphant March, Harris. Dec. 13—Prelude and Fugue No. 1, in C minor, Hummel; Berceuse No. 2, in G, Kinder; Spinning Song, Mendelssohn; Rondino (Op. 68, No. 1), Sibelius; Allegro Energico (Sonata No. 3), Van Eyken. Dec. 20—Two Noels, Guilman; "Moonlight," Karg-Elert; Prelude to "The Coming of the King," Buck; Norwegian Serenade, Olsen; "Entry of the Three Kings," Ward.

**H. G. Langlois, Toronto, Ont.**—In a short recital after the evening service at All Saints' Church Jan. 10 Mr. Langlois offered this program: "Grand Choeur," Hollins; Two Christmas Songs—"As Joseph Was Walking," old English carol, and "The Infant Jesus," Yon; Chorale Preludes—"Jesu, Priceless Treasure," and "Now Is Our Salvation Come," Bach; Idylle, Bossi; Festival Prelude on the Chorale, "How Brightly Shines the Morning Star," Paul Gerhardt.

**Walter Wismar, St. Louis, Mo.**—In a recital at Holy Cross Lutheran Church on the afternoon of Nov. 15 Mr. Wismar played as follows: Fantasia, Bubeck; Chorale Prelude, "St. Anne's," Buck; "Ein feste Burg," Nicolai; "Souvenir," Karg-Elert; Evening Meditation, Hoyermann; Variations on "Holy, Holy, Holy," Jackson.

**Russell H. Miles, Urbana, Ill.**—In his recital at the University of Illinois Jan. 1 Mr. Miles offered this program: Sonata in A minor (Allegro ma non troppo and Andante), Borowski; Scherzo, Karg-Elert; "Clair de Lune," Karg-Elert; Chorale in A minor, Franck; "Dan e Arabe," Tschai-kowsky; "Indian Lament," Mourant; "Finlandia," Sibelius.

An interesting fact is that the "Indian Lament" is the composition of Stanley deG. Mourant, a freshman in the University of Illinois School of Music. It is his first work.

**Lucien E. Becker, Portland, Ore.**—Mr. Becker played the following program Jan. 12 at Reed College for his fourth lecture-recital of the present season: Canzon in C major, Faulkes; "An Algerian Sketch," Stoughton; Spring Song, Hollins; Serenade (for Flute and Horn), A. E. Titl; Melodie (Air from "Orfeo"), Gluck; Suite, "Messe de Mariage," Dubois.

**Miss Irma Clark, Morristown, N. J.**—Miss Clark played the following recital at the St. Albans Episcopal Church of Morristown on the evening of Dec. 27: Swan Song, Blumenthal; "Noel Brabencon," Guilman; Cantilene, Bonnet; "March of the Magi," Dubois; Allegro Maestoso, Galbraith.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Auditorium by Dr. Hastings were: Prelude to "Parsifal," Wagner; "Love-Death," from "Tristan and Isolde," Wagner; Adagio from "Moonlight," Sonata, Beethoven; Chorales from "Christmas Oratorio," Bach; Nocturne, Op. 15, No. 3, Chopin; Prelude to "Faust," Gounod; "The Magic Harp," Meale; March from "Aida," Verdi; "Celestial Triumph," from "Mefistofele," Boito; "Chorus of Welcome," Hastings.

**Recital Programs**

**M. Lochner, River Forest, Ill.**—Mr. Lochner gave a recital to the students of Concordia Teachers' College, River Forest, where he is instructor, recently, in which he played: First Sonata, Mendelssohn; Sarabande from Sixth Cello Suite, Bach; Sonatina from "God's Time Is Best," Bach; Fugue in G major, Bach; Maddesto from "Reformation Fantasy," Rudnick; "Romance sans Paroles," Bonnet; Andantino in D flat, Lemare; Finale from the First Sonata, Gullmant, (with cadenza by Middelichulte).

On Nov. 29 he gave a song service with the choir of Grace Lutheran Church, Oak Park, of which he is choirmaster. In this song service the church year was depicted by the rendition of organ solos, choir selections and hymns by the congregation pertaining to the different church festivals. Dec. 13 he played in the four services for the dedication of the large Immanuel Lutheran Church at Milwaukee. He used these selections: First Sonata, Mendelssohn; Andantino, Blum; Andante from Fifth Sonata, Merkel; "Hallelujah Chorus," Handel; Festival Fantasy, Tschirch; Andante from Fourth Sonata, Mendelssohn; Allegro from Second Sonata, Mendelssohn.

On Jan. 24 Professor Lochner gave the dedicatory organ recital in St. Paul's Lutheran Church, Mount Prospect, Ill. The following program was presented: Variations on "O Sanctissima," Hiller; Sarabande from Sixth Cello Suite, Bach; Sonatina from "God's Time Is Best," Bach; Fugue in G major, Bach; Song, Christiansen; Rondo Caprice, Buck; Sixth Sonata, Mendelssohn; "Holy Night," Vail; "Bethlehem," Malling; Concert Variations, Bonnet.

**Frederic B. Stiven, A. A. G. O., Urbana, Ill.**—Professor Stiven played the following program at the University of Illinois Auditorium Jan. 17, assisted by Professor Henri J. van den Berg, pianist: Allegro Risoluto, from Sonata No. 5, Merkel; Fantasie, for Organ and Piano, Demarest; Two Movements from Symphony No. 8 (Moderato Cantabile and Finale), Widor; "Chant Triste," Bonnet; Rhapsody for Organ and Piano, Demarest; Meditation, from "Thais," Massenet.

**Ruth Barrett, A. A. G. O., New York.**—Under the auspices of the Washington Heights Musical Club, Miss Barrett appeared in a joint recital Jan. 12 with Ruth Kemper, violinist, at the Town Hall and played the following numbers: Toccata and Fugue in D minor, Bach; Finale from First Symphony, Vienne; "Ecstasy," Webber; "Romance sans Paroles," Bonnet; Toccata from Fifth Symphony, Widor.

**Arthur T. Thompson, Winona, Minn.**—In an organ program at his church Sunday evening, Jan. 17, Mr. Thompson played the following selections: Allegro con fuoco (Symphony 1), Borowski; Meditation, d'Evry; Andante Cantabile (String Quartet), Tschakowsky; Scherzoso, Rheinberger; "The Enchanted Forest," Stoughton; Reverie, Strauss; Toccata, Widor.

**Miss Helen Hogan, Providence, R. I.**—A Christmas recital by Miss Helen Hogan, under the auspices of the State Federation of Rhode Island Music Clubs, was given Dec. 19 at Sayles Hall, Brown University. The program was played in the following order: Pastorale and Chorale, "Good News from Heaven the Angels Bring," Pachelbel; "Noel for Flutes," d'Aquin; Christmas Chorales, "A Band of Holy Angels Bring Tidings of Great Peace," "In Sweetest Joy," "In Thee Is All Our Gladness," Bach; "Symphonie de Noel," Paul de Maleingreau; "March of the Three Wise Kings," from "The Birth of Christ," Malling; Finale from the "Symphony Gothique," Widor; Berceuse

and Rhapsody on Catalonian Christmas Carols, Bonnet.

**Percy B. Eversden, St. Louis, Mo.**—Dr. Eversden's programs for the month included: Fantasie, "Ein Feste Burg," Fink; Scherzo and Toccata, Reiff; "Emmaus," Frysinger; "A Song of Sunshine," Hollins; Prelude, Wolstenholme; Miniature Suite, Rogers; "Forest Whispers," Frysinger; First Two Movements, Sonata 2, Gullmant; Toccata on Psalm 33, Corkee; "March of the Magi Kings," Dubois; "Minuet Antique," Watling.

**Alice Harrison Schroeder, Eagle Rock, Calif.**—In a recital at the First Congregational Church, of which she is the organist, Dec. 27 Mrs. Schroeder played the following program: Christmas Offertory, Jules Grison; Pastoral Symphony ("Messiah"), Handel; "Adoratio et Vox Angelica," Dubois; "Hosannah," Dubois; "The Holy Night," Dudley Buck; "Emmaus," J. Frank Frysinger; "Song of the Angels," Williams; "Hosanna!" Paul Wach.

**Willard Sektberg, New York City.**—Mr. Sektberg, organist and choirmaster of the University Heights Presbyterian Church, gave a recital at the church Dec. 27 at which he played this program: Concert Overture, Rogers; "Ave Maria," Henselt; Fugue in G major, Buxtehude; Chorale Prelude, "My Inmost Heart Rejoiceth," Brahms; "Noel," Mulet; Toccata in D minor, Beller; Prelude to "Kunihild," Kistler; "Solitude on the Mountain," Ole Bull; "The Legend of the Mountain," Karg-Elert; Fantasy, Debussy.

**Carl Wiesemann, Dallas, Tex.**—In a recital at the First Presbyterian Church of Fort Worth on Jan. 22 Mr. Wiesemann played: Concert Overture, Wiesemann; Serenade, Andrews; "Sun-dawn" and "The Thrush" (from "Twilight Sketches"), Lemare; Scherzo from Fourth Symphony, Widor; Rustic March, Boex; Spring Song, Macfarlane; Caprice, Kreisler; "Ave Maria," Schubert; Toccata, "Thou Art the Rock," Mulet.

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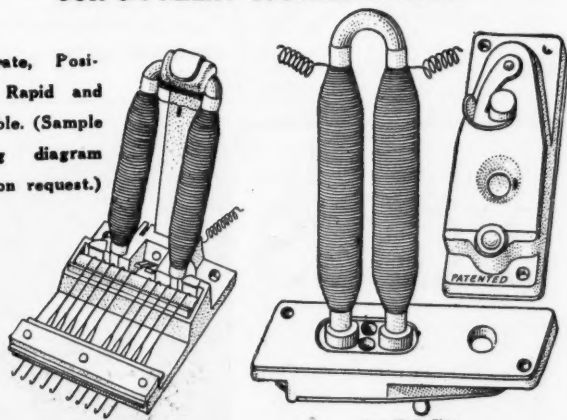
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**New York Activities**

News of the Organists and Their Work in the Metropolis

By RALPH A. HARRIS

New York, Jan. 21.—Charles M. Courboin gave his first New York recital for this season on Wednesday afternoon, Jan. 13, at the Wanamaker Auditorium. Since his last appearance here in May, 1925, Mr. Courboin has toured Great Britain and Belgium, appearing with great success in Westminster Cathedral, London, where the Morning Telegraph termed his recital "magnificent," and in Manchester Hall, where a large audience cheered his playing with cries of "bravo." He appeared with equal success in Dublin Cathedral, as well as in Glasgow, and other cities of the United Kingdom.

Mr. Courboin's New York program was played with his usual ease of execution and technical perfection. He is one of the few recitalists of whom it may be said that the general impression upon the listener is that of a giant, with ability exceeding anything he may demonstrate. And as usual his program was comprehensive both as to style and school, beginning with the Bach Passacaglia, followed by the Lotti Aria, then an exquisitely delicate Allegretto by de Boeck, played principally on solo stops with well-contrasted and subordinated accompaniment. The Third Chorale by Cesar Franck, with its beautiful curves of expression and tremendous climaxes, was given with an unusual ease and smoothness, and with all themes and repetitions of them emphasized.

The delightful composition by Dr. Russell, "The Bells of St. Anne de Beupre," with its religious atmosphere, is too well known to require description. Other numbers on the program were the Schumann Sketch No. 3 and Debussy's "Afternoon of a Faun"—and Mr. Courboin's rendition of this was certainly the finest substitute for an orchestral performance that we have ever heard. "The Primitive Organ" by Pietro Yon was played on delicate flute stops. The last number was the "Marche Heroique" by Saint-Saens, given with magnificent contrasts of tone and timbre. As an encore Mr. Courboin played the Bach Fugue No. 3 on the piano stop.

Following this recital Mr. Courboin left on a second Pacific coast tour.

The forty-fourth recital by Dr. Hollins since his arrival in America last October was given at the Wanamaker Auditorium on Monday afternoon, Jan. 4. He opened the program with the Bach Prelude and Fugue in D, which he played with unusual antiphonal effects between the manuals, a bit more orchestral than we are accustomed to hearing. "Lament," by Harvey Grace, a sombre but expressive composition, with constant repetition of one motive, was made very interesting by the variety of tone color. The Baynon Festal Toccata, a brilliant number, was followed by three original compositions—a Berceuse, which was most enthusiastically applauded; the "Song of Sunshine," a rollicking tune in a delightful rhythm, and the "Morceau de Concert," a brilliant waltz movement, full of variety and sudden changes of timbre, coming to a crashing finish. This evoked great applause, to which Dr. Hollins responded with his Intermezzo in D flat.

The improvisation for this recital was on a theme of his own choice, all previous ones having been selected by someone else. The principal theme for this was the old carol "Good King Wenceslas," with little episodes from other well-known carols. In this he introduced a great variety of style, with several climaxes, including a pompous fugue movement, but with perhaps a tiny suggestion of a sermon, wherein the preacher adds just one more word, then another, finally and lastly. But it was most clever and delightful, nevertheless. The program was brought to a finish with the Hebridean pastorate "On the Moor," by Nesbitt, and the overture to "Oberon," by Weber. Dr. Hollins' present tour, originally planned for two months, has been ex-

tended to nearly three times the original length, in order to comply with the many requests from all over the country. Following this recital Dr. Hollins left for Massachusetts, Ohio, Indiana, Michigan and Canada, but will return to New York before his departure for England.

The recital by Lynnwood Farnam at the Town Hall Jan. 14 was, as usual, the acme of perfection. Of all our American concert organists probably none is so difficult of description as Mr. Farnam. His technical accuracy, his magnificent phrasing, his tasteful registration and suitable tone color at all times, seem above reproach or critical comment. Superlatives are not overdrawn or too elaborate to express what one hears at any of the Farnam performances, whether they be in the Town Hall, or at the Church of the Holy Communion, or elsewhere.

His program was almost entirely of present-day works, beginning with the Boellmann "Fantaisie Dialogue," with its beautiful contrasts of tonal effects, then the Reubke Adagio (intended to describe musically a verse from Psalm 94—"If the Lord had not helped me, it had not failed, but my soul had been put to silence"), followed by the Intermezzo from Edward Shippen Barnes' Second Symphony—in which he got some delightful effects through the antiphonal use of the two sections of the organ (geographically speaking). These, and other numbers, with increasing intensity, were heartily applauded by the fair-sized audience present. Other numbers were the Handel Concerto No. 5, in F major, followed by another descriptive composition, "The Tumult in the Praetorium," from the "Symphonie de la Passion," by Paul de Maleingreau; the Birstow Meditation in A; "Divertissement," a new composition by Baumgartner; the Karg-Elert "Nymph of the Lake," a delightful tone picture, and the closing number, "Carillon-Sortie," by Mulet.

The position of organist and choir-master at St. George's Episcopal Church, Flushing, recently vacated by Charles W. Pickells, has been filled by John Wesley Norton, formerly of St. James' Episcopal Church, Chicago.

Mr. Norton is enthusiastic over the new Skinner organ in St. George's Church (the Richmond family memorial installed two years ago). The choir, at least for the present, will consist of men and boys, although a women's chorus may be added later.

Harold Vincent Milligan, organist and choir director of the Park Avenue Baptist Church and director of the National Music League, Inc., addressed the students and alumni of the Guilman Organ School at the master class Jan. 13. His lecture covered the many phases of activity of the league, which had a small beginning a few years ago and has grown to a strong organization. The league was organized to foster better conditions in the musical world, as regards the concert field, the young artist and the student. Its purposes are to add to the concert-going public, to help young artists "sell their wares," to bridge the gap between their finishing with a teacher and their being in demand as performers, and to provide a clearing-house for all matters regarding the employment and engagement of musicians. The league has been of assistance to various music students in finding suitable lodging and practice accommodations. It strives to find out real talent and then get it before the public. Unfortunately, as yet, organists seem to be outsiders, unwelcome guests, in the concert field. Attendance at the best concerts is made easier to students through membership in the league, which offers, frequently, tickets at reduced prices.

Miss Helen Hogan of Providence, R. I., who recently returned from a tour in Europe, made her New York debut at the Great Hall of the College of the City of New York, Monday evening, Jan. 18. Miss Hogan has played in many European cities, including Paris, Rome, London, Prague, Nuremberg, Monaco, and Lincoln Cathedral, England. Incidentally, the last appears to have been the first recital

ever given in that cathedral by a woman. Miss Hogan is English, born of Irish-English parents. She received her first organ lesson from her brother, who was organist of St. Mary's Church, Stockport. She won her first appointment at the age of 13. Since 1920 she has spent the greater part of each year in Europe, during which time she has studied under such masters as the late Enrico Bossi, Abel Decaux of Paris and Charles Marie Widor, and for the last three years with Joseph Bonnet. Her program was largely of French compositions, with some classics. Her first number was the Pastorale and Chorale, "Good News From Heaven the Angels Bring," by Pachelbel; this was followed by the Staccato Fugue in C major, by Buxtehude, which was brilliantly played, with splendid contrasts of legato and staccato between the hands, ending in a beautiful fortissimo climax. Two numbers by Bach were the "In dulci jubilo" and a Toccata (with pedal solo), Adagio and Fugue. Then followed the Cantabile from Widor's "Symphony Gothique," played with a great variety of tone color and received enthusiastically. The Bossi "Folksong of the Peasants of Ath" is a quiet and almost monotonous composition, but through the tasteful registration by Miss Hogan won hearty applause.

The last three numbers are well-known French compositions—Finale, Cesar Franck, with its pedal theme, Berceuse, by Bonnet, a quiet vespersong, and the "Rhapsodie Catalane," by the same composer. This brilliant number, with the well-executed pedal cadenza, evoked tremendous applause.

Unfortunately a downpour of rain early in the evening undoubtedly dampened the ardor of many who otherwise would have been present at Miss Hogan's recital.

In spite of the pouring rain, the Town Hall was well filled for the recital given Jan. 21 by Ruth Barrett, organist; Ruth Kemper, violinist, and Arthur Loesser, pianist. This recital was under the auspices of the Washington Heights Musical Club, an organization of up-town New Yorkers, founded four years ago by Jane R. Cathcart, for the expression of social and artistic ideals. Miss Barrett is a prominent member of this club, as well as an officer of the Society of Theater Organists, and has held several important positions along Broadway, being at present at the Colony Theater. She also holds a church position as organist and musical director at First Church of Christ, Scientist, Elmhurst. She is a graduate of the Guilman Organ School, where she maintained a high record.

The audience was most sympathetic from the beginning of the program and without exception every number received hearty applause. Handel's Chaconne in G major, arranged for organ, violin and piano, was the opening selection; this and the other ensemble numbers gave Miss Barrett wonderful opportunity with the beautiful solo stops of the fine Skinner organ; a combination of this sort is bound to involve difficulties of en-

semble precision, but throughout it all a beautiful balance of parts was maintained, as well as artistic expression.

The Bach Toccata and Fugue in D minor, played by Miss Barrett, mostly on flutes, but with fine contrasts of timbre between the manuals, and in a steady rhythm, with clean-cut pedal work, brought a storm of applause. Miss Barrett's second group began with the Finale from the First Symphony by Vienne, followed by the "Ecstasy," a modern composition by William Y. Webbe, in which she obtained delightful contrasts of flutes and string effects in the first section.

A Prelude, Fugue and Variation by Cesar Franck for organ, violin and piano, and a tone poem, "The Gleaming Vision," by Gena Branscombe, the composer being present, brought the program to a close.

On Thursday afternoon, Jan. 28, Joseph Yasser, noted Russian organist, will play his New York debut recital at the Wanamaker Auditorium, assisted by the Russian String Quartet. Mr. Yasser, who came to New York recently after an extensive sojourn in China, where he was musical director and conductor of the Shanghai Songsters, was formerly head of the organ department at the Moscow Conservatory, chief organist of the Imperial Grand Opera and music collaborator of the Moscow Art Theater, as well as lecturer and pianist of the State Chamber Music Organization in Siberia.

George W. Volkel played the following recital at the Town Hall Friday evening, Jan. 22: Passacaglia in C minor, Bach; "Soeur Monique," Couperin; Nocturne, Grieg; Sketch in D flat major, Schumann; Carillon-Sortie, Mulet.

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ST. AUGUSTINE, FLA., Nov. 28th, 1925.—THE EVENING RECORD: "Too much cannot be said of this artist, and should this city be fortunate enough to secure him for a return engagement, there is no doubt of the house that would greet him." (Mr. Callin).

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**LARGEST IN NEW HAMPSHIRE**

**Austin Three-Manual for Nashua First Congregational Church.**

The Austin Organ Company, represented by Percival Stark and Elisha Fowler, has closed a contract for a three-manual organ for the First Congregational Church of Nashua, N. H. Maurice J. Hoffman, Jr., is the organist and prepared the specification. The instrument is to be completed Sept. 1. When finished this will be the largest organ in the state of New Hampshire, it is asserted. The present organ was built by Jesse Woodberry thirty-five years ago. The specification for the new organ is as follows:

**GREAT ORGAN.**

- Major Diapason, 16 ft., 73 pipes.
- Principal Diapason, 8 ft., 73 pipes.
- Small Diapason, 8 ft., 73 pipes.
- Flauto Major (pedal ext.), 8 ft., 73 notes, 23 pipes.
- \*Violoncello, 8 ft., 73 pipes.
- \*Gemshorn, 8 ft., 73 pipes.
- \*Octave, 4 ft., 73 pipes.
- \*Harmonic Flute, 4 ft., 73 pipes.
- \*Harmonic Tuba, 8 ft., 73 pipes.
- \*Cathedral Chimes, 25 bells.
- \*Cathedral Chimes, Pianissimo.

\*Enclosed in Choir box.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Contra Posaune, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (Special chest and tremolo), 8 ft., 61 pipes.

**CHOIR ORGAN.**

- Gelgen Principal, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Udda Maris, 8 ft., 61 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 61 notes.

**PEDAL ORGAN (Augmented).**

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 notes.
- Violone (from Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes, 12 pipes.

- Flauto Dolce, 8 ft., 32 notes, 12 pipes.
- Tuba (Great Tuba ext.), 16 ft., 32 notes, 12 pipes.
- Posaune (from Swell), 16 ft., 32 notes.

**Oldest Organ in Scotland.**

According to a writer in the Scotsman, an organ built by the famous James Watt, the engineer, when he was living in Glasgow in 1762, is now housed in the Kelvingrove Art Galleries. The same authority states that it was the first organ built in Scotland. In 1806 or 1807 the instrument was bought from its owner, J. Steven, a musical instrument dealer (at that time the only one in Glasgow) and installed in St. Andrew's Church. "It did service there at least one Sunday, but the presbytery rose up in arms against it, and declared that the use of the organ in the public worship of God was contrary to the laws of the land and the constitution of our established church; so it had to be stopped." It then passed into the possession of Archibald M'Lellan, a Glasgow merchant and lover of music, upon whose death it was sold with some old furniture for the paltry sum of £50 to Adam Sim of Coulter Mains, Lanarkshire. At a sale there in 1918 it was bought by George W. Macfarlane and presented to the City of Glasgow.

**Biggs At Town Hall, New York.**

Richard Keys Biggs will appear in recital at Town Hall, New York, on the evening of Feb. 27, playing a program which will appeal to music-lovers of all classes. His recitals in November in the South were so successful that already he has been offered three reengagements less than six weeks after his initial appearance. An extensive southern tour will comprise his activities for February, and he will return to New York for his Town Hall recital, the program of which follows: Rhapsody, Yon; "Minuetto Antico," Yon; Prelude and Fugue on B-A-C-H, Liszt; "Marche Champetre," Boex; "Sunset," Biggs; Three Preludes, Bach; Fantasia on a well-known tune, Sullivan; "Liebestod," Wagner; Scherzo, Gigout; Four French Carols; "Piece Heroique," Franck.

**MRS. THOMAS HERE FEB 26 Accomplished Eastern Concert Organist in Kimball Hall.**

Announcement is made that Mrs. Virginia Carrington Thomas, the New York organist, will give her first Chicago recital in Kimball Hall on the evening of Feb. 26. There is considerable interest in her appearance because



of the reputation established by this accomplished young organist in the East. She is at present teaching in the Florida State College and is making concert tours during a part of the winter.

**LATE QUEEN AN ORGANIST**

Margherita Had Instrument in Palace and Studied with Capocci.

In a letter to the editor of The Diapason, Dr. William C. Carl sets forth the interesting fact that the late Dowager Queen Margherita of Italy was an accomplished organist, as well as a devotee of the organ. She studied for a long time with the late Filippo

Capocci, organist of the Church of St. John the Lateran. An organ was installed in the palace in Rome for her majesty's private use.

When Joseph Bonnet played a recent engagement in the Great Hall of the Augusteo, the queen occupied the royal box and during the intermission summoned Bonnet to it to congratulate him and to extend an invitation for him to visit the palace. The following day Mr. Bonnet had the honor of being received and played for the queen.

**GUILMANT SCHOOL GUESTS**

Reception for Mr. and Mrs. Berolzheimer—Dickinson Lectures.

A reception for Mr. and Mrs. Philip Berolzheimer by the alumni association of the Guilmant Organ School was held at the Old First Presbyterian Church, New York City, Jan. 25 and brought together 200 organists and other guests. President Willard I. Nevins of the alumni body introduced the two guests of honor and Dr. Clarence Dickinson of the Brick Presbyterian Church and Union Theological Seminary. Dr. Dickinson then delivered an interesting lecture, illustrated with slides, reproducing exclusive photographs taken by him of organs in Italy and Spain. He traced the history and evolution of the organ.

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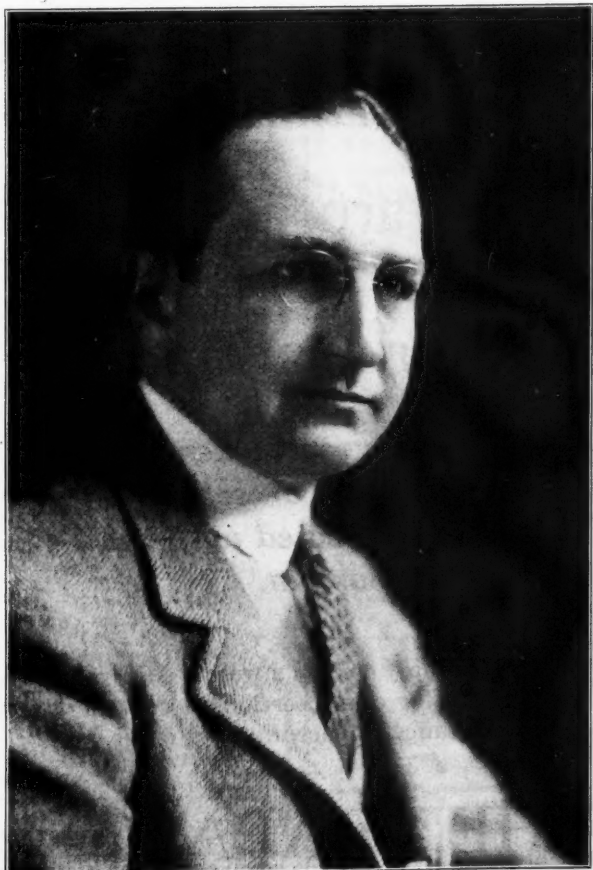
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CINCINNATI ENQUIRER, Dec. 28—

"Another number by an American composer was Eric DeLamar's Concerto for organ, which featured the soloist, Palmer Christian. His performance on the organ aroused the audience to a high pitch of enthusiasm. There seems to be no limit to the variety of effects Palmer Christian can produce. Those who commonly think of organ music as stately and solemn should have heard Mr. Christian's sprightly rendition of the scherzo passages in the concerto. It takes an organist of Mr. Christian's stamp to bring out the innate tonal beauties of the organ."

CINCINNATI POST, Dec. 28—

"A concerto for organ and orchestra introduced a new soloist in the person of Palmer Christian. Mr. Christian is an artist of splendid attainments, exhibiting excellent technique, and is one whom it would be extremely interesting to hear in recital."

CINCINNATI COMMERCIAL-TRIBUNE, Dec. 28—

"The soloist was Palmer Christian, who played a concerto by Eric DeLamar. Mr. Christian played with skill and musicianship."

**University School of Music**  
Ann Arbor, Mich.

**Are Organ Mixtures  
Constructed Properly?**

New Orleans, La., Jan. 3, 1926.—  
Dear Mr. Gruenstein: It has been several months since we have had a good hot argument in the columns of The Diapason on organ building and other matters and I am wondering if our good friends have run out of ammunition. Mr. Lemare has been strangely silent for almost a half year and I hope his exertions in refuting the arguments of the duplexers have not left him with the writer's cramp.

Here's hoping that I can start up another first-class fight. I submit that there is not a single organ builder in the world (to my knowledge) who builds mixtures properly. This is a pretty big statement and I am looking for Ernest M. Skinner to jump on me with both feet. While I admit there are several builders who know how to create an artistic mixture, they are all entirely wrong, to my way of thinking, in their mechanical treatment of this stop.

A properly designed mixture is without a doubt one of the most valuable stops in any organ, but who has ever heard a mixture that did not squeak like a stuck pig when the super-octave coupler was used? I submit the following proposition: That all mixtures should be placed on separate chests and that they should be operative only at 8-foot pitch. In other words, they should not be affected by any super or sub-octave couplers, either manual to manual or on the same manual.

The function of a mixture is not to make a lot of noise, but to supply the harmonics that are lacking in stops that produce fundamental tone with little or no overtones. I agree with Audsley that the mixtures should be voiced so that they may be used with a single stop in their department, and as an example cite the swell organ dulciana mixture in my own organ, which I use with the 8-foot stopped diapason, a soft one at that, with excellent effect. Any organist who wants to try a good effect, if he has a very soft swell mixture, should try this combination in playing the Saint-Saens "My Soul Doth Magnify" and the results will be very pleasing indeed. It is the nearest approach to a real harp that I have been able to make. And while this mixture is soft enough to use with the stopped diapason alone, it also supplies quite enough mixture to handle the other twenty-seven stops of my full organ.

I would like to hear some comment on this proposition and to be informed if there is any organ builder who handles his mixtures in the manner I have outlined. Yours very truly,

J. E. PASQUET,  
Organist and Director, Prytania Street  
Presbyterian Church, New Orleans,  
La.

**CHICAGO IS AHEAD IN RACE**

**Wurlitzer Company to Install Nine Large Theater Organs Here.**

Sales records covering theatrical organs built by the Rudolph Wurlitzer Company indicate that an intense struggle for supremacy in the theatrical world is on between Chicago and New York. Close observers are interested in noting that more orders for theater organs, to be installed within the present year, have come from the middle Western metropolis than from any other American city.

Nine organs are to be installed in the present year in Chicago theaters by the Wurlitzer Company alone, all of them going into veritable palaces, built along the most modern lines. There are indications that the company will make other major organ installations before 1926 shall have passed into history. Four of the nine instruments under contract are three-manual organs, while the remaining five will be four-manuals.

The nine houses to which they will go are under the control of Ascher Brothers, Balaban & Katz and Lubliner & Trinz.

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**GOOD PAPERS FOR M. T. N. A.**

**Dayton Session a Success—Recital by Edwin Arthur Kraft.**

The forty-seventh annual meeting of the Music Teachers' National Association, held at Dayton, Ohio, Dec. 28 to 30, proved to be a notable session. Among the excellent papers presented were those of David Stanley Smith, Yale University; Donald M. Ferguson, University of Minnesota; James H. Hall, Oberlin College; Palmer Christian, University of Michigan, which was published in *The Diapason*; Charles S. Skilton, University of Kansas, and Howard Hanson, Eastman School of Music, Rochester, N. Y. The local committee, headed by Charles M. Kelso, had arranged an organ recital by the Cleveland organist, Edwin Arthur Kraft, at the residence of Colonel and Mrs. Edward A. Deeds, through whose courtesy the recital was offered to the members of the association; a banquet tendered the association by the citizens of Dayton, with a song recital by Miss Marjorie Squires, contralto, and a concert by the Dayton Westminster Choir, John Finley Williamson, director, with Miss Ursula Greville of London as soprano soloist.

An initiation by members of the national musical fraternity, Phi Mu Alpha, better known as Sinfonia, was in charge of the national president, P. W. Dykema, assisted by the national secretary, C. E. Lutton, at which time Edwin Arthur Kraft and John Finley Williamson were received as members of the organization.

New members elected to the executive committee for a three-year term were: David Stanley Smith, Leon R. Maxwell and E. H. Wilcox. Counselors elected for one year were: P. C. Lutkin, Charles N. Boyd, Waldo S. Pratt, D. M. Swarthout, William Benbow and Karl Gehrken. Harold L. Butler of Syracuse, N. Y., was elected president of the association for 1926, and the following officers were re-elected: William Benbow, vice-president; D. M. Swarthout, secretary; Waldo S. Pratt, treasurer; O. W. Demmler, assistant treasurer; Karl W. Gehrken, editor. The choice of cities for the 1926 meeting fell upon Rochester. This year being the fiftieth since the founding of the association, the next meeting probably will include a number of features commemorating this event.

**Work of Paul Held Is Played.**

An interesting feature of the afternoon of music given Sunday, Jan. 17, in Kimball Hall, Chicago, by the Girvin Symphony Orchestra was the first performance in the United States of "The Poet in Exile," a work in the form of a symphonic scherzo, by Paul Held. The composer conducted the performance, which received warm commendation from the audience. Mr. Held is a talented and energetic creator of music of the modern school who has several works for the organ to his credit, while others are soon to be published. He is now making his home in Chicago permanently and has opened a studio in the Kimball building, where he teaches theory.

The Missouri Bulletin of the N. A. O. reports an accident to a well-known organist of that city. The item is as follows: "One of our vice-presidents, William John Hall, met with what might have been a very serious accident early in the month. Stepping on a pencil at the head of a flight of steps at Soldan High School, he went from top to bottom *allegro con brio*. However, you can't keep a good man down and after a few measures (days) of rest, he was at his post again."

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**FARNAM PUPILS ARE HEARD****Miss Fulton and Miss Fowler Give Excellent Performance.**

It would be hard to select a more varied and interesting program than that given in Town Hall, New York, by Ellen Fulton and Katharine Fowler, on New Year's Eve. Miss Fulton is organist and choir director of the Second Presbyterian Church, Scranton, Pa. Miss Fowler is organist of the Central Presbyterian Church, Washington, D. C. Both are pupils of Lynnwood Farnam. The attributes of his playing—clarity of touch, balance of tone, finish in details of registration, constant play of color—all were suggested in the playing of his two students.

Miss Fulton opened the program with the Finale from the Vienne First Symphony and a little-used Pastorale by Ravel, playing both from memory. The Finale had vitality and movement. The outlines stood out in bold relief to the broken chord background due to fine registration and excellent use of staccato and legato. There was mood and delightful color in the Pastorale. Miss Fulton seemed at ease at the organ and her playing set a standard for the rest of the recital. Her second group consisted of a Brahms chorale prelude, the Vivace from the Bach Second Trio-Sonata, and the Buxtehude Fugue in C. These numbers verified the earlier conviction that Miss Fulton has become an accomplished organist by dint of hard work and thorough and painstaking preparation.

Miss Fowler opened her part of the program with the Cesar Franck Chorale in A minor. To play Franck as well as compositions of DeLamarter, Vienne and Jepson on the same program without notes is an accomplishment in itself for which Miss Fowler should be commended. In the second piece her registration created a unity of interpretation in the chorale as well as ample contrast and variety.

In her second group was the "Carillon" of DeLamarter, the Allegro Vivace from the Vienne First Sym-

phony and a movement from a descriptive sonata by Jepson. In each Miss Fowler sensed the proper feeling. She plays the organ with certainty and brilliance.

The program closed with an authoritative reading of two Sketches by Schumann, played by Mr. Farnam with the imagination and ease and repose that captivate his listeners wherever he plays.

**Piano and Organ at Capital.**

Robert Ruckman and Katharine Fowler gave a performance of Mendelssohn's Concerto in G minor for piano and organ Dec. 9 at the First Congregational Church of Washington, D. C. Both these young artists seem possessed of amazing talent and a good fundamental knowledge of music, according to the critic of the Star. They showed excellent co-operation and blending of tones in this melodious composition and the manner in which first the organ sounded the theme and then the piano took it up, tossing theme and its harmonic embroideries back and forth, one to the other, with sometimes short passages of duet, was delightful to hear. Miss Fowler also gave organ solos that showed mastery of the meaning of the musical messages of the compositions played. The second half of the Cesar Franck Chorale in A minor was particularly well given. This work and the DeLamarter "Carillon" and a Scherzo by Vienne were all played without notes.

**Events for Tri-City Club.**

The Tri-City Organists' Club will hold its next evening meeting in the form of a party at the home of Mrs. Harvey E. Sangren, at Rock Island, Ill., Feb. 15. A vesper recital will also be given at 4 o'clock Sunday, Feb. 7, at Trinity Lutheran Church, Moline, Ill. At the meeting Jan. 11 in the Rock Island Y. W. C. A. cafeteria Miss Ruth Carlmark read a paper on the origin of Christmas carols and Professor A. Cyril Graham of Augustana College spoke on "Carols Old and New."

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Bishop of Kentucky

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Friday Evening, February 26, 1926



## Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Jan. 21.—Many of us live a life-time with no evidences of what might be called good luck, and so when we note the good luck others seem to have thrust upon them human nature makes us envious. At this time we have reasons to rejoice in the excellent good fortune that casually befell Francis W. Snow, organist-choirmaster at Trinity Church. First of all, there was the rebuilding of the Hutchings chancel organ and placing of a new Skinner console; but as though that were not enough, a parishioner has provided the neat sum of \$43,000 to rebuild the fine Roosevelt gallery organ at Trinity. In its time this instrument was among the noted organs of Boston and was served by a list of really famous musicians.

Among genial spirits in the domain of church musicians was Frank Wrigley of Quincy, whose decease came to darken the Christmas festivities. He was by no means an old man at the time of his death, although it was obvious the last few years that his health was no longer what it might have been. He was a native of Manchester, England, and was taught music by his father until he attended Victoria College. He moved to New York in 1885 and was organist at the Eleventh Street Universalist Church for a time. Later he became organist-choirmaster at Christ Church, Quincy, and remained there a long term of years while also serving as choirmaster at St. Paul's, Brockton, and for a time at St. Thomas', Taunton. At the wish of the vestry of St. Paul's, he assumed full charge of the music and made a real success of it. With energy becoming impaired, he became organist of the Union Congregational Church, Quincy. In the profession he was always held in the highest esteem. His widow, a daughter and four sons survive him.

The Center Methodist Church, Malden, on Jan. 7, attracted people to the first performance in New England of "The Hound of Heaven" a work in oratorio form by Humphrey J. Stewart, municipal organist of San Diego, and for a brief period organist-choirmaster of Trinity Church as successor of Horatio W. Parker. The music was sung by the newly-organized Malden Philharmonic Society under the direction of Henry Gideon, organist-choirmaster at Temple Israel. There was a list of well-known soloists in addition to the Harvard Double Quartet and a chorus of fifty school children trained by Mr. Gideon. As an intermezzo, E. Rupert Sircom of West Newton played Boellmann's "Gothic Suite" on the organ. Excerpts from Cadman's cycle "The Morning of the Year" were sung by the Philharmonic Society.

Franklin Glynn, organist and choirmaster at All Saints' Episcopal Church, Worcester, is doing large things and with great success. On Thursday evening, Dec. 31, assisted by his choir of boys and men he gave the following program: "Christmas," Foote; "Christmas in Sicily," Yon; anthem, "Before the Heavens Were Spread Abroad," Parker; Chorale Prelude on "In dulci jubilo," Bach; carols, "The Burning Flame," Forsyth, and "The Three Kings," Cornelius; "Noel," from "Esquisses Byzantines," Mulet; Rhapsodie No. 1 on Breton Melodies, Saint-Saens; carols, "Like Silver Lamps," Barnby, and "Sweeter Than Songs in Summer," Bridge, and "Rhapsodie Provençal" No. 1, Messerer.

On Sunday afternoon, Jan. 3, Mr. Glynn gave the first of the series of weekly recitals at the Calvinistic Congregational Church, Fitchburg, and Jan. 17 he played at Leominster. We note especially that Mr. Glynn engages in the fine custom of providing an improvisation on some familiar melody at his recitals.

On three successive Thursday evenings there have been given lectures on church music at St. Paul's Cathedral Church. The first was undertaken by Dean Wallace Goodrich of the New

England Conservatory, who discussed early church music in England, the verses and responses used when the Latin service was changed to English, the Gregorian and Anglican chants and the anthems for which provision was made by the Prayer-book. The following Thursday evening, the Rev. A. Vincent Bennett, organist-choirmaster as well as assistant rector at the Church of the Messiah, traced the history of the music of the Anglican Church after the time of Tallis, and emphasized the fact that "America will never be spiritually conquered until her people learn to love and sing the great hymns of the ages." According to his viewpoint, music in church should be made an integral part of the worship and not be a matter of entertainment. The final address was given by Arthur Phelps, organist-choirmaster at the cathedral, on the "Modern School." These lectures were adequately illustrated with music sung by the choir.

We observe that on the occasion of the induction of Mayor Nichols at Symphony Hall, the organ played its part in the ceremonies. Horace B. Blackmer, organist-choirmaster of the Church of the New Jerusalem, Bowdoin street, performed "Marche Religieuse," by Saint-Saens. As a whole the music furnished by the Boston Festival Orchestra, chorus and soloists was along popular lines. The new mayor has not expressed himself publicly as to his attitude toward municipal music during his administration. How fine it would be if Boston could return to the excellent programs given a generation ago in its various parks, or look forward to a summer season of grand opera!

In anticipation of an interesting musical event we call attention to Henry Gideon's talk on "The Jewish Folk Song," to be given at St. Paul's Cathedral Church, Thursday evening, Jan. 27, under the auspices of the Truette Club. Yiddish songs sung by Mrs. Gideon and organ music by members of the club are to be features of the program.

The Russian Symphonic choir sang at Symphony Hall Sunday evening, Jan. 17, and on the preceding Sunday afternoon at the public library Henry Gideon spoke on "Aspects of Russian Choral Music." This lecture was illustrated by a choir of men from King's Chapel under the direction of Raymond C. Robinson. These two men have specialized in a cappella music, and Mr. Gideon is an authority on practically all phases of church music, both Christian and Jewish, as for a time he studied plain chant under the Benedictines in France.

The new three-manual organ built by Hook & Hastings for the Unitarian Society, Wellesley Hills, is spoken of in the highest terms by those who have played it. On Dec. 27 A. Thorndike Luard gave the opening recital, choosing a program that would bring out the excellencies of the instrument. The musical selections were as follows: Toccata and Fugue, Bach; Idylle, Bossi; "Romance sans Paroles," Bonnet; "Meditation a Ste. Clotilde," James; Gavotte, Martini; "Lamentation," Guilmant; "Will o' the Wisp," Nevin, and First Movement, Sonata 7, Guilmant.

Not only has the Rev. A. Vincent Bennett accomplished much as organist and choirmaster at King's Chapel, St. John's Chapel and the Church of the Messiah, but early in January he went farther and offered an "Epiphany Mystery Cycle" play after the manner of medieval plays, which he had written. This was given at the Church of the Messiah. Along with the spoken parts there was music for organ, violin and the congregation, all the selections being of the familiar type. The Church of the Messiah is taking a very important place in the lives of the many students who attend the Conservatory of Music and other schools in the vicinity of St. Stephen's street.

Albert G. Seaver, organist of the Congregational Church, Townsend, Mass., since the age of 14 years, recently celebrated fifty years of service. He was honored also with a purse of

gold given by members of the church and his many friends.

During January, February and March the free organ recitals instituted under the name of "Simonds Memorial Recitals" will be given at the Calvinistic Congregational Church, Fitchburg. Among the Boston organists chosen to play programs are: Francis W. Snow, John Hermann Loud, William E. Zeuch, William Burbank and E. Rupert Sircom. A choir of twelve singers assists at these recitals, and twelve singers from the Apollo Club also appear.

Late in the fall Adelbert H. Morse resigned from St. Paul's Church, Brookline, after a long term as organist and choirmaster. His successor is William Burbank, who recently went to the Congregational Church, Wellesley, in succession to Thompson Stone.

Charles M. Courboin gave a recital at the new Church of the Redeemer, Boylston street, Monday evening, Jan. 11. The rebuilt organ at St. Mary's Church, Endicott street, was opened on a recent Sunday evening with a recital by Pietro A. Yon of New York.

An opportunity will soon be given to hear a recital under the auspices of the New England chapter, A. G. O., on the large four-manual organ at the Methodist Episcopal Church in Watertown. Miss Rena I. Bisbee is the organist and choirmaster at this church.

Jan. 10 Bishop Slattery consecrated the Church of the Epiphany, Dorchester. Bishop Babcock preached the sermon. The choir chanted the Twenty-fourth Psalm alternately with the bishop. The music for holy communion consisted of: Nine-fold Kyrie, Sanctus and "Gloria in Excelsis" by Lutkin; "Agnus Dei" from "Missa Marialis"; The anthem was "How Lovely are Thy Dwellings Fair" by Spohr. On Feb. 14 at 4 o'clock a chorus of fifty voices, soloists selected from various parishes and an orchestra of thirty-five will perform Gaul's "Holy City" as part of the evensong service. The work will be sung without cuts. Magnificat in A by Foster and "Cantate Domino" set to Gregorian music will also be features of the service. The work will be conducted by Willis Hutchins. The Diapason's Boston correspondent is organist and choirmaster at this church.

Those interested in a magnificent organ can do no better than to go on a Sunday morning to First Church and hear the instrument that has been completed. The organ brought from the South Congregational Society is far more effective than it was in its former place and its many beauties are more fully revealed. At the opening service, Jan. 17, William E. Zeuch played: Meditation by Sturges, and Chorale by Boellmann. The choir sang Franck's "150th Psalm" and Mrs. Beach's "Thou Knowest, Lord," a work that is rather ultra-modern.

The music at Trinity Church, Newton Center, continues to be maintained at a high standard of excellence under the direction of Leland A. Arnold.

At recent services there have been sung Beethoven's "Hallelujah," Handel's "Let Their Celestial Concerts" and Bortnianski's "Cherubim Song," as well as an abundance of other good things.

The article on the Brattle Organ published in The Diapason has brought some interesting items from George Tucker, organ builder, now of Pittsburg, Kan., but formerly of Winthrop, Mass. In 1906, or 1907, while doing tuning and other work in Portsmouth, N. H., at the desire of the senior warden, Charles Hall, he completely overhauled and repaired the old organ, making the instrument playable and putting it in excellent condition. Parenthetically it may be said that the large church organ now in use was rebuilt by Mr. Tucker and used for the first time at a military wedding amid great rejoicing. Later on the Brattle organ, the senior warden having died, was taken from its old position at the south end of the platform in the chapel and most carelessly removed to its present place in the gallery of the church. The sexton had caused the key action to become broken and many of the pipes no longer would speak. After this removal Mr. Tucker again restored the instrument. It is evident that since the last repairs made by Mr. Tucker under the orders of a former rector, the instrument has been allowed to come to its present disreputable state as observed last summer. Mr. Tucker informs me that the name of the builder is on the inside of the chest bridge. And now why cannot this oldest organ in New England be restored again and kept in repair permanently?

### Two Organists Joined for Life.

Two organists joined their life interests at Scranton, Pa., recently when Miss Jeanette Isabelle Battenberg, daughter of Mr. and Mrs. John H. Battenberg, became the bride of Ernest E. Welles at the home of her parents. The wedding was a beautiful one and was attended by about eighty-five guests. Both the bride and the bridegroom are talented players. Mr. Welles is organist of the First Welsh Baptist Church of Scranton and Mrs. Welles plays at St. Mark's Lutheran Church. Mrs. Welles has been an instructor in the Congregational kindergartens for several years and is a graduate of the Mansfield State Normal School. Mr. Welles is an instructor in the science department of the North Scranton junior high school. He recently won a key from the Phi Mu Alpha honorary musical fraternity. He served in the chemical warfare department in the world war. The young couple passed their honeymoon in New York.

### British Strike Is Settled.

After being on strike for three months, the men in the organ building trade in England have resumed work. It is understood that the settlement agreed upon provides an increase of one halfpenny per hour. A contemporary points out that it will take the men five years to make up the resulting loss of pay.

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## Two Organs of Liverpool

By ELLEN M. FULTON

A half-day in Liverpool provided enough in the way of impressions and inspiration to allow me to record it as one of the richest experiences in my pilgrimage to the famous organs of England. The organ in St. George's Hall and the organ in the cathedral; the best works of father and son Willis; the great achievement of seventy years ago and the glory of the present year; an organ with traditions and history and reputation and renown and an organ, scarcely finished, with its glories still in the future! This seemed a concrete example of what I was finding in all my English travel—that the traditions and history of the older country form the background and prelude to the history we are making here in the younger country across the Atlantic. So often we think of this country as starting its history quite without an inheritance of historic influence. A study of Europe at first hand reveals much that is more inherently our own than we are prone to believe.

For so long a time the organ in St. George's Hall had held the honor of being "the greatest organ in the world"; for so long was it the model of all existing municipal organs; for so long had it been an important milestone in the progress of organ construction that it had become, in my mind, a glorified monument of musical importance. And at last came the hour when I could make its acquaintance!

Its splendid mahogany case is a marvel of beautiful case-work. The console, tucked away in under the case, like the drawn-in head of a turtle within its shell, is, in itself, a unique feature. I considered it an exquisite "antique" and wondered how the great players of other years could get the effects they did, being so submerged under the very sounds they were producing. But effects they certainly could produce! For glorious effects were produced that very afternoon when the small group of visiting organists was invited to hear it and play it, with the municipal organist, Mr. Ellingford, as host. The barreled ceiling, very high and resonant, gathers up the tones and blends them into magic charm. The full tone always has dignity, rich sonority and beautiful balance. Bach is magnificent on this organ.

The memory of Liverpool Cathedral is like a most beautiful nocturne. I almost hope that any future visit there will not occur by daylight, lest this first impression of dimly-lighted grandeur be disturbed.

Eagerly we arrived by motor after dinner at the entrance to the Lady Chapel, and groped our way up unfamiliar steps; were admitted and welcomed by Harry Goss-Custard, who conducted us up spacious stairways and through wide, high-vaulted passages, until at last we were in the nave, at the foot of the chancel steps. It took time to sense it all—the warmth of the rose-colored sandstone walls, the great spaces so wonderfully treated by the architect, the height of the arches that melted into shadows so dim that we could not follow, except in imagination, their pointed Gothic apexes. The beautiful altar was enveloped in shadow, but its beauty was felt; the carvings of wood and stone were in delicate relief under the soft glow of the clusters of pendant lights and the pipes of the organ, mutely waiting, were eloquent in the silence that pervaded the cathedral. Then it was, as if in answer to our unexpressed wish, that Mr. Goss-Custard turned and disappeared through one of the great arches, and presently the voice of the organ was heard! It was as if the shadows had been aroused from their deep silence, and in their awakening stirred, their stirring being like the gentlest of night breezes, and the sound thereof the most delicate, softly pervading pianissimo ever dreamed of. Mr. Goss-Custard knows his organ

and its impressive setting, and he so skillfully built up for us the tone of the great organ that with its steady increase our very souls seemed uplifted and carried on, phrase by phrase, until the final, glorious, reverberant chord; and then the tones melted and vanished again among the shadows of the arches, leaving our souls richer than before.

We were guided up the circular stone stairway that reminds one of mediaeval castles and cloisters, leading to a small room that serves as an ante-chamber to the really small organ gallery, above one side of the choir. We examined the great array of stop-knobs on each side of the console, pictures of which we had seen, of course; and all the mechanism in sight and The Great Artist tried some of the tones, one by one. All too soon was it time to leave for the train; and once more we passed through long, dimly-lighted ways, down broad steps, all the while the beautiful, softly-lighted lines of the arches and walls delighting our sense of architectural beauty. A taxicab quickly took us through the evening to our train, but taxis and trains and commuters were like unrealities in the glow of an experience so recently inspiring.

In the Official Handbook of Liverpool Cathedral, thoughtfully supplied me by English friends and carefully read before my visit to Liverpool, there is the statement: "The purpose of the cathedral, however, is far more than to challenge the indifference of the passer-by; it is a place where vast congregations may be addressed, where retreat and quiet days can be conducted, and where, amidst beautiful and ennobling surroundings, the individual worshiper may find place for prayer and devotion."

The noble purpose of the cathedral is immediately sensed in the vast spaces where great thrones of eager people may gather on other days to listen to soul-stirring speakers; its gentle, comforting mission is felt, too, in the enveloping silence of the high, rose-colored walls; and the voice and spirit of the most beautiful organ in England is a memory that will stir to vivid appreciation whenever news of its inspiring part in great events reaches this country.

### On Theater Registration.

Dorchester, Mass., Jan. 14, 1926.—Editor of The Diapason: I read the article on registration in the January issue of The Diapason by W. R. Burroughs. I quite agree with him that piano conductor parts are more useful to the moving picture organist, as there is so little organ music written that interprets the more common human emotions. But I don't believe it practical to imitate the orchestra or correct to mix string and reed tone, as is called for on all piano conductor parts. The strings are usually given the melody to a great extent and these, I think, are the least valuable class of stops in the organ to draw upon for solo purposes in the rendition of light, quiet, popular or dramatic music. The timbre is too thin and they are valuable only in combination with other stops. Flutes should predominate in light or quiet music, but the registration must be constantly changed; stops of different quality being contrasted, with and without pedal sixteens, a low register, then a high one, utilizing the organ as an instrument, which is far better than giving an imitation, no matter how well one can imitate, mimic or echo.

Only when playing a very full combination for the accompaniment, including the diapason, doppel flöte, etc., can the clarinet and oboe be added. To play chords in a lighter registration with the clarinet is much too sharp and disturbing to the sensitive ear, especially if the chord should contain more than two notes. Pure organ tone and organ and orchestral-toned flutes and reeds are the foundation of the organ. Strings are exceedingly valuable—more so than reeds—but they take no such place as they do in the orchestra.

It is my opinion also that better results can be secured when playing with an orchestra if the organist, no matter how fine his technique, confines himself to furnishing body to the orchestra in the octaves above and below the

middle C, with light pedal and no octave or suboctave couplers. Trying to fill in with oboe, saxophone and tuba the lack of these instruments in the orchestra is not only impossible to do right but also outside of what is expected from the "Temple of Tone."

Sincerely,  
J. FRANCIS STEVENS.

### PROGRAM AT HARRISBURG

#### Organists Take Part In Service Under Auspices of Association.

Only the lights of the star and cross and those on the Christmas trees in the front of the room illuminated the large auditorium of Zion Lutheran Church, Harrisburg, Pa., for the choral service given under the auspices of the Harrisburg Association of Organists, Dec. 28. Old carols of different countries and of different centuries were sung, and the organ numbers were based upon carols.

The organists who played selections were: William E. Bretz, Zion Lutheran Church; Irwin L. Boose, Calvary Presbyterian Church; Miss Carrie Harvie Dwyer, Market Square Presbyterian Church; Clarence E. Heckler, First United Brethren Church, and Miss Esther Kauffman, Covenant Presbyterian. Mr. Bretz directed the chorus and had charge of the program. Miss Violette Cassel, organist of Camp Curtin Memorial Methodist Church, was at the organ for the chorus numbers. The Rev. Dr. S. W. Herman, pastor of Zion Lutheran Church, read the story of Christmas.

An organ recital by Hugh Porter, New York, was given in Christ Lutheran Church Thursday evening, Jan. 21. The third recital for the season will be given in Messiah Lutheran Church Monday evening, Feb. 1. It will be an hour of Russian music under the direction of Mrs. Lee Izer, with the assistance of the Messiah Choir.

#### Two Organs, Far Apart, in Duet.

Chicago newspapers report an interesting radio occurrence when two organs were used to play a duet, one of them in the studio of WLS in the

Hotel Sherman and the other in the Barton studio at Wabash avenue and Madison street. The duet was a feature staged by WLS. Ralph Emerson, WLS organist, was at the console of the organ in the Barton studio and Glenn Rowell of the Ford and Glenn team was the organist in the WLS studio. By means of a "mixing board," which is one of the newest things in broadcasting stations, microphones in each location picked up the music played and through the transmitting plant of WLS delivered the selection as a duet into the receiving sets of radio listeners. The announcer in the WLS studio called and talked to Mr. Emerson about six blocks away and listened to Mr. Emerson's replies through the studio loud speakers.

#### Pilcher Dedicated at Bryan, Tex.

A three-manual organ of twenty-five speaking stops and 1,490 pipes, built by Henry Pilcher's Sons, has been installed in St. Andrew's Church at Bryan, Tex. The service of dedication was conducted by the rector, the Rev. S. Moylan Bird, Dec. 29, with Carl Wiesemann of St. Matthew's Cathedral, Dallas, at the console. The instrument has an echo division in place of the choir, the echo being placed in the gallery back of the nave. Mr. Wiesemann gave the following dedication recital Dec. 30: Concert Overture (Dedicated to Edward C. Haury), Wiesemann; "Träumerei," Schumann; Menuet, Beethoven; "Ave Maria," Schubert; Largo from "New World" Symphony, Dvorak; "Christmas," Dethier; "The Evening Star," from "Tannhäuser," Wagner; Concert Caprice, Turner; "Silent Night," Gruber; Triumphant March, Hollins.

An overflow audience heard the singing of Candlyn's Christmas cantata, "The Light of the World," at the Washington Street Methodist of Columbia, S. C., on the evening of Dec. 20. The service was under the direction of D. A. Pressley, organist of the church. The cantata was repeated by request Dec. 30 at the Sidney Park Methodist Church, one of the largest colored churches in the state.

## CHARLES M. COURBOIN

### Again Triumphs in Second Engagement with Detroit Symphony Orchestra Dedicating New Additions to Murphy Organ.

Charlotte M. Tarsney, in the *Detroit Free Press*:

*"The distinguished organist was featured as soloist, ably displaying his virtuosity, notable command of style and refined musicianship."*

Ralph Holmes, in the *Detroit Evening Times*:

*"Of Mr. Courboin's artistry Detroit has read before. His hearers were again deeply impressed by his resourcefulness."*

Since his return from Europe last December Courboin has appeared with renewed success in Syracuse, Amsterdam, Washington, Detroit, Boston, New Rochelle, New York City, Hanover Pa., Troy, Princeton, Chicago and other cities.

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**DEDICATION AT KALAMAZOO**

**William H. Barnes and Henry Overley at New Möller in St. Luke's.**

The large three-manual organ built by M. P. Möller for St. Luke's Episcopal Church, Kalamazoo, Mich., was consecrated Jan. 17 by Bishop McCormick of the Diocese of Western Michigan and that afternoon Henry Overley, organist of the church, gave the dedicatory recital, assisted by Mrs. Overley, soprano. On Jan. 14 William H. Barnes of Chicago, who assisted in the designing of the instrument, gave a recital. Both of these occasions brought congregations which jammed the church. The organ was erected in memory of Arthur Randolph Fraser, at one time organist and choirmaster of this church and later of Grace Church, Oak Park, Ill. The specifications have been published in The Diapason.

At Mr. Barnes' recital many stood throughout the program and the player received an ovation. His offerings included: Caprice Heroique, Bonnet; Andante Cantabile, String Quartet, Tschaiakowsky; "Ronde Francaise," Boellmann; Largo, Dvorak; Scherzo, Rogers; Andante (Symphony 6), Tschaiakowsky; Romance, Lemare; Nocturne, Ferrata; Toccata ("Suite Gothique"), Boellmann.

Mr. Overley's program, which also drew a capacity attendance, was marked with these organ selections: Chorale Prelude, "In Thee Is Joy," Bach; Minuet, Bach; Gavotte, Handel; Sonata Romantica (Introduction and Allegro), Yon; "Romance sans Paroles," Bonnet; "Contrasts," Browne; Caprice, Sturges; "To a Wild Rose," MacDowell; "Finlandia," Sibelius.

**Recognizes Work of Scholin.**

The special New Year's issue of the Waterloo (Iowa) Tribune gives due recognition to advancement along artistic lines in that thriving city by devoting a page to the new conservatory of music founded in Waterloo in 1925 by C. Albert Scholin and William Rogerson. There is a good sketch of Mr.

Scholin, recording the training he received in Chicago and other cities and the honor paid his compositions, which are included on the programs of such men as Wilhelm Middelschulte. The Allied Arts Conservatory, which is the name of the institution headed by the energetic young organist, has made steady progress since it was launched.

**Van Lier Goes to Lake Placid.**

Wallace A. Van Lier of Rochester, N. Y., has gone to the Lake Placid Club at Lake Placid, in the Adirondacks, as official organist and director of the club's entire musical activities, which will include organ recitals, church work, direction of the club band, orchestra and choruses. He takes the place vacated by Charles Cronham, who went to Portland, Maine. Mr. Van Lier will preside over a four-manual, eighty-two-stop Austin organ, which was installed three years ago. The organ is built in five sections and is playable from two consoles. Mr. Van Lier went to the East from Modesto, Calif. He is a graduate of the Eastman School of Music. He was a pupil of Harold Gleason and Joseph Bonnet and also spent a year at Cornell University studying under James T. Quaries, university organist. He has been organist and choir director of the Calvary Baptist Church of Rochester for the past three years.

**Union Theological Seminary Series.**

Clarence Dickinson's annual series of historical lecture-recitals at Union Theological Seminary on Tuesday afternoons in February will begin Feb. 2, at 4 o'clock, with a Dutch program in recognition of the tercentenary of the Dutch settlement of New York. He will be assisted by Beth Tregaskis, contralto; Harrington Van Hoesen, baritone; Roscoe Possell, flautist; the St. Cecilia Choir of St. Michael's Church and the choir of Union Theological Seminary. The organ solos will be: "Fantasia," Sweelink (1562-1621); "Wilhelmus van Nassouwe," Brandts Buys, and Chorale, Hendrik Andriessen.

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(Signed) Rev. Norman S. Wolf, D. D.

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**The Church Organist**

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**Offertories for the Organ.**

The best place for an organ solo in the Protestant or Anglican service is certainly at the offertory, but many churches have an anthem at that point. For that reason a number of the seventy-eight organists who answered my questionnaire on church organ music did not give lists of offertories. But there are plenty anyway, and of all grades of difficulty.

- Andrews, Mark—Serenade. (S)
- Bairstow—Evening Song. (St) 3.
- Barnes—"Chanson," from Seven Sketches. (B)
- Barnes—"Chanson," Second Symphony. (S)
- Barnes—"Shining Shore," from Seven Sketches. (B)
- Batiste—Offertoire in A flat.
- Baumgartner—Idyll. (G)
- Bingham—"Adoration." (G)
- Boelmann—"Priere a Notre Dame," "Suite Gothique." (Du) 2.
- Bonnet—"Chanson sans Paroles." Bonnet—Reverie.
- Bonnet—"Romance sans Paroles." (Le) 2.
- Bossi—Cantabile in B flat. (D) 2.
- Brewer, J. H.—"Echo Bells." (S)
- Bubeck—Meditation. (G)
- Candlyn—"Chanson." (S)
- Candlyn—"Song of Autumn." (G)
- Clokey—"Legend." (G)
- Clokey—Woodland Idyll. (G)
- Coleridge-Taylor—Impromptu in A minor. (Summy)
- Dickinson—Revery. (G) 5.
- Diggle—"In a Mission Garden." (D)
- Dubois—Andantino-Reverie. (D)
- Dubois—"In Paradisum." (Le, Du) 7.
- Dubois—Offertoire, Twelve Pieces. (Le)
- Dvorak—Largo, "New World" Symphony. (Simrock)
- Elgar—"Chanson de Nuit." (N)
- Faulkes—Communion in E minor.
- Faulkes—Idyll.
- Ferrata—Nocturne.
- Foote—Allegretto in A minor. (St)
- Foote—Cantilena in G. (St) 2.
- Foote—Improvisation, Suite in D. (St)
- Foote—Nocturne. (St) 3.
- Foote—Pastorale. (St) 2.
- Franck—Adagio, Grand Piece (Du)
- Franck—Adagio, Third Chorale. (Du)
- Franck—Andantino in G minor.
- Franck—Cantabile in B. (Du) 2.
- Franck—Chorale No. 1, in E. (Du)
- Frescobaldi—"Toccata per l'Elevazione." In Bonnet Historical Recital Series, Volume I. (S)
- Frost—"All Glory, Laud and Honor." (Frost)
- Fryssinger—"Chant Seraphique." (F)
- Goodwin—"In the Garden." (F)
- Guilmant—Cantilena Pastorale. (S)
- Guilmant—Communion on "Ecce Panis." (D)
- Guilmant—"Ecce Panis." (Schott)
- Guilmant—Invocation. (D)
- Guilmant—Pastorale, First Symphony. (S)
- Guilmant—Pastorale in A.
- Guilmant—Prayer in F. (S)
- Guilmant—"Romance sans Paroles," op. 45. (Du)
- Guilmant—Scherzo, Fifth Sonata. (S)
- Hagg—Invocation in E flat. (D)
- Handel—Aria in F, Bonnet vol. III. (S)
- Handel—Largo.
- Henselt—"Ave Maria." (S)
- Hollins—Intermezzo. (N)
- Holloway—Allegretto Grazioso. (Donlan, Boston)
- d'Indy—Prelude in E flat minor.
- James—"Meditation à Ste. Clotilde." (D) 2.
- Jongen—Cantabile. (Du)
- Jongen—"Chant de Mai." (Du)
- Karg-Elert—Chorale Improvisation, "Was Gott thut." (Simon)
- Karg-Elert—"Harmonies du Soir." (N)
- Karg-Elert—"The Reed-Grown Waters." (N)
- Kinder—"In Moonlight." (F)

- Kinder—Serenade. (S)
- King—Offertory in D. (N)
- Lang—Elevation in G. (G)
- Lemare—Andantino in D flat. (N) 3.
- Lemare—"Cathedral Shadows." (Pr)
- Lemare—"Chant de Bonheur." (S) 3.
- Lemare—"Chanson d'Été." (N)
- Lemare—Madrigal. (G)
- Lemare—"Unda Maris." (Forster)
- Maily—Invocation in E. (S)
- Martin—Evensong.
- Mason—"Cathedral Shadows." (D)
- Massenet—"Scène Religieuse." (G)
- Maxson—Romance. (G)
- Mendelssohn—Andante Finale, Sixth Sonata. (S)
- Miller—Nocturne.
- Mulet—"In Paradisum." (Le)
- Nevin, Gordon—"Dawn." (Summy)
- Nevin, Gordon—"O'er Still Meadows." (Summy)
- Noble—Intermezzo. (Stainer & Bell)
- Novak—"In the Church." (Gray)
- Pache—Meditation. (St)
- Pierne—Cantilena, Three Pieces.
- Rachmaninoff—Melodie. (S)
- Read—Offertory in D flat. (W-S)
- Reger—"Ave Maria."
- Rheinberger—Idyll, Sonata in A.
- Rheinberger—Intermezzo, Sonata in A minor, the Sixth. (S)
- Rheinberger—Pastorale in A.
- Rheinberger—Middle Movements, Sonatas, op. 27, 88 and 98.
- Rogers—Intermezzo, Suite in G. (S)
- Rogers—Invocation.
- Rogers—Revery.
- Rousseau—Elevation in E flat. (Le)
- Russell—"Bells of Ste. Anne de Beaupré." (F)
- Saint-Saens—Improvisation No. 3. (Du)
- Saint-Saens—Prelude, op. 99.
- Schubert—"Ave Maria." (C. Fischer, D) 4.
- Smetana—"Blanik." (G)
- Stebbins, C. A.—"At Twilight." (S)
- Stebbins, C. A.—"In Summer." (S) 2.
- Stebbins, C. A.—"The Swan." (S) 2.
- Stoughton—"Dreams." (W-S)
- Stoughton—"Legend."
- Stoughton—"Where Wild Judea Stretches Far." (W-S)
- Sturges—Meditation (B) 3.
- Titelouze—"Ave Maris Stella." (S)
- Torjussen—"Song of Dawn." (St)
- Torres—Communion in E flat minor. (Ch)
- Torres—"Plegaria." (Ch)
- Viernes—Cantabile, Second Symphony. (Hamelle)
- Viernes—"Lied," in Twenty-four Pieces. (Du)
- Viernes—Scherzo, Second Symphony. (Hamelle)
- Vincent—Ceremonial Offertory. (D)
- Widor—Andante, "Symphonie Gothique." (Schott)
- Widor—Andante Cantabile, Fourth Symphony. (S) 5.
- Widor—Andante, Fifth Symphony.
- Widor—Adagio, Sixth Symphony.
- Wolstenholme—Cantilene in F minor. (S)
- Zipoli—"Elevazione." (S)

**New Organ for Du Vall.**

The Flatbush Presbyterian Church, Brooklyn, N. Y., of which E. Harold Du Vall is organist and choirmaster, has awarded to M. P. Möller the contract for a new three-manual organ. The present instrument has a total of only 530 pipes and the new one will have 1,669. Two features will be a set of chimes consisting of twenty tubular bells and a harp of forty-nine bars. Provision is made in the console for the future installation of an echo organ to be placed at the rear of the church. The specifications were drawn up jointly by the Möller Company and Mr. Du Vall.

**Death of Charles C. Doorley.**

Charles C. Doorley of Brooklyn, N. Y., composer and lately organist and choirmaster in St. John the Baptist Church and Seminary, together with Cathedral College, died Jan. 5 after a lingering illness in St. Peter's Hospital. He was born in England and prior to coming to this country six years ago was organist at Brompton Oratory, London. He was an authority on Gregorian music and church ritual and composed many masses. He was granted two audiences by the late Pope Benedict XV., whom he told of the progress of Catholic music in this country. A mass of requiem was said in St. John the Baptist Church Jan. 7.

**FULMER MEMORIAL OPENED**

**Old Organist Gives Estey Instrument to Church at Amityville, Pa.**

A two-manual organ of seventeen speaking stops, built by the Estey Company, was installed in the new Amity Union Church, Amityville, Pa. and was dedicated Dec. 14. Miss Mabel Wann is the organist. The instrument is the gift of Samuel H. Fulmer, in memory of his wife, who was a member of the first choir organized in this church. In his presentation address the Rev. H. W. Fitting of Quakertown, Pa., gave this interesting bit of history:

"The first church, a log building, was erected here in 1753 and stood until 1796, when a stone edifice was erected. This answered the needs until 1872, when a brick building was placed on the same site. This was destroyed by a cyclone.

"The church had no choir until 1870, when one was organized by Mr. Fulmer, who was serving as organist from 1867. Both Mr. Fulmer and his wife contributed largely to the success of the choir."

**Montreal Position for Turton.**

H. Matthias Turton, formerly of St. Aidans, Leeds, and for the last few years a resident of Canada, has accepted the position of organist and choirmaster of Erskine Church at Montreal. He assumed his duties there on Jan. 3, after recovering from an illness which had made him unable to play for a period. He was at Chatham, Ont., before going to his new work at Montreal.

**Opened by C. Walter Wallace.**

C. Walter Wallace, the blind organist of Philadelphia, gave a dedicatory recital on Jan. 4 in Christ Lutheran Church, Harrisburg, Pa., on the three-manual Austin organ. The spacious church, Sunday-school and class-rooms were uncomfortably crowded. Since May 12, 1924, Mr. Wallace has given four recitals in Harrisburg and two in suburban towns.

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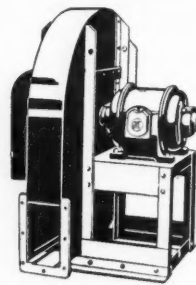
- MY FAITH LOOKS UP TO THEE ..... 10  
By J. S. Fears
- BE THOU OUR GUIDE... 10  
By Alfred Wooler
- COME YE DISCONSOLATE 08  
By George N. Rockwell
- THE KING OF LOVE MY SHEPHERD IS ..... 12  
By F. Slade Olver
- O LAMB OF GOD ..... 08  
By Murray C. French
- ALL GLORY, LAUD AND HONOR ..... 15  
By Harry W. Pike
- THE PALMS (Faure) ..... 12  
Arr. By William Lester

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- AWAKE THOU THAT SLEEPEST ..... 15  
By Walter Spry
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**Philadelphia News**

By DR. JOHN McE. WARD

Philadelphia, Pa., Jan. 21.—At the Church of the Redeemer, Uselma C. Smith, the organist, is giving a series of recitals on Sunday afternoons that is proving popular. On Jan. 17 the program was entirely of original compositions by his friend Stanley T. Reiff, including "Bon Jour," "Bonne Nuit," "Chanson Nuptiale" and the Festival Suite. On Jan. 24, with the assistance of Thomas Muir, tenor of the Civic Opera Company, he gave: Prayer from "The Jewels," Wolf-Ferrari; Intermezzo from "The Jewels," Wolf-Ferrari; "If with All Your Hearts," Mendelssohn; Pastorale, Second Symphony, Widor; "Be Thou Faithful unto Death," Mendelssohn.

Ralph Kinder is playing his annual series of recitals at Holy Trinity on Saturdays in January, with the assistance of vocal soloists.

James C. Warhurst is the newly-appointed organist and choirmaster at Calvary Presbyterian Church, where the new Casavant organ will soon be in commission.

Herman Widmaier is giving two concerts at St. Matthew's Lutheran Church, with the assistance of vocal and instrumental talent from the West Philadelphia high school, where he teaches music. These recitals draw largely from the school children and act as an educator in the better class of musical literature.

One of Yon's pupils, Harry R. Caselberry, formerly of the Fox Theater, gave a brilliant recital at the Masonic Temple in Reading, Pa., on Jan. 3. This organ is proving to be a civic asset; many visiting organists secure en-

agements there to the benefit of all concerned.

A small party of Philadelphia organists were the guests of Emerson L. Richards on the occasion of the Hollins recital in the Atlantic City high school.

The choir of Holy Trinity Chapel gave a recital on Jan. 20 in the Art Alliance. Ernest F. Potter, choirmaster, directed the performance. This is one of the best boy choirs in the city. The program of familiar English and Irish music was enjoyed by a large audience.

**C. A. Lane Encircling Globe.**

Charles A. Lane, senior member of Hillgreen, Lane & Co., Alliance, Ohio, sailed recently on a four months' cruise around the world. Mr. Lane will join a party of tourists who embarked on the steamer Empress of Scotland for a globe-girdling trip. He plans to return to the United States in April.

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**NATIONAL HYMN CONTEST ON  
Federation of Music Clubs Arranges  
for State Competitions.**

Arrangements for the 1926 national hymn contest of the National Federation of Music Clubs are announced by Mrs. Grace Widney Mabee of Los Angeles, chairman on church music of the federation. The hymns selected for this year are: "O Come, All Ye Faithful," "Day is Dying in the West," "For the Beauty of the Earth," "O Master, Let Me Walk with Thee," "Lord, Speak to Me," "Dear Lord and Father of Mankind," "Nearer, My God to Thee," "God of Our Fathers," "Lead On, O King Eternal," "I Would Be True," "Stand Up, Stand Up for Jesus" and "Faith of Our Fathers."

Any group of ten or more taking up the study of eight of the hymns listed constitutes one entrance and one contest, if they take the examination. Classes and departments in Sunday-schools may enter separately. The three contestants receiving the highest markings in each class or department may compete for the highest mark in the Sunday-school. Where there are other Sunday-schools and organizations in a city taking up the study, a city contest may be held. This may be carried on to the county and state if desired. Each test counts as one contest for the state. Any five of the hymns can be chosen by the one in charge for the written examination, but eight must be studied. Study may begin at any time and examinations held to suit the convenience of those taking part. Three or more verses must be committed.

At examination time, one phrase (perhaps not the first phrase) of each of the hymns chosen is played, allowing the contestants to write down the titles and names of tunes first. Then they may complete the remainder of answers at their pleasure. Certificates, signed by the national chairman and state chairman, will be given by the National Federation of Music Clubs to all winners completing the work of any year's contest. A winner must receive at least a grade of 70 per cent.

The state conducting the greatest

number of contests between May 9, 1925, and May 9, 1927, will be awarded a \$100 prize which must be used by the church music department of that state to further the cause of church music. This prize will be presented at the next biennial in 1927.

Four hundred thousand children took the written examination on the eight hymns chosen in the contest of 1924-1925. Thirty thousand circulars giving the list of hymns with stories were mailed out to forty-eight states, Canada, India and China. One thousand certificates were awarded by the National Federation of Music Clubs. Kansas won the \$100 prize given by the Los Angeles Chapter of Federated Church Musicians for having conducted the greatest number of contests between music week of 1924 and music week of 1925. Missouri and Texas tied in point of contests in the 1923-1924 selection of hymns and the \$100 given by the National Academy of Music, New York City, was divided.

Each contestant must commit the words and music of each hymn, know the name and nationality and something about the author and composer. Interest has not been confined to Sunday-schools, but such organizations as the Y. W. C. A., the Camp Fire Girls, private and public schools, choirs, junior clubs, reform schools, orphanages, schools for the blind, mission schools in China and India, etc., have conducted contests. The International Council of Religious Education and nine state councils have indorsed the plan, as have the National Bureau for the Advancement of Music and the Community Music Bureau of the Playground and Recreational Association of America.

**Organist Killed by Bell.**

Associated Press dispatches from Providence, R. I., Jan. 1 record the death of a church organist in a peculiar accident. When the big bell of St. Adelbert's Polish Catholic Church failed to toll Walter Chamienie, the organist, investigated. He was hurled ninety feet to his death in the churchyard below when the bell, which had become wedged, suddenly was released.

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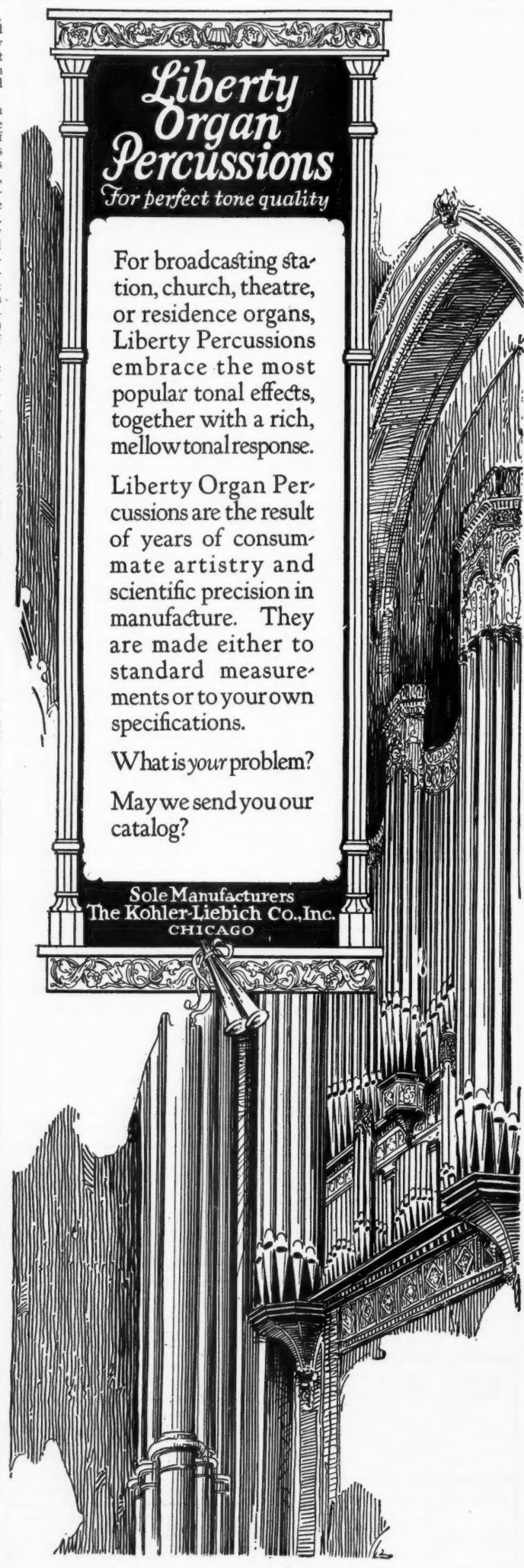
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**HYDE WORKS WITH MAYOR**

**Organist Helps Make Chicago More Musical Through Association.**

While to organists Herbert E. Hyde is known as a performer of the first class and as the presiding genius of one of the largest church organs in the United States—the four-manual Skinner at St. Luke's Church, Evanston, Ill.—his work as superintendent of the Civic Music Association of Chicago has brought him to the front for some time. Mr. Hyde is at present co-operating with Mayor Dever in the latter's effort to make Chicago a still more musical community. As a part of his plan the mayor has sought the aid of more than a score of musicians. Mr. Hyde recently called on the mayor to offer to him the co-operation of all departments and facilities of the association, as a result of Mr. Dever's proposal to make Chicago lyric.

"For thirteen years," Mr. Hyde pointed out, "our association has been seeking in its way to do precisely what the mayor, in his very comprehensive plan, wishes to carry out. We have been working to make good music available to everybody. And, from the other side of the picture, we want to make everybody interested in good music. For it takes the two sides of the equation to make a community really musical, just as it takes a grandstand full of enthusiastic supporters, as well as a trained football eleven, to make a really good game. Appreciation of music should be the natural by-product of good music."

Among the activities of the Civic Music Association which Mr. Hyde will place at the disposal of the mayor are these: Children's choruses, with a series of concerts culminating in an annual music festival; free artists' concerts, given throughout the year at various playgrounds and field houses in the city; an extensive program of community singing, and the civic orchestra.

**Fate of Organ for New Zealand.**

"An interesting letter reached me last month from E. H. Lawton, the

well-known Scottish organ builder, who is at present in Auckland, New Zealand, superintending the erection of organs built by his firm," writes the Scottish correspondent of Musical Opinion, London. The letter says:

"I was at Wanganui, just completing the removal of the old organ from the Wanganui Collegiate Chapel, when I received a telegram stating that the ship on which the new organ came out was on fire. When I arrived at the ship, my cases were still under water, as they had to flood the hold to the extent of twenty feet to extinguish the fire. By Monday they got all my cases ashore and in the presence of underwriters and customs officers I opened one of the cases. The heat had melted the solder of the zinc lining, the contents were saturated and the leather like raw tripe. Apparently, after the fierce heat had opened the seams of the zinc lining, the cases had been flooded with hot water impregnated with acids or other chemicals among the cargo. The effect on the organ action was awful! The key ivories and sharps were all torn off, many stained almost black, and the tenons of the oak frame were torn apart. The polished pneumatic action boxes had collapsed under the tremendous pressure of swelling timber into mere firewood. Even the strongly-built thirty-two note pedalboard had given way and all the pedal keys were lying loose. Every wood pipe was in its original pieces, the glued-up blocks having come apart. Even the underwriters were astonished at the absolute ruin of so much beautiful work. The cases having been landed unburned, the underwriters evidently hoped to secure something substantial for salvage, but except for firewood it is now valueless. We shall put the replacement in hand at the earliest moment, but in the meantime the college is without an organ, the old one having been completely dismantled."

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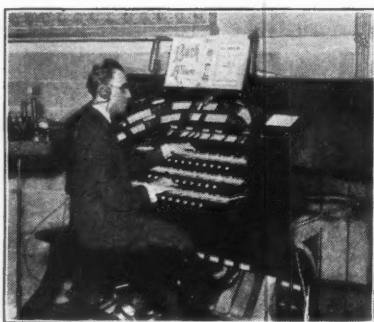
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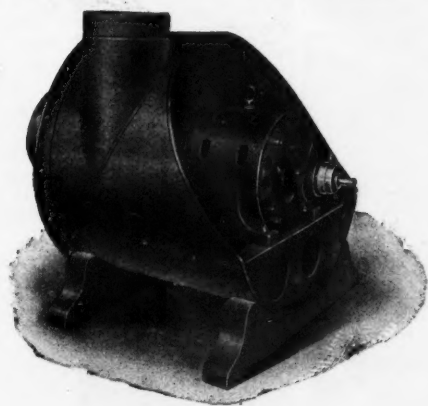
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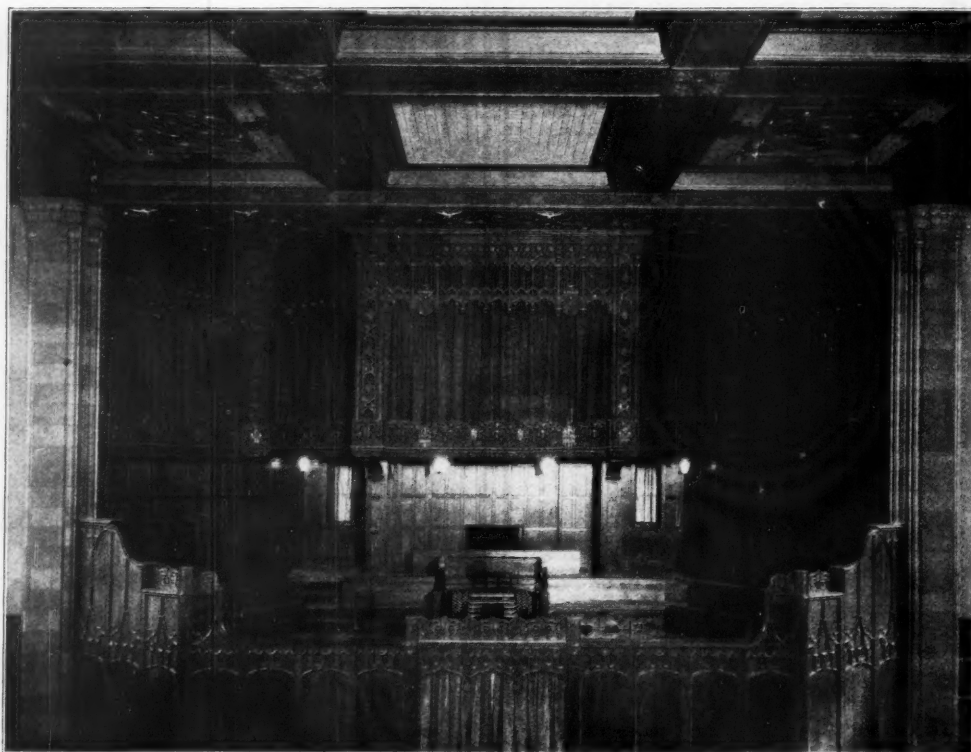
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