

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 Five.

CHICAGO, APRIL 1, 1926.

Subscription \$1.50 a Year—15 Cents a Copy

THREE CONSOLES FOR GREAT THEATER ORGAN

LARGE ORDER FOR KIMBALL

Roxy in New York Awards Contract Which Will Introduce Feature Never Before Offered—Elaborate Equipment.

From New York comes the interesting announcement that an important addition to the theater organs of the world is to be made in the form of a large unit by the W. W. Kimball Company for the great Roxy Theater. For the first time an organ is to have three separate and distinct consoles, making possible the rendition of the most intricate orchestral music by dividing the scores among three performers at the three keyboards.

After months of investigation and study of all makes of organs, S. L. Rothafel ("Roxy") has awarded the contract for what he characterizes as the largest and finest organ installation in any theater in the world to the Kimball Company of Chicago. "Roxy's" years of experience and study in the staging of fine feature productions in which music plays an important part, and his knowledge of the musical requirements for these artistic productions, are responsible for the design of the instrument. Not being hindered by limited finances or lack of space for the proper installation of the organ, "Roxy's" ideals have been followed out in every respect and the instrument will be a revelation, it is predicted. The contract includes three separate organs for three different purposes.

The Kimball unit designed for the theater will be installed in special sound-proof chambers under the stage, the sound coming directly from the orchestra pit, this instrument representing a large symphony orchestra. Three separate consoles to be placed in the center of the orchestra pit on elevators will control this organ, it being played by three organists at the same time.

The main console is of five manuals and pedal, with two separate three-manual consoles controlling special divisions of the organ, allowing a range for musical production never before attempted.

In the grand foyer, which is being designed to accommodate 3,000 persons, a three-manual Kimball soloist will be placed. This instrument will be controlled by an automatic device operating from hand-played rolls, reproducing the playing of the best musicians in the country.

With "Roxy's gang" in the broadcasting room, which will be a feature of the theater, there will be a special broadcasting organ designed for this purpose. This organ will be controlled by a two-manual console, with double touch on both manuals.

In addition to the special percussion instruments, there will be a Kimball concert grand piano in the studio, playable from the organ console, this equipment being used in the special broadcasting programs from the studio.

These organs are being especially constructed and voiced for their respective purposes by artists in every department of the large Kimball factory.

Assures \$90,000 Organ for Memphis.

The long-cherished plan for a great organ in the Municipal Auditorium at Memphis, Tenn., a campaign for which was launched more than a year ago, is crystallizing into definite form. Payment of the city's half of the cost of a \$90,000 organ was approved recently by the city commission. The other half is to be borne by Shelby County and will be distributed over a period of ten years.

HARRY B. JEPSON AT YALE UNIVERSITY ORGAN.



ESTEY PRIZE OFFERED AGAIN BUILDING TO HAVE 13 ORGANS

Fontainebleau Scholarship for Best Mark in A. G. O. Examination. Large Order for Masonic Temple in Chicago Given to Estey.

Through the generosity of the Estey Organ Company, the American Guild of Organists for a third time offers as a prize a scholarship at the Fontainebleau School of Music for the season of 1926. The prize will be awarded to the one who attains the highest percentage in the paper work examination of either the associate or fellowship test. The examinations will be held in New York and at the various chapter centers on May 13 and 14.

Anyone wishing to take the examination, if not a member of the Guild, should make application to be elected as a colleague. Application can be made directly to headquarters at 29 Vesey street, New York. It will be necessary for all wishing to join the Guild in that way to present testimonials as to professional attainments and experience. One should also be elected as a member of the chapter which is nearest to his residence. An application to headquarters will draw forth the necessary information in regard to this. Copies of the examination requirements will be sent to all desiring them.

The scholarship at Fontainebleau provides for all expenses from home back to home, including ocean voyage, living at Fontainebleau and tuition. The course is a three months' intensive one and is superintended by some of the best men in musical pedagogy, Charles M. Widor heading the organ department. The school is in a sense a summer course of the Paris Conservatoire, but exclusively for Americans and founded largely through the influence of Walter Damrosch. Nearly every member of the organ class at Fontainebleau for the last three years has been a member of the American Guild of Organists.

When an organ builder wins an order for thirteen organs all at once, from one purchaser, it is an event well worth noting. This interesting commission has been received by the Estey Company through its Chicago representative, Lyon & Healy. The thirteen instruments—a lucky number, without doubt—will be placed in the new Masonic Temple being erected in the heart of the downtown business and theatrical district of Chicago on Randolph street, between State and Dearborn. The building will be one of the finest structures in the business center and will occupy the site of the Colonial Theater, which was formerly the Iroquois, the scene of the tragic fire in which 600 lives were lost. The organ in the assembly-room will be used for broadcasting. All the instruments, it is announced, will be devoted to organ instruction. A school is to be established, notice of which will be given later.

Opening in Philadelphia Hotel.

The Welte-Mignon organ in the crystal ballroom of the Benjamin Franklin hotel at Philadelphia was opened March 3 with Henry F. Seibert, the New York concert organist, at the console of the instrument which is a feature of the palatial new hostelry. Mr. Seibert was assisted by the Strawbridge & Clothier chorus of Philadelphia, directed by Dr. Herbert J. Tily. Mr. Seibert played these compositions: "Christus Resurrexit," Ravanello; "Ave Maria," Schubert; "Will o' the Wisp," Gordon Balch Nevin; Caprice, Sturges; Largo, Handel; Italian Rhapsody, Yon; "Finlandia," Sibelius; "To the Evening Star," Wagner; Allegro Vivace (Sonata I), Mendelssohn; "Marche Champetre," Boex; Concert Study for Pedals, Yon.

COLISEUM AT MIAMI TO HAVE LARGE AUSTIN

BUILDING WILL SEAT 8,000

Colossal Structure Typical of Developments in Florida to Be Used for Public Events—Specification of Instrument.

The Coliseum at Miami, Fla., a colossal building designed to be typical of the remarkable developments in that wonder city of Florida, is to have an organ in consonance with the other equipment of the structure. The Austin Organ Company is constructing the organ, the contract having been obtained by J. H. Stiff, Southern representative of the company.

The Coliseum is to be the largest public building in the state, it is announced, and will have a seating capacity of 8,000. It is to be used for all public events of first importance and grand opera performances are to be given there every season.

Following is the specification of the Coliseum organ:

GREAT ORGAN.

(7-inch Wind.)
Bourdon, 16 ft., 73 pipes.
Major Diapason, 16 ft., 73 notes, 61 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
*Third Diapason, 8 ft., 73 pipes.
*Violoncello, 8 ft., 73 pipes.
Flauto Major (Pedal Ext.), 8 ft., 73 notes, 41 pipes.
*Claribel Flute, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
*Nazard, 2 1/2 ft., 61 pipes.
*Super Octave, 2 ft., 61 pipes.
*Sesquialtera, 12th, 15th, 17th, 19th.
21st, 22nd, 6 ranks, 244 pipes.
*Contra Tromba, 16 ft., 73 pipes.
*Tromba Magna, 8 ft., 73 pipes.
*Tromba Clarion, 4 ft., 73 pipes.
*Cathedral Chimes, 25 tubular bells.

*Enclosed with Orchestral stops.

SWELL ORGAN.

(7-inch Wind.)
Bourdon, 16 ft., 73 pipes.
Diapason Flauto, 8 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Cornet, (twelfth, fifteenth, seventeenth, nineteenth, twenty-second), 5 ranks, 305 pipes.
String Organ.
Contra Fossane (usual with 6-in. bass), 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana (separate chest and box), 8 ft., 61 pipes.
Valve Tremulant.

CHOIR ORGAN

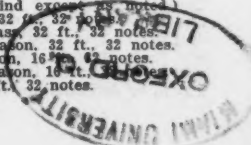
(7-inch Wind.)
Contra Viole, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
String Organ.
Cor Anglais, 16 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Orchestral Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars and resonators.
Valve Tremulant.
Cor de Nuit, 8 ft., 73 pipes.

SOLO ORGAN.

(10-inch Wind Except Tuba Magna.)
Vox Humana, 8 ft., 61 pipes.
Grand Diapason, 8 ft., 73 pipes.
Wald Flöte, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
String Organ.
Orchestral Oboe (double taper type), 8 ft., 61 pipes.
Tuba Major, 16 ft., 73 pipes.
Tuba Sonora, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 pipes.
Tuba Magna, 8 ft., 73 pipes.
Valve Tremulant.
Xylophone, 49 bars and resonators.
Orchestral Trumpet, 8 ft., 73 pipes.

PEDAL ORGAN.

(7-inch Wind except Tuba Magna.)
Gravissima, 32 ft., 32 notes.
Resultant Bass, 32 ft., 32 notes.
Double Diapason, 32 ft., 32 notes.
First Diapason, 16 ft., 32 notes.
Second Diapason, 16 ft., 32 notes.
Violone, 16 ft., 32 notes.



CLASSIFIED ADVERTISEMENTS

Bourdon, 16 ft., 32 notes.
 Second Bourdon, 16 ft., 32 notes.
 Contra Viole, 16 ft., 32 notes.
 Flauto Major, 8 ft., 32 notes, 12 pipes.
 Gross Gedekt (from Bourdon), 8 ft., 32 notes, 12 pipes.
 Violone, 8 ft., 32 notes, 12 pipes.
 Violoncello (from Orchestral), 8 ft., 32 notes.
 Super-Octave, from Great Major Flute.
 Pedal Mixture, 5 ranks, 32 notes.
 Contra Bombarde, 32 ft., 32 pipes.
 Bombarde (10-inch Wind), 16 ft., 32 notes, 12 pipes.
 Tromba Magna (10-inch Wind), 8 ft., 32 notes, 12 pipes.
 Tuba Profunda (from Solo), 16 ft., 32 notes.
 Tuba Harmonic (from Solo), 8 ft., 32 notes.
 Tuba Clarion (10-inch Wind), 4 ft., 32 notes, 12 pipes.
 Contra Posaune, 16 ft., 32 notes.
STRING ORGAN (ORCHESTRAL).
 Orchestral Violoncello, 8 ft., 73 pipes.
 Violoncello Celeste, 8 ft., 73 pipes.
 Nitsua, 8 ft., 73 pipes.
 Nitsua Celeste, 8 ft., 73 pipes.
 Violin, 8 ft., 73 pipes.
 Celeste, 8 ft., 73 pipes.
 Tremulant.
TRAPS AND PERCUSSION.
 (Playable on Pedal Second Touch.)
 Bass Drum, single stroke.
 Kettle Drum, roll.
 Snare Drum, single stroke and roll.
 Chinese Gong, single stroke.
 Cymbal, single stroke.
 Triangle, single stroke.

New Skinner for Miss Athey.
 Miss Edith B. Athey, organist of the Hamline Methodist Episcopal Church in Washington, is rejoicing over the completion of the new organ in that church. The instrument is the work of the Skinner Company and the church appropriated \$25,000 for its purchase. An echo division is to be added in the future. The organ stands in the beautiful new edifice at Sixteenth and Allison streets, Northwest, a new location chosen for the splendid plant. The initial recital on the organ was played by Chandler Goldthwaite Jan. 4, his selections being: Chorale No. 3, Cesar Franck; Canon in B minor, Schumann; Berceuse, Goldthwaite; "Will o' the Wisp," Nevin; "Evening Harmonies," Karg-Elert; "Piece Heroique," Franck; Reverie, Bonnet; Two Chorale Improvisations, Karg-Elert; Adagio (Trio Sonata No. 3), Bach; Toccata, Mulet.

Special Luncheon in Chicago.
 There will be a luncheon for members of the American Guild of Organists and the National Association of Organists at the Chicago Woman's Club, Fine Arts building, Tuesday, April 6, at 12:30 sharp. The composers and soloists for the organ and orchestra concert of April 20 and Mrs. Virginia Carrington Thomas, F. A. G. O., will be the guests of honor and there will be brief talks by Eric De Lamarter, Felix Borowski and Leo Sowerby.

Florida Tour for Seibert.
 Henry F. Seibert will play in Florida the week after Easter, filling two return dates at Lake Worth and Fort Lauderdale and giving a recital on a new organ at St. Petersburg. He has been engaged by the United Lutheran Church to play services in Aeolian Hall during Holy Week.

Bennett for Longview, Wash.
 An organ for the community church at Longview, Wash., has been ordered through Sherman, Clay & Co. The organ is a gift to the church of R. A. Long, the city's founder, and other interested friends, and is being built by the Bennett Organ Company at Rock Island, Ill.

Daniel A. Hirschler of the College of Emporia, Kan., is on a leave of absence for the remainder of the school year as the result of an ulceration of the cornea of the eye, which has made him unable to pursue his college and recital work. Mr. Hirschler is greatly improved as the result of skilled surgical treatment. He passed through Chicago March 10 on his way to New York, where he expects to rest and find recreation in hearing his fellow organists.

The organ built by the Skinner Company for the Congregational Church of Benton Harbor, Mich., was destroyed by fire while being installed late in February. The instrument, a gift to the church from J. N. Klock, was to be dedicated on Easter Sunday.

POSITIONS WANTED.

POSITION WANTED—OPEN FOR engagement as organist and choirmaster in Jewish synagogue. Twenty years' experience at Temple Sinai, New Orleans (Dr. Max Heller's Church). Authority on the Jewish service—special testimonial from Rabbi Max Heller. Address O. C. Bodemüller, 1748 Jackson avenue, New Orleans, La.

POSITION WANTED—SUCCESSFUL organist and choirmaster in prominent mid-west Episcopal Church desires change to a field with enlarged opportunities. Church of any denomination with progressive policy. Especially successful with chorus choir and boy choir work. All all-around references. Address D 16, The Diapason.

POSITION WANTED—ORGANIST available; gentleman, thoroughly experienced, soloist. Best credentials. \$1,000. Address Box 75, Brielle, N. J.

POSITION WANTED—ORGANIST and Choir Director, Mus. Bac., well-known Presbyterian Church, desires change. Fifteen years' practical experience. Specialist vocal training. Highest references. Address D 12, The Diapason. [5]

POSITION WANTED—ORGANIST OF experience, training, ability and reputation desires a church position. Equally proficient with large chorus choir. Can give satisfactory references. Desires three-manual organ. Address D 9, The Diapason.

POSITION WANTED—ORGANIST-DIRECTOR, successful in the development of a musical ministry, including adult and junior choirs, church school orchestra, desires position with a progressive church. Experienced conductor, recitalist, teacher. Address D 4, The Diapason. [5]

POSITION WANTED—CONCERT organist and chorus director with cathedral experience desires position. Trained under internationally known pedagogues. A. M. Berthelsen, 1604 Regent street, Madison, Wis. [4]

POSITION WANTED—FIRST-CLASS erection and repair man has some spare time to devote to work for reliable builder. Work on any type action. Address D 3, The Diapason.

WANTED—MISCELLANEOUS.

WANTED—WANT TO PURCHASE player organ for a home. Desires 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-8, 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, 696 West Main street, Battle Creek, Mich. [2]

CHICAGO EVENT ON APRIL 20.

Annual N. A. O. Orchestra and Organ Program Has Fine Features.

The annual organ and orchestra program under the auspices of the Illinois council, National Association of Organists, announced in the March Diapason, this year is taking a new form. Kimball Hall with its concert organ is to be used and the Chicago Solo Orchestra, Eric DeLamarter, conductor, will play. The date is Tuesday evening, April 20.

The special features will be three new concertos for organ and orchestra, given their first performance at this concert, in which special attention is given to the treatment of the modern organ as a solo instrument. Mr. De Lamarter, Felix Borowski and Leo Sowerby have each written something that is a distinct contribution to this literature.

Rollo Maitland of Philadelphia has been procured as the guest soloist, and Walter Zimmerman, organist of the Chicago Symphony Orchestra, and Edward Eigenschenk, winner of the 1924 prize organ contest of the Society of American Musicians, will be the soloists from the local chapter. There will be additional numbers by the orchestra alone.

FOR SALE.

FOR SALE—ORGAN MUSIC, almost perfect condition. Symphonies of Widor, Vierne, Rheinberger; sonatas of Guilment, Maquire, Merkel, etc. Transcriptions, Bach, Lemare and others. Hundreds of pieces in various styles. Send for list. Prices, according to amount, given on request. W. A. Chalfant, 1328 Benton avenue, Springfield, Mo.

FOR SALE—A WELL-ESTABLISHED teaching connection piano, singing and organ. Two-manual and pedal organ with electric motor. Sixty-two private lessons a week of all grades being now given. Thirty-five minutes from New York, in a charming residential town. This is a rare and genuine opportunity for a well-qualified musician. References given and required. For terms apply to D-17, The Diapason.

FOR SALE—PIPES, NEW, MADE UP for an organ builder down South, organ contract canceled. Open diapason, 42 scale, 61 pipes; 8 ft. dulciana, 61 pipes; 8 ft. violin diapason, 61 pipes; 8 ft. salicional, 61 pipes; 8 ft. doppel flöte, 61 pipes; 8 ft. vox humana, 61 pipes; 8 ft. pedal violoncello, 30 pipes; 16 ft. pedal bourdon, 30 pipes. Will sell at reduced price in lot or separate. Some sets voiced on 4-inch wind pressure; also dumb front pipes. JEROME B. MEYER & SONS, INC., 125 Austin street, Milwaukee, Wis.

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. One rebuilt Storey & Clark two-manual and pedal bass; good as new; \$500.00. A. L. White Manufacturing Co., 215 Englewood avenue, Chicago, Ill.

FOR SALE—ESTEY REED ORGAN, two-manual and pedal. Walnut case, decorated pipe top. Hand and foot pump. Excellent bass; good as new; \$200.00. Plus cost of packing. Address George A. Allen, Box 5, Livermore Falls, Maine.

USED BLOWERS FOR SALE—Three-quarters, 1½ and 2 H. P. Kinetics and Zephyrs, direct and alternating current. One three-phase Orgoblo capacity 500 feet at fifteen-inch pressure. Address D 15, The Diapason.

FOR SALE—HOOK & HASTINGS two-manual and pedal organ, sixteen complete stops—eight on Great, six on Swell, two on pedal; tracker action. In first-class condition. Price \$1,000. Available June 1, 1926. Write W. J. GULLETT, Lincoln, Ill.

FOR SALE—ESTEY STYLE E PRACTICE organ. Reeds are of large scale and position of foot pedals, stops, etc., is same as 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 \$600, 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—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. [5]

FOR SALE—MODERN, ELEVEN-stop, two-manual, electric action theater organ, complete with harp, bells, chimes, traps, blower and generator. Price \$300, created for shipment. LINK, Binghamton, N. Y. [6]

FOR SALE—CONCAVE RADIATING pedals with rods for attaching to piano. Bargain. Edward Mulcahy, Alexandria Bay, N. Y.

FOR SALE—THIRTY OPEN DIAPASON pedal pipes made by Hilbourne Roosevelt in 1886. Fine tone and first-class condition. Address P. C. Lutkin, 1822 Sherman avenue, Evanston, Ill. [1f]

FOR SALE—HENRY F. MILLER & Sons Piano, with folding organ pedals. Price \$200. Edward Benedict, 220 Kimball Hall, Chicago.

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.

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.

Mr. Reed Voicer:

If you would like to work in the East under ideal factory and living conditions for an old successful company send a letter outlining your experience to D14, The Diapason. Or mail this letter to the editor of The Diapason, explaining the conditions under which he may forward it to us.

WANTED

Voicer, experienced and capable of taking charge of entire department, both flue and reed. Must be energetic and ambitious. Name your price. A real opportunity for a real man. Address D5, The Diapason.

WANTED

COMPETENT BENCH HANDS, ERECTORS and MAINTENANCE MEN
 VOTTELER-HOLT-KAMP-SPARLING ORGAN COMPANY
 3265 West 30th Street, Cleveland, Ohio

WANTED—EXPERIENCED ORGAN erectors and maintenance man, familiar with unit work. Write stating qualifications. Louisville Pipe Organ Company, 2421 Lexington road, Louisville, Ky.

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

WANTED—CONSOLE MAKER; MUST be experienced; steady work. Address D 6, The Diapason.

WANTED—EXPERIENCED METAL pipe maker; steady work and plenty of it. Address D 7, The Diapason.

WANTED—VOICER FOR BOTH metal and wood pipes; must know how to produce. Address D 8, The Diapason.

WANTED—ERECTOR EXPERIENCED on Unit Theater Organs. Write, stating experience. Address C 2, The Diapason. [6]

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

PACIFIC COAST READY FOR A GREAT MEETING

PASADENA'S ARMS ARE OPEN

Elaborate Preparations for Western Convention of Organists—Easterns to Be There Also—Hallett Head of Committee.

Elaborate preparations are being made out on the Pacific coast, where the organ has as many devotees to the thousand of population as in any part of the globe, for a convention of organists to be held in June. The leading men in the organ world of California and other states are in charge and they promise a meeting which will draw not only a large attendance from the territory west of the Rocky Mountains, but a representative list of easterners.

The convention is expected to bring to the coast a number from as far as New York and Boston—men and women who are planning their summer vacation tours in such a way as to enable them to cross the continent. The opportunity to see the United States which is found on a transcontinental tour is something to which many look forward and the low rates and the excellent railroad service are added attractions.

The convention will be held at Pasadena, Cal., from June 21 to 24. Pasadena is a wealthy residence and resort city of international reputation, close to Los Angeles. It possesses several splendid large organs, while the instruments and other attractions of Los Angeles, the great and growing southern California center, are close at hand. The convention will be held under the auspices jointly of the American Guild of Organists, represented by the Southern California chapter; the National Association of Organists, the Pasadena Chamber of Commerce and the Fine Arts Club of Pasadena. The general committee in charge of arrangements is headed by Percy Shaul Hallett as chairman. Arnold Dann is the secretary and J. E. Whitehouse treasurer. The committee also includes these prominent men: Dr. H. J. Stewart, Warren D. Allen, Lucien E. Becker, Allan Bacon, Wallace A. Sabin, W. F. Skeele, Ernest Douglas, Walter A. Hartley, Dr. Roland Diggle, Clarence V. Mader, George A. Mortimer and A. B. Fritz.

Details of the program are still in the making, but the committee is ready to announce that among the recitalists will be Professor E. H. Geer of Vassar College and H. J. Stewart of San Diego. Professor E. C. Watson is to present a paper on "The Nature of Sound," Arnold Dann will speak on "Bach's Chorale Preludes" and Percy Shaul Hallett is slated for a paper on "Modern Chorale Preludes." There is to be an interesting extemporization contest open to all organists. Prizes will be awarded in this contest.

Headquarters for the convention will be at the magnificent new First Methodist Church with its large four-manual Skinner organ, completed last year.

JAMES TOPP IS IN CHARGE

New Welte-Mignon Studio on North Michigan Avenue Attractive.

James Topp has been appointed manager of the Welte-Mignon studio which occupies the top floor of the new Gothic building at 175 North Michigan avenue, Chicago. The beautiful studio has a three-manual Welte reproducing organ with a separate reproducing console and an echo at the other end of the studio from the main organ.

Mr. Topp is a veteran organ man who has been the representative of various builders in Chicago and for a number of years has been at the head of a successful tuning and repair business, in addition to being the sales agent for blowers. It is intended to make the new quarters an attractive meeting-place for organists. The studio will have as its equipment in addition to the organ a Welte-Mignon piano.

NEW HALL ORGAN AND CONSOLE AT NEW CASTLE, PA.



ARRANGE CHRISTIAN TOURS HONOR GUILMANT, BONNET

Dr. Russell and Laberge Bureau Will Manage Noted Organist.

Announcement is made that management of the organ tours of Palmer Christian, director of the organ department of the University of Michigan, has been taken over by Alexander Russell of the Wanamaker Auditorium, New York, and the Bogue Laberge Concert Bureau. During the last two seasons Mr. Christian has played an increasing number of recitals each year, his territory being extended rapidly. In addition he has won an enviable reputation with numerous appearances with symphony orchestras, among which are the Detroit Symphony, the Cincinnati Symphony, the New York Philharmonic, the Rochester Philharmonic and the Philadelphia Orchestra.

By special arrangement, Mr. Christian will be able to secure a leave of absence from his duties at Ann Arbor for certain periods next season. His itinerary will include a tour through Canada to the Pacific coast, in addition to numerous appearances in the East and South.

Mr. Christian thus becomes associated with Charles M. Courboin, Marcel Dupre and Dr. Alfred Hollins, whose remarkably successful tours have been under the supervising direction of Dr. Russell.

Sudden Death of J. S. Wadhams.

J. S. Wadhams, father of Mrs. Lily Wadhams Moline, the Chicago composer and organist, died suddenly at Sioux City, Iowa, March 16. He was stricken while at work in his office and passed away instantly. Mr. Wadhams had not shown any previous signs of illness. Funeral services were held March 20 at the Augustana Swedish Lutheran Church of Sioux City. Mr. Wadhams was 76 years old. He was an organist of high reputation for a number of years, but had retired from this work. He took great pride in the recognition won by the work of his daughter and his influence has been an inspiration to Mrs. Moline throughout her career.

Their Birthdays Observed at the Guilmant Organ School.

The birthdays of Alexander Guilmant, the first president, and Joseph Bonnet, now president of the Guilmant Organ School, were observed on Wednesday, March 10. This custom of the New York school to honor the men who have done much for its success is looked forward to by the students every year. Dr. Carl spoke of the work of both Guilmant and Bonnet and recounted interesting anecdotes regarding them. Several of the students played at the recital which followed. The program included compositions by Guilmant as follows: Allegro from the Third Sonata (Helen Torbert); Intermezzo in A flat (Kenneth Yost); "Marche Nuptiale" (George William Volkel); "Priere et Berceuse" (Frances Anson); "Tempo di Minuetto" (Sumner A. Jackson); "Marche de la Symphonie Ariane" (Marta Elizabeth Klein). Bonnet's "Rhapsodie Catalane" was played by Daisy M. Herrington.

A series of lectures on the orchestra is being delivered by Chalmers Clifton, conductor of the American Orchestral Society, during March and April. The illustrations are played by members of the American Orchestral Society.

For Lemare's Return to Frisco.

According to press dispatches from San Francisco, the opening gun in a campaign to obtain again for San Francisco the services of Edwin H. Lemare as organist in Exposition Auditorium was fired March 5 in a resolution adopted by the Public Spirit Club. The resolution, signed by George B. Monk, president, and Harry J. Whelan, secretary, and addressed to Supervisors Frank R. Havenner, Warren Shannon and Milton Marks of the Auditorium committee, points out that Lemare can be secured for a series of Sunday recitals during June, July, August and September. The plan outlined in the club resolution provides for the concerts to be self-sustaining.

FOUR-MANUAL BY HALL FOR NEW CASTLE, PA.

BEAUTIFUL CASE A FEATURE

Highland United Presbyterian Church Has New Instrument—All of the Great Except Large Diapason Enclosed in Swell-Box.

At the Highland United Presbyterian Church in New Castle, Pa., the Hall Organ Company of West Haven, Conn., has installed a four-manual organ which has not only a comprehensive tonal scheme, but also a beautiful and imposing case. The specification of this instrument is as follows:

GREAT ORGAN.
Diapason (Scale 33, leathered, extra heavy), 8 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Gross Flöte (Open basses, big scale), 8 ft., 73 pipes.
Clarrabella, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
French Horn (10-inch wind), 8 ft., 73 pipes.
Tuba (10-inch wind), 8 ft., 73 pipes.
Celestial Harp, 61 bars.
Cathedral Chimes, 21 notes.
Tremulant.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason (Scale 40), 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
String Celeste (2 ranks), 8 ft., 134 pipes.
Salcional, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Tremulant.

ECHO ORGAN.
Chimney Flute, 8 ft., 73 pipes.
Vox Angelica (two ranks), 8 ft., 134 pipes.
Spitz Flöte (two ranks), 8 ft., 134 pipes.
Vox Humana, 8 ft., 73 pipes.
Cathedral Chimes (Tenor A-F), 8 ft., 21 bells.
Celestial Harp, 61 notes.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Dolce Flöte, 8 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Tuba Major, 16 ft., 32 notes, 12 pipes.
Tuba, 8 ft., 32 notes.

The mechanical equipment includes thirty-one pistons. All of the great organ except the large eight-foot diapason has been enclosed in a swell-box.

Goldthwaite on Air April 2.

Chandler Goldthwaite, who opened the "great artist" series of organ recitals radiated from the Skinner studio by WAHG, will play a return engagement for the Grebe station Good Friday night, April 2, from 8 to 9 o'clock. Prior to his residence in Paris Mr. Goldthwaite was the municipal organist of St. Paul, Minn. During this season he has been on a recital tour which included cities of New England, the middle Atlantic states and the Mississippi valley. In cooperation with Maurice Garabrant, associate organist of St. Thomas' Episcopal Church, New York, a special Anzac program was put on the air by Mr. Goldthwaite one late November morning. The program was widely heard throughout the Antipodes. For his Good Friday night recital on WAHG Mr. Goldthwaite will present a program of Easter music. Fenwick Newell, tenor, will be the assisting artist.

Bonnet Declines Important Post.

A long article by I. Dupont in one of the principal Paris papers makes note of the fact that Joseph Bonnet was offered the position of organist of St. Augustine in Paris, but has declined the proffered post. The article pays a high tribute to Mr. Bonnet, and ascribes his strength as an organist largely to his devotional spirit. "Whoever has approached him or listened with rapt attention to the organist of St. Eustache," writes M. Dupont, "will agree in saying that no one better than he typifies the Christian artist. His artistic life is inspired by his faith. Visibly the higher life lives in him."

O. B. A. MEMBERS VOTE CHANGE IN ITS STATUS

A. H. MARKS IS PRESIDENT

Pro Forma Head Elected and Administration of Affairs Transferred to Music Industries Chamber of Commerce.

In accordance with a vote of the members of the Organ Builders' Association of America, the association has undergone an important change, effective March 15. The present officers, who were holding their offices temporarily, under a resolution adopted at the last annual meeting, relinquish them and the administration of the affairs of the association is transferred to the Music Industries Chamber of Commerce, of which the Organ Builders' Association has been an affiliated member since its organization. Arthur Hudson Marks, president of the Skinner Organ Company, has been elected president of the association pro forma. The duties of the secretary and of the treasurer are taken over by the chamber and its offices in New York City henceforth will be the headquarters of the association.

Under the new arrangement the M. I. C. of C. will collect the dues of the members and for its services retain 85 per cent of the receipts, devoting them to its work on behalf of the organ builders and for the promotion of the interests of music in general. The balance of 15 per cent is to be placed in a fund to be held in trust for the association, to be used for such purposes as shall be determined by a two-thirds vote of the membership at any time.

The arrangement outlined and approved by a majority vote was worked out by President Adolph Wangerin after consultation with a number of the members, under the terms of a resolution adopted at the Chicago meeting last year. At that time it was voted that President Wangerin should be authorized to visit the voting members, with a view to ascertaining the prevailing sentiment as to the future of the association, whether it should continue and, if so, on what basis. The president drew up a resolution and questionnaire which was submitted to the voting members, embodying the plan as described. This resolution is as follows:

Resolved, That all articles of the by-laws of the Organ Builders' Association of America are hereby amended to provide that the entire administrative offices of the said association, except that of the president, and all executive duties as outlined in the various articles of the said by-laws, may and shall hereafter be in charge of the properly elected officials of the Music Industries Chamber of Commerce, 45 West Forty-fifth street, New York City, until such provision shall be rescinded by a two-thirds vote of the members of the said Organ Builders' Association of America, in which case the original construction of the said by-laws shall again be in effect.

Resolved, further, That the above amendment shall be understood to provide that a president "pro forma" of the Organ Builders' Association shall each year be elected at the annual meeting of the said Music Industries Chamber of Commerce through such means as will properly carry into effect the nomination of candidates for the office of said president and the formal election by mail, all requirements for this purpose to be in charge of the said Music Industries Chamber of Commerce, of which, according to the constitution of the said Organ Builders' Association of America, said association is a division member. It is also understood that the said association waives the calling of the usual annual meeting or any special meeting, unless demanded by the written request of any ten voting members of the said association.

Resolved, further, That the present scale of annual dues for all class A, B and C members be continued and that all dues collected by the "secretary-treasurer" of the said Music Industries Chamber of Commerce shall go to the treasury of the said chamber, except that 15 per cent of all such dues received by the said chamber shall belong to the Organ Builders' Association of America and be held in trust for the said association for such purposes as shall be determined by a two-thirds vote of the members of the said association.

Resolved, further, That the offices of secretary-treasurer shall be filled by an official of the said Music Industries Chamber of Commerce without salary and that this arrangement shall automatically place at the disposal of the said association the full facilities of the said chamber for the conduct of all executive and clerical work of the said association. That specifically it shall be the duty of the said secretary-treasurer to have charge of all the activities of the said

PIETRO A. YON, MADE A CAVALIER BY KING OF ITALY.



association, correspondence with members, including the handling of any complaints and grievances, receive and act on suggestions by members of said association, making treasury reports to the membership and advising upon the possibility of new and enlarged activities.

With this proposal was submitted a questionnaire. The first question was on the adoption of the resolution as outlined. The vote on this was: Yes, 14; no, 2; not voting, 3.

Question 2 proposed the election of Arthur Hudson Marks, president of the Skinner Organ Company, as president pro forma of the association until the next annual election, to be conducted through the office of the M. I. C. of C. On this question the vote stood: Yes, 15; no, 1; not voting, 3.

The third question concerned a proposal to turn over to the Music Industries Chamber of Commerce one-half of the balance at present remaining in the treasury, the other half to be paid to the retiring secretary in lieu of salary since May 1, 1925. On this question the vote stood: Yes, 16; no, 0; not voting, 3.

The Organ Builders' Association was brought into being Sept. 3, 1918, at a meeting held in Chicago at the call of S. E. Gruenstein, publisher of The Diapason, to whom the move had been suggested by several prominent builders. The world war was on at the time and the necessity for united action was clearly apparent. John T. Austin was elected the first president. Adolph Wangerin was elected secretary.

The first fruit of the organization was the defeat of the proposed tax on pipe organs, which was eliminated from the revenue bill at Washington largely through the efforts of the late George W. Pound, general counsel of the Music Industries Chamber of Commerce.

The next annual meeting was held at Pittsburgh in August, 1919. Ernest M. Skinner was elected president. July 26 and 27, 1920, the association held its next annual meeting. M. P. Möller was elected president and held this office for three consecutive years. The important feature of the 1920 meeting was the decision to adopt a uniform contract, under which all sales of or-

gans would be made on the same terms and with the same conditions, eliminating various discriminations and inequalities affecting terms of payment, freight rates, charges for wiring, etc., etc. This uniform contract later was the subject of considerable differences of opinion.

The next annual session was held May 10 and 11, 1921, in Chicago. At this meeting Mr. Wangerin, who had served faithfully and with distinction since the organization of the association as secretary, relinquished his office and at his suggestion S. E. Gruenstein was elected secretary, which office he has held until the present.

From 1922 to 1925 the annual meetings were held alternately in Chicago and New York. Mr. Wangerin was elected president in 1923 and served to date.

At present the association has a total membership of 59. Of these 19 are class A members, with the privilege of a vote, while seven are class B members, consisting of manufacturers of organ parts and supplies, and thirty-three are class C members, consisting of repair men and others connected with the organ trade in various parts of the country.

Opens Organ at Greensboro, N. C.

To open the organ at the recital hall in the music building of the North Carolina College for Women at Greensboro George M. Thompson gave three recitals—on March 15, 17 and 18—the first two being for the faculty and students and the third for the townspeople. M. P. Möller has rebuilt and enlarged the old two-manual organ, built in 1913 by him, for the college, into a three-manual of twenty-six stops, with electric action, new console, etc. Mr. Thompson's initial program was as follows: Chorale in A minor, Franck; "Songs My Mother Taught Me," Dvorak; "Orientale," Cui; Overture to "Oberon," Weber; First Movement of the "Unfinished Symphony," Schubert; Meditation, Sturges; "Air du Roi XIII," Ghys; Toccata from Fifth Symphony, Widor.

FOUR-MANUAL ESTEY FOR DAYTON CHURCH

ORDER BY FIRST LUTHERAN

Henry A. Ditzel Will Preside Over Large Instrument—Total of 3,645 Pipes Is Provided by Specification.

A notable addition not only to the ten Estey organs now in Dayton, but to the outstanding organs of the middle West, will be a four-manual Estey to be installed this summer in the First Evangelical Lutheran Church, where Henry A. Ditzel is organist and choirmaster. There will be a total of 3,645 pipes. The church is one of the leading ones of its denomination and Mr. Ditzel is well-known as an organist of distinction.

The specifications were prepared by Mr. Ditzel; the contract was placed by S. Dwight Smith of the Pittsburgh office of the Estey Company. The specification of the organ is as follows:

- GREAT ORGAN.**
1. Open Diapason, 16 ft., 73 pipes.
 2. Open Diapason, Major, 8 ft., 73 pipes.
 3. Second Diapason, 8 ft., 73 pipes.
 4. Third Diapason, 8 ft., 73 pipes.
 5. Gamba, 8 ft., 73 pipes.
 6. Gemshorn, 8 ft., 73 pipes.
 7. Dulciana (from Choir), 8 ft., 73 notes.
 8. Flute, 8 ft., 73 pipes.
 9. Doppel Flöte, 8 ft., 73 pipes.
 10. Octave, 4 ft., 73 pipes.
 11. Dulcet (from Choir), 4 ft., 73 notes.
 12. Flute d'Amour, 4 ft., 73 pipes.
 13. Mixture, 3 ranks, 183 pipes.
 14. Tuba, 8 ft., 73 pipes.
 15. Chimes.

- SWELL ORGAN.**
16. Bourdon, 16 ft., 73 pipes.
 17. Open Diapason, 8 ft., 73 pipes.
 18. Acoline, 8 ft., 73 pipes.
 19. Salicional, 8 ft., 73 pipes.
 20. Voix Celeste, 8 ft., 73 pipes.
 21. Viol d'Orchestre, 8 ft., 73 pipes.
 22. First Viols, 8 ft., 213 pipes.
 23. Quintadena, 8 ft., 73 pipes.
 24. Stopped Diapason, 8 ft., 73 pipes.
 25. Flute, 4 ft., 73 pipes.
 26. Flautina, 2 ft., 61 pipes.
 27. Solo Mixture, 183 pipes.
 28. Vox Humana, 8 ft., 73 pipes.
 29. Cornopean, 8 ft., 73 pipes.
 30. Night Horn, 8 ft., 73 pipes.
 31. Orchestral Oboe, 8 ft., 73 pipes.

- CHOIR ORGAN.**
32. Contra Dulciana, 16 ft., 85 pipes.
 33. Open Diapason, 8 ft., 73 pipes.
 34. Dulciana, 8 ft. (from No. 32), 61 notes.
 35. Muted Viol, 8 ft., 73 pipes.
 36. Muted Celeste, 73 pipes.
 37. Melodia, 73 pipes.
 38. Unda Maris, 8 ft., 73 pipes.
 39. Dulcet, 4 ft. (from No. 32), 61 notes.
 40. Concert Flute, 8 ft., 73 pipes.
 41. Nazard (from No. 32), 61 notes.
 42. Piccolo, 2 ft., 61 pipes.
 43. French Horn, 8 ft., 73 pipes.
 44. Clarinet, 8 ft., 73 pipes.
 45. Harp, 49 bars.

- SOLO ORGAN.**
46. Stentorphone, 8 ft., 73 pipes.
 47. Major Gamba, 8 ft., 73 pipes.
 48. Gamba Celeste, 8 ft., 61 pipes.
 49. Major Flute, 8 ft., 73 pipes.
 50. Tuba Mirabilis, 8 ft., 73 pipes.
 - Chimes.

- PEDAL ORGAN.**
51. Resonant, 32 ft., 32 notes.
 52. Diapason, 16 ft., 32 pipes.
 53. Bourdon, 16 ft., 32 pipes.
 54. Contra Dulciana, 16 ft., 32 notes.
 55. Gedeckt, 16 ft., 20 pipes.
 56. Flute, 8 ft., 12 pipes.
 57. Violone, 16 ft., 32 pipes.
 58. Cello, 8 ft., 32 notes.
 59. Tromba, 16 ft., 12 pipes.

The organ is a "straight" one, with the exception of one string unit on the choir, which is duplexed to the great organ at 8 and 4-foot pitch. There is some augmentation on the pedal, but four independent stops with 140 pipes assure a distinctive independent pedal section that will give ample foundation for full organ.

The new luminous piston console will be used. Great, swell, choir and solo will be enclosed in separate expression chambers.

Walter Lindsay to New Church.

Walter Lindsay is leaving the Oak Lane Presbyterian Church, Philadelphia, where he has been playing for the last eight years, to go to the First Presbyterian Church of Olney, Philadelphia. The Olney congregation is at present worshipping in its parish-house; but in the course of a few weeks the new church building will be completed and then Mr. Lindsay will have a new three-manual Odell, which is in course of construction, and is expected to be ready by the time the church is opened.

AEOLIAN PIPE ORGAN NOTES

A Monthly Publication for Organists, with Special Reference to Residence Organs—RICHARD LEONARD, Editor

THE AEOLIAN COMPANY, PIPE ORGAN DEPARTMENT, FRANK TAFT, General Manager AEOLIAN HALL, NEW YORK

NEW AEOLIAN HALL UNDER CONSTRUCTION

ADDED SPACE FOR ORGANS

Two Floors of Imposing New Structure to be Occupied by Aeolian Pipe Organ Department. Building to Contain Three Demonstration Organs

When The Aeolian Company moves into its new Aeolian Hall at the corner of Fifth Avenue and 54th Street, New York, in the Fall of this year, the Aeolian Pipe Organ Department will take possession of the entire fourteenth floor of the building and a portion of the floor below.

In area, the new rooms to be devoted to Aeolian Pipe Organ affairs will be much larger than those now occupied in the present Aeolian Hall. The added space has been made necessary by the great expansion in Aeolian Organ building during the past few years.

Rapid strides are being made with the construction of the new Hall. The steel work has been finished, the structure now rising to its entire height of fourteen stories. Flooring has been laid throughout and the masonry on the outside of the building is now approaching the eighth floor. It is expected that the building will be ready for occupancy before September.

While the entire Hall will be a model of superb finishing, the Aeolian Pipe Organ Department in particular will be furnished in the most refined taste and according to the highest dictates of the interior decorating art.

Three demonstrating organs will be placed in the new Aeolian Hall. These will be of the most advanced type of residence organs, containing all of the finest features of instruments for hand playing as well as the Duo-Art, which faithfully reproduces the playing of great organists.

The New Aeolian Hall is being built from designs of Warren & Wetmore, who were the architects for the present Aeolian Hall on 42nd Street, and who were also designers of the Grand Central Terminal in New York and many other notable structures throughout America.

The new building is in the center of the exclusive Fifth Avenue district, one of the finest business areas in the world. In past years, this section around Fifty-fourth Street was occupied by mansions of New York's wealthiest families, among them the Rockefellers, Vanderbilts and Astors. Some of these beautiful dwellings still remain. Most of them, however, have given way to the steady approach of business up Fifth Avenue. To-day

ARCHITECT'S DRAWING OF THE NEW BUILDING



great stores and fashionable shops, famous the world over, take their places.

The new Aeolian Hall occupies the site of the former home of William G. Rockefeller. Its position is a commanding one in a location that will remain the center of New York's business for years to come.

STOKOWSKI AND HAMMOND WITH AEOLIAN COMPANY

Conductor and Inventor to Assist in New Developments in Aeolian Organ Building

Great interest has been aroused in organ circles throughout the country by the announcement that Leopold Stokowski and John Hays Hammond, Jr., are now associated with The Aeolian Company.

As announced in the last issue of *The Diapason*, Mr. Stokowski, the noted conductor of The Philadelphia Orchestra, is to cooperate in the arrangement of orchestral rolls for the Duo-Art (Reproducing) Aeolian Pipe Organ, and assist in new developments in the tonal qualities of Aeolian Organs.

Mr. Hammond, the world-famous inventor, will act as Consulting Engineer, devoting his attention to the mechanical development of Aeolian Organs.

It is the general opinion that not only the Aeolian organization but the organ building industry as a whole reaps a perceptible benefit from the association of these two men. Each is a leader and a specialist in his own field, and each has ideas and energies of incalculable value musically and mechanically to the organ.

A New Console for Chicago Organ

The demonstration organ in the Chicago offices of The Aeolian Company, in the Fine Arts Building, F. J. Huenken, Manager, was recently equipped with the latest type of Aeolian three-manual console. It has the Duo-Art and all of the newest Aeolian devices for the organist's convenience.

HOLLINS VISITS AEOLIAN HALL

Other Noted Organists Listen to Recordings Made by Them For Aeolian Pipe Organ

Alfred M. Hollins, the famous English organist, who recently completed a tour of the United States, playing recitals in all parts of the country, came into Aeolian Hall on the day of his departure for England to say good-bye to his friends in the Aeolian Pipe Organ Department.

Prior to his tour, Mr. Hollins had made a number of records of his playing for the Duo-Art (Reproducing) Aeolian Organ. The noted blind organist listened to these rolls and expressed great satisfaction with them. They include a movement from the Clarinet Quartet of Mozart and three of his own compositions—a Scherzo, and the well-known Spring Song and Intermezzo.

Mr. Hollins was in fine spirits and health after his enormously successful tour and was warm in his praise of America and America's appreciation of organ music. One thing alone he regretted, he said. This was America's failure to provide good roast beef.

Clarence Eddy was another famous visitor during the past few weeks. Mr. Eddy also came to hear some rolls that he had previously recorded for the Aeolian Pipe Organ.

Among the other noted organists lately coming to Aeolian Hall—either to make new recordings or to hear rolls already made by them—are Archer Gibson, Firmin Swinnen, Gordon Balch Nevin, Henry Jepson, Edwin Arthur Kraft and Rollo Maitland.

Reception for Marion Talley

Following her debut at the Metropolitan Opera House, Marion Talley, the youthful coloratura soprano, visited the Pipe Organ Department in Aeolian Hall, listening to several Duo-Art Records on the Aeolian Organ. A large reception was held there in her honor.

AEOLIAN ORGAN FOR GROSSE POINTE CHURCH

FOUR MANUAL INSTRUMENT PLANNED

Finest Features of Church Organ Building Will be Embodied in Aeolian Pipe Organ to be Placed in Memorial Church of Detroit Suburb

An important installation by The Aeolian Company will be a four-manual Aeolian Pipe Organ in the new Grosse Pointe Memorial Church, at Grosse Pointe, Detroit, Michigan.

The church itself, according to plans now being carried out, will be a beautiful and costly edifice. It is the gift of a resident of the exclusive suburb of Detroit, who set aside a large sum for its erection and the installation of the Aeolian Organ.

The instrument will be designed especially for the new church and will be a superb example of the finest type of organ building. The specifications will call for the most advanced church organ construction in the way of scales, tone qualities and voicing, and will include the new Aeolian adjustable combination and general pistons, visibly affecting all stops.

The church tower will contain a set of chimes which will be playable from the console of the organ as well as in the usual manner by a chimes master. The great bells will be made by the famous firm of Gilette and Johnstone of Croyden, England, who made the Rockefeller carillon now in the Park Avenue Baptist Church in New York City.

The organ will contain all of the Aeolian improvements in mechanical construction, and in every particular will represent Aeolian workmanship and design at their best.



JOHN HAYS HAMMOND, JR.

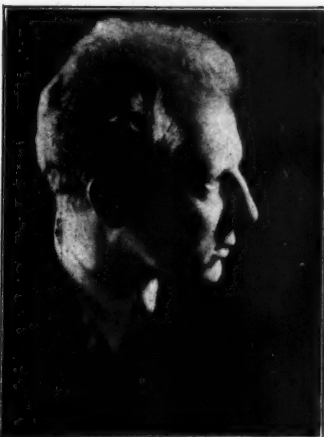
RADIO RECITAL BY CHRISTIAN

Playing of Ann Arbor Organist Broadcast From Atlanta Home of Asa G. Candler, Jr.

Palmer Christian, the eminent organist of the University School of Music at Ann Arbor, Michigan, recently broadcast a recital from the residence of Asa G. Candler, Jr., in Atlanta, Georgia.

The recital was a private one for a group of Mr. Candler's friends, but the program was broadcast over the radio and was heard by many thousands of listeners throughout the Southern States.

The instrument in the Candler home is a magnificent four-manual Aeolian Pipe Organ of nearly one hundred stops, containing the Duo-Art.



LEOPOLD STOKOWSKI

PHILADELPHIA CHURCH HAS NEW FOUR-MANUAL

MÖLLER WORK OF 49 STOPS

Bethlehem Presbyterian Instrument,
Over Which Mrs. Edward Philip
Linch Presides, Has Been
Installed.

Bethlehem Presbyterian Church,
Broad and Diamond streets, Philadel-
phia, of which Mrs. Edward Philip
Linch is the organist, has installed its
new Möller organ, a four-manual of
forty-nine stops. The instrument is a
valuable addition to the outstanding
organs of the city. The specification
is follows:

GREAT ORGAN.

1. Grand Bourdon, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Clarabella, 8 ft., 73 pipes.
5. Erzähler, 8 ft., 73 pipes.
6. Flute, 4 ft., 73 pipes.
7. Mixture 3 rks., 183 pipes.
8. Octave, 4 ft., 73 pipes.
9. Trumpet, 8 ft., 73 pipes.
- Chimes, 25 bells.

SWELL ORGAN.

10. Lieblich Gedeckt, 16 ft., 73 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Gedeckt, 8 ft., 73 pipes.
13. Flauto Dolce, 8 ft., 73 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 61 pipes.
16. Aeoline, 8 ft., 73 pipes.
17. Harmonic Flute, 4 ft., 73 pipes.
18. Piccolo, 3 ft., 61 pipes.
19. Double Trumpet, 16 ft., 73 pipes.
20. Oboe, 8 ft., 73 pipes.
21. Cornopean, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 61 pipes.
23. Celeste (from Choir), 8 ft.
24. Harp (from Choir), 2 ft.
- Chimes (from Great).
- Tremolo.

CHOIR ORGAN.

25. Open Diapason, 8 ft., 73 pipes.
26. Dulciana, 8 ft., 73 pipes.
27. Melodia, 8 ft., 73 pipes.
28. Unda Maris, 8 ft., 73 pipes.
29. Flute Celeste, 8 ft., 73 pipes.
30. Flute d'Amour, 4 ft., 73 pipes.
31. Viole d'Amour, 8 ft., 73 pipes.
32. Clarinet, 8 ft., 73 pipes.
33. Harp, 4 ft., 61 bars.
34. Celeste, 8 ft., 61 notes.

SOLO ORGAN.

35. Gross Gedeckt, 8 ft., 73 pipes.
36. Gamba, 8 ft., 73 pipes.
37. Gamba Celeste, 8 ft., 73 pipes.
38. French Horn, 8 ft., 73 pipes.
39. Orchestral Oboe, 8 ft., 73 pipes.
40. Tuba Mirabilis, 8 ft., 73 pipes.

PEDAL ORGAN.

41. Open Diapason, 16 ft., 44 pipes.
42. Bourdon, 16 ft., 44 pipes.
43. Echo Bourdon, 8 ft., 32 notes.
44. Octave, 8 ft., 32 notes.
45. Bass Flute, 8 ft., 32 notes.
46. Still Gedeckt, 8 ft., 32 notes.
47. Double Trumpet, 16 ft., 32 notes.
48. Trombone, 16 ft., 32 notes.
49. Tuba, 8 ft., 32 notes.

Work of Tri-Cities Club.

The Tri-City Organists' Club met for dinner March 8 at the Palmer School cafeteria, Davenport, Iowa, after which a business meeting and program was held at the Trinity Cathedral parish-house. Miss Gertrude Branigan, organist of Trinity Cathedral, showed the members the cathedral organ and played a selection. Many interesting questions were placed in the question box and were discussed. It is probable that the club will bring an out-of-town artist to the tri-cities in the near future. A vesper recital was held at Edwards Congregational Church, Davenport, on Palm Sunday. Officers will be elected at the April meeting.

PARIS PAPER INTERESTING SOUVENIR OF WAR DAYS.

11^e Année. — N^o 88

1^{er} JANVIER 1918

PARIS-ARTISTE

Revue paraissant le 1^{er} de chaque mois

15, RUE ROCHECHOUART, 15 - 9

Organe Officiel

de la Société coopérative des Compositeurs de Musique

Abonnement 3 fr. 50 par an Le Numéro : 25 centimes

Directeur : Paul PAILLOTTE



Photo. Rutland, Angers.

M. Richard KEYS BIGGS

Organiste de Saint-Luc de New-York

A photograph never published in this country shows how the French reacted to the coming of American artists in the world war. The Paris-Artiste, official organ of the Society of Composers of Music, published this front-page picture of Richard Keys Biggs, American organist, a few months after his arrival in France in

1917. A lengthy article about the organist appeared on the first page of the magazine, concluding as follows: "We welcome the coming of this allied artist, who, after having played French works in the United States, shows once more his sympathy for France by bringing his help to the defense of our civilization."

To Open Kansas University Organ.

The four-manual Austin organ recently installed at the University of Kansas in Lawrence will be formally dedicated April 5 with a recital by Charles M. Courboin. This instrument, with its seventy-two speaking stops, gives to the university one of the finest organs in the Southwest. It has been placed in Fraser Hall, pend-

ing the erection of the new university auditorium, which, when finished, will seat 5,000 people. Plans are under way to have the Kansas chapter of the American Guild of Organists hold its annual meeting at Lawrence at that time. The organ and theory department of the school of fine arts at the university is under the direction of Charles S. Skilton, F.A.G.O.

ARTHUR DUNHAM HEAD OF ORGAN DEPARTMENT

JOINS BUSH CONSERVATORY

Noted Chicago Organist and Conductor Is Placed in Charge of Work at Chicago School and Teaches at the Temple.

Arthur Dunham, distinguished Chicago organist, composer and orchestra conductor, long identified with American music, has been engaged by President Edgar Nelson as head of the organ department of the Bush Conservatory in Chicago.

Mr. Dunham, who is organist and director of music at the First Methodist Church—the Chicago Temple—has held many positions of importance during his career. He has been organist and director of Sinai Temple, founder and conductor of the Philharmonic Orchestra and conductor of various choruses and glee clubs. He has been soloist twice with the Chicago Symphony Orchestra and was conductor for a season of the Boston English Opera. Mr. Dunham has also won recognition as a composer and has written many works in larger form for orchestra, chorus, organ, etc., as well as many smaller compositions.

The scope of Mr. Dunham's experience and the quality of his musicianship enable the Bush Conservatory to offer a brilliant artist as head of the organ department. While Mr. Dunham's engagement is a feature of the annual summer term, he is also available for instruction during the intervening period and has already a well filled schedule.

The eighty-stop Skinner organ in the Chicago Temple will be used by Mr. Dunham in giving lessons, which is a special advantage in enlarging the technical possibilities of the work under his direction. The opportunity to study with this organist is expected to be of interest to many professionals who are planning summer study in Chicago this year.

Medal Won by William Lester.

William Lester received the David Bispham memorial medal for his choral-opera "Everyman" March 9 in Chicago. This recently completed work has a prologue and four acts. It is unique in that it embodies the combined effects of oratorio and opera. The medieval morality play is sung with action in operatic form, while a chorus with soloists acts as a supplementary supporting musical foundation, sometimes during the action, furnishing choral interludes to heighten the mood colorings and to intensify the dramatic effects. The orchestral prelude takes the form of a symphonic poem, running some twenty-five minutes and presenting in miniature the story of the play. A solo cast of eighteen is required, together with orchestra and large chorus. The work can be given without a stage setting or action, in mere conventional oratorio form.

Baldwin Wallace Conservatory Announces

The Second

Summer Organ Master Class

Under the direction of

ALBERT RIEMENSCHNEIDER

Five Weeks—June 28 to July 30, 1926

Class Sessions and Private Lessons

WORKS TO BE CONSIDERED IN THE CLASS SESSIONS AS FOLLOWS:—

- Ch. M. Widor—Ten Organ Symphonies (unanimously requested by last summer's class)
- Ch. M. Widor—Bach's Memento (six new works by the master)
- Cesar Franck—The Organ Works
- J. S. Bach—Master Preludes and Fugues (Schirmer Ed. Vol. IV)

For further information apply to Emily L. Stretch, Secy., Berea, Ohio

THE BENJAMIN FRANKLIN HOTEL, "the most beautiful building in Philadelphia's business section," houses a three manual WELTE PHILHARMONIC REPRODUCING ORGAN.

Befitting its location in the Independence Hall section of the city, the exterior of this \$13,000,000 hotel is based on Colonial precedent. The particular phase of Georgian architecture is of the time of the Brothers Adam. A description of the motifs, furnishings, sculpture, paintings, rugs and priceless old tapestries (Michael van Glabeke, early 17th Century) would require pages of *The Diapason*.

Of the many public rooms in Jacobean and various phases of the Georgian style, the musician will be most interested in the assembly room or crystal ball room, in a balcony of which the Welte Organ is located. Around the console there is room for a large orchestra or chorus, such as are heard frequently in connection with the organ recitals. As an instance, the program by Henry F. Seibert on March 3 included eleven organ numbers and Dr. Herbert J. Tily's famous Chorus sang one heavy work and three in lighter vein. This concert was broadcast by W L I T.

The Welte Artist Recorded organ rolls are used daily to re-perform concert pieces exactly as played by the foremost American and European organists.

Managing Director Horace Leland Wiggins or Assistant Manager Peirce A. Hammond will be pleased to show visitors this splendid instrument at any time, subject, of course, to the scheduled uses of the room.

Another large Welte Philharmonic Reproducing Organ will be opened in the new *St. Charles Hotel* on the Board Walk, Atlantic City, June first.

Welte-Mignon Corporation

665 Fifth Avenue
NEW YORK

1701 Walnut Street
PHILADELPHIA

175 N. Michigan Ave.
CHICAGO

The Welte-Mignon Corporation are also the Originators and Inventors of the Reproducing Piano, and build for a discriminating clientele, the original Welte-built Reperforming Piano, conceded the Supreme musical achievement among instruments of similar character.

13 Estey Pipe Organs for the



The New Masonic Temple Building, Chicago

C. W. and Geo. L. Rapp, Architects, George A. Fuller Company, Builders. Located at 20-32 W. Randolph St., Midway Between State and Dearborn.

In this magnificent building will be located one of the largest schools of pipe organ instruction in the United States. The organ in the assembly room will also be used for radio broadcasting as soon as completed.

e New Masonic Temple, Chicago

AN extraordinary testimonial to the supremacy of the Estey Pipe Organ is the recent awarding of the contract for 13 instruments to be installed in the great new Masonic Temple now nearing completion in Chicago. An exhaustive investigation proved to the promoters of this remarkable building the unquestioned leadership of Estey, and their decision came as a natural result.

Estey Leadership

A record of eighty years of continuous successful operation is an indication of the character of the Estey Organ Company. The traditions of the art of organ building are nowhere better represented than at Brattleboro. This company's distinctive contributions to the art are acknowledged by every authority.

Lyon & Healy Leadership

The name of Lyon & Healy in the field of music stands foremost. The extensiveness of the activities of this great organization, the completeness of the service it renders the music industry in every branch, large and small, has won for it a worldwide position of leadership.

For the past fifty years Lyon & Healy have been closely allied with the Estey Organ Company. For the past three years Lyon & Healy have handled the distribution of the Estey Pipe Organs in the central states and have become the organ architects and engineers for the Estey Organ Company throughout this territory.

Estey Organ Company
BRATTLEBORO, VT.

Builders

ESTABLISHED 1846

Partial List of Estey Pipe Organs in Masonic Buildings

Masonic Temple, Chicago, Illinois, 13 organs.
Sharon Masonic Lodge, Baltimore, Md.
Masonic Temple, Baltimore, Md.
Masonic Temple, Haverhill, Mass.
Masonic Temple, Brattleboro, Vermont.
Masonic Temple, Burlington, Vermont.
Masonic Temple, Cambridge, Mass.
Masonic Temple, Camden, N. J.
Masonic Temple, Charlotte, N. C.
Masonic Temple, South Chicago, Illinois.
Masonic Temple, Covington, Ky.
Masonic Temple, Elmira, N. Y.
Masonic Temple, Everett, Mass.
Masonic Temple, Fargo, N. D.
Masonic Temple, Hollywood, Calif.
Bergen Lodge, Jersey City, N. J.
Hiram Lodge, Jersey City, N. J.
Masonic Hall, Lawrence, Mass.
Masonic Temple, Lewistown, Mont.
Masonic Lodge, Marion, Ind.
Masonic Temple, Mt. Vernon, N. Y.
Masonic Temple, Muscatine, Iowa.
Masonic Temple, New Rochelle, N. Y.
Masonic Temple, Roslindale, Mass.
Masonic Lodge, Salem, Mass.
Masonic Temple, Sandusky, Ohio.
Masonic Temple, Seattle, Wash.
Masonic Temple, Skowhegan, Me.
Masonic Temple, Springfield, Ill.
Masonic Temple, Washington, D. C.
Masonic Temple, Wauwatosa, Wis.
Masonic Temple, Westport, Conn.
Masonic Temple, Bennington, Vermont.
Logan Square Masonic Temple, Chicago, Ill. (2 organs)
Scottish Rite Temple, Kansas City, Mo.
Knights Templar Commandery, Los Angeles, Cal.
Westlake Masonic Lodge, Los Angeles, Cal.
W. Addition Masonic Hall, San Francisco, Cal.
Ridgewood Masonic Hall, Brooklyn, N. Y.
South Side Masonic Lodge, Chicago, Ill.
Masonic Temple, Manitowoc, Wis.
Masonic Temple, Stamford, Conn.
Grand Lodge, Baltimore, Md. (5 organs)
Scottish Rite Temple, Buffalo, N. Y.
Masonic Temple, East Liverpool, Ohio.
Masonic Temple, Hornell, N. Y.
Masonic Temple, Keene, N. H.
Masonic Temple, Morristown, N. J.
Masonic Temple, Port Chester, N. Y.
Rising Star Lodge, Stoughton, Mass.
Campbell Chapter, Highland Park, Ill.
New Masonic Temple, Gary, Ind.
Consistory Bldg., Buffalo, N. Y.
Masonic Temple, Springfield, Mass.
Masonic Temple Commandery, Fort Wayne, Ind.

Lyon & Healy
CHICAGO

ORGAN ENGINEERS and ARCHITECTS

Representing the Estey Organ Company in the Central States

ESTABLISHED 1864

National Association of Organists Section

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. New York City.

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

Philadelphia convention Aug. 31, Sept. 1, 2 and 3.

It will be necessary to plan early regarding the convention this summer. We must make our hotel reservations very soon. We hope to have a hotel headquarters, as last year.

The fact that many are requesting information regarding the prizes for the organ composition augurs well for the successful attainment of the high ideal of that contest.

The Diapason in a most generous manner is doing a service for organ playing and organ construction in donating prizes for papers on those subjects. The results of this contest will be of real value to every organist. The successful papers will be read at the national convention.

The third edition of volume 1 of the Keynote, official paper of the Central New Jersey chapter, appeared on March 1. There are eight pages of news, editorials, church service lists, biographies and special papers on interesting subjects dealing with the organist's work. The editorial staff, consisting of Miss Isabel Hill, Mrs. Wilfred Andrews and Augustus White, may well be proud of its work.

The Camden chapter has a prize competition of its own for an organ composition submitted by someone within its own membership. Henry S. Fry and Rollo Maitland will act as judges for that contest. Each month brings news of some new activity for that chapter.

Dr. and Mrs. Mottet as Hosts.

Seventy members of the headquarters council sat down to a delightful supper as the guests of Dr. and Mrs. Henry Mottet at the Church of the Holy Communion in New York City Monday evening, March 8. Our members have before enjoyed the hospitality of the Mottets and again on that evening it was a great joy and honor to be with them. Following the supper Dr. Mottet gave one of his characteristic happy talks and also spoke of the early history of the Church of the Holy Communion. He recalled the fact that Rector Muhlenberg organized the first boy choir in New York City at that church and that he also compiled the first Protestant hymnal in New York City. After giving other historical facts Dr. Mottet came down to the modern day and announced that a sixteen-story building would soon replace the present parish-house. Among the many new things to be housed in that building he mentioned a complete apartment for the organist.

Our president, Mr. Fry, and Mr. McAll were other speakers and then the meeting adjourned to the assembly hall, where Frederick Schlieder and Rollo Maitland both gave talks on improvisation. Mr. Schlieder outlined some of his principles and Mr. Maitland told how he had worked with them for the last nine years.

After hearing the theoretical side of the question, Mr. Maitland gave a demonstration of the results to be obtained by doing two improvisations upon the organ in the church. He used a theme given to Dr. Hollins in Atlantic City and for another improvisation a theme which Dr. Stokowski gave him in Philadelphia. Mr.

Maitland did a beautifully finished work in each instance and was warmly applauded.

Following this demonstration Lynnwood Farnam added to this enjoyable evening by playing de Maleingreau's "Passion Music."

Prizes for Papers.

The National Association of Organists is very happy to announce the following prizes for papers on the subjects stated below, the prizes being possible by the generosity of The Diapason:

Paper on Organ Playing—First prize, \$50; second prize, \$25.

This paper to be a practical one on the subject of organ playing. Minimum number of words 2,500. Maximum number of words 5,000. Judges: Dr. Clarence Dickinson, S. Wesley Sears and Harold Vincent Milligan.

Paper on Organ Construction—First prize \$50; second prize, \$25.

This paper to deal with organ construction, but not necessarily with tonal appointment or specification of design. Minimum number of words, 2,500; maximum number of words, 5,000. Judges: Senator Emerson L. Richards and Reginald L. McAll.

The judges in either contest reserve the right to withhold any or all prizes if in their estimation no papers submitted are worthy of the prize. All papers must be typewritten. The contest closes July 1. The name of the author must not appear on the paper, but the manuscript should be marked with a nom de plume. An envelope marked with the same nom de plume and containing the name and address of the author should accompany the manuscript. The first prize paper in each contest will be heard at the N. A. O. convention in Philadelphia.

Send all manuscripts by registered mail (enclose return postage if desired) to Prize Paper Contest, National Association of Organists, Wanamaker Auditorium, New York City.

Executive Committee Meeting.

The March meeting of the executive committee was held at the Church of the Holy Communion Monday, March 8. Those present were: President Fry, Chairman McAll, Miss Carpenter and Messrs. Sammond, Farnam, Stanley, Priest, Riesberg, Treadwell, Porter and Nevins. The treasurer reported that there had been a good return on the dues for 1926. It was voted that special letters be sent to all delinquents on April 1.

President Fry gave a report on hotels for the 1926 convention. The Philadelphia committee was instructed to act as early as possible.

A letter from Frank Van Dusen stated that Rollo Maitland would represent the East at the orchestral concert in Chicago on April 20 and would play a work by Leo Sowerby.

The executive committee accepted most cordially an offer of The Diapason to create a prize fund for two papers, to be chosen by a board of judges, one to be on organ playing and the other an organ construction.

Lynnwood Farnam will represent the National Association of Organists at the convention of organists to be held in California early this summer. Plans are also under way for our president, Mr. Fry, to make a trip through the middle West. This trip will include visits to the states which already have active chapters and to some states where N. A. O. work is being planned.

Judges for Prize Composition.

T. Tertius Noble, Charles M. Courboin and Lynnwood Farnam have consented to act as judges for the N. A. O. organ prize competition. All manuscripts must be in by June 1.

Camden Chapter, New Jersey.

Another out-of-town recital, held at Collingswood, N. J., Feb. 23, is interestingly described in a letter to the Cipher from Daniel Strock, M. D., one of our active members, whose zeal for our cause has been a great inspiration

to the officers of the chapter. Quoting from his letter:

"I am certain it was gratifying to the principals, as it was to the chapter members present who were not participating, to be greeted by so large and responsive an audience, and I am sure it can be taken as an indication that the recitals given by the members of the chapter are receiving the recognition their merits deserve. And properly so, as from the first one given, now nearly two years ago, the selections have been of superior character, requiring musicianly skill of high order to interpret properly.

"This high order of excellence was maintained by Miss Madelon B. Todd, A. A. G. O. and Harry R. Bagge at the recital in Collingswood. Their selections were of a most pleasing variety and performed with superior skill and certainty of execution.

"This was not Miss Todd's first appearance as a chapter recitalist and her fellow members of the chapter knew what to expect in the way of brilliant organ work. But Mr. Bagge for the first time consented to join in entertaining a chapter audience and his splendid work makes certain he will be requisitioned for future recitals.

"The Camden Mixed Quartet gave eight vocal selections, which were particularly pleasing to the audience. The vocal selections were accompanied by President Tussey at the organ and piano, accentuating his superior skill as an accompanist.

"As an innovation recently introduced at the recitals, the audience was invited to sing two hymns, which it did in superior manner, aided by Charles T. Maclary, A. A. G. O., organist of the church, who accompanied at the organ. The brilliant little preludes with which he introduced the hymn melodies placed the audience in rapport and the singing was, indeed, excellent.

"Howard S. Tussey, president of the Camden chapter, entertainingly addressed the audience on the aims and objects of the chapter, detailing its accomplishments and outlining its prospective work in the interest of music in general, but particularly in fostering an increased knowledge of the organ and love for its music."

Our February meeting was entertained with two enjoyable groups of organ selections, one by our vice president, Mrs. F. Marie Wesbroom Dager, and the other by Stewart C. Barnett, whose work was heard for the first time. The usual hour of social and professional fellowship was the more delightful because of the presence of our two Philadelphia friends, Mr. Fry and Mr. Warhurst.

St. Louis Council.

The March meeting of the St. Louis council was featured by an organ recital at St. Peter's Evangelical Church by our colleague, Oliver H. Kleinschmidt, professor of music at Central Wesleyan College, Warrenton, Mo. He played three of his own compositions, one of which is dedicated to our state president. D. H. Cleland, one of our state vice-presidents, also contributed a number and accompanied Mrs. Cleland in two vocal selections. The public was invited for the program. At the business session, C. C. Kilgen talked to us on "Placing the Organ." Plans are being made for a visit to an organ factory in the near future. Two new members have been added during the last month.

PERCY B. EVERSDEN, President.

Special Service at Lancaster.

A public service was held in Grace Lutheran Church, Lancaster, Sunday afternoon, March 14, at 3 o'clock, under the auspices of Lancaster chapter. In addition to Grace choir, fifty voices, under the leadership of Samuel B. Smith, with Miss M. Josephine Kirkland at the organ, the participants were: Miss Catherine Durborow, organist Bethany Presbyterian Church; Charles E. Wisner, organist First Presbyterian Church; George B.

Rodgers, organist of St. James' Church; Samuel B. Smith, bass soloist, and William F. Diller, violinist. The program follows: Processional, Grace Lutheran choir; "What of the Night?," Thompson (Grace Lutheran choir); Allegro, Hollins, and Nocturne, Quef (Miss Durborow); "O God Have Mercy," from "St. Paul," Mendelssohn (Mr. Smith); "Beautiful Saviour," Christiansen (Grace Lutheran choir); Air for G string, Bach, and Melody, Tchaikowsky (Mr. Diller); "By Babylon's Wave," Gounod (Grace Lutheran choir); Fantasia and Fugue, Carl Philipp Bach (Mr. Wisner); "Inflammatus," from "Stabat Mater," Rossini (Grace Lutheran choir); Prologue and Intermezzo, from Suite in G minor, James H. Rogers, and "By the Pool of Bethesda," Shure (Mr. Rodgers); Recessional, Grace Lutheran choir.

Union-Essex Chapter.

Trinity parish-house, Newark, was the scene of the monthly meeting of the Union and Essex chapter March 15. Albert Faux, organist and choir director of Trinity Cathedral, Newark, spoke on "How to Train a Choir," illustrating his remarks with his choir of nearly fifty boys and men.

It is seldom that a choir trainer will consent to give the public a chance to see the mechanics of a well-conducted service. And this opportunity was enhanced by the practical demonstrations accompanying it. Mr. Faux emphasized the moral value of the choir and how much the church needed to care for her young people (especially the boys) in ways outside of the church school. He advocated the employment by the church of a musician who would have an opportunity to do special work with the boys and girls and supervise their musical training.

The choir sang two spirituals delightfully.

After matters of local interest were discussed, and a vote of thanks tendered to Mr. Faux for his unique lecture and the use of the parish-house, the meeting adjourned.

MARTHA BATSON, Secretary.

Delaware Council.

A round-table dinner was held by the Delaware chapter at the Rodney Square Inn, Wilmington, with T. Leslie Carpenter presiding. Several associate members were accepted. Mr. Carpenter told about the Hollins recital and reception in Philadelphia. Dr. Firmin Swinnen told of some of the plans of the committee for the convention to be held next summer. He also spoke of the Hollins reception.

Miss Alice O. Nichols, organist of St. Stephen's Lutheran Church, has accepted the position of organist and director of the Second Baptist Church. Miss Mabel Bard has been selected as organist of St. Stephen's. The chapter wishes them the greatest of success in their new positions.

It was left to the officers to arrange for a recital in April and the part the chapter will take in music week.

WILMER CALVIN HIGHFIELD, Secretary.

Central Chapter, New Jersey.

The chapter gave its third annual members' recital at the First Methodist Church, Trenton, March 15. Those participating were Miss Caroline Burgner, organist of the Greenwood Avenue Methodist Church; Mrs. Elliot D. Cook, organist of All Saints' Episcopal Church; Miss Jeanette Haverstick, organist of the Clinton Avenue Baptist Church; W. A. White, of the First Methodist Church, and Charles J. McConnell, of the State Street Theater. They were assisted by Mrs. Marion Compton Bloor, harpist, and Mrs. Jeanette Wells Urban, soprano soloist of All Saints' Episcopal Church.

Miss Burgner opened the program with the Sonata Cromatica by Yon. Then, in contrast, Mr. McConnell

played the "Candle Dance" from "Feramors" by Rubinstein and the "Russian Boatmen's Song on the River Volga," arranged by Eddy. The third recitalist was Mr. White, playing on his own organ the Largo from the "New World" Symphony by Dvorak. Mrs. Cook played "Night," by Jenkins, "Menuett," by C. Philipp E. Bach and the "Scherzo Symphonique" by Debats-Ponsan.

The harp and organ duets by Mrs. Compton and Miss Haverstick were a delight. Probably their most pleasing number was the "Japanese Sunset" by Deppen. They also played a "Cradle Song" by Brahms and the Adagio from the "Sonata Pathetique" by Beethoven. Mrs. Urban sang "I Will Extol Thee," from "Abraham," by Molique.

The March issue of the Keynote, official local paper of the chapter, shows that it has grown in the last few months from four to eight pages of printed news.

E. G. MYERS, Secretary.

Central New Jersey Banquet.

One of the big events of the year in the life of the Central New Jersey chapter is the annual banquet. This year, as for the last four years, it was held at the Contemporary club-house, Trenton. Forty-five members and several invited guests were present. Paul Ambrose was toastmaster and Henry S. Fry, national president, was the guest of honor.

Our chaplain, the Rev. P. K. Emmons, delivered a short address. His theme was the importance of music in the service of the church and the mutual relationship and dependence of the preacher and the organist upon one another, and their great opportunity to be of service to the congregation. Mr. Fry spoke in a light vein, and then in a more serious way emphasized the annual convention in Philadelphia. Brief talks were also made by the Rev. George H. Ingram, secretary of the Trenton Council of Churches; George H. Zimmerman, president of the newly-formed United Choirs Association; George I. Tilton, president of the

chapter, and Mrs. K. C. Hill, a former president.

Letters of regret and greeting were read from Mrs. Bruce Keator, Senator Richards and others.

The banquet owed its success largely to the efforts and planning of Mrs. Hill and Mr. Tilton.

Illinois Council.

Artist pupils of Clarence Eddy and Frank W. Van Dusen played an attractive program Tuesday evening, March 23, at a concert in the studio of the Kimball Company, under the auspices of the Illinois council. Taken as a whole, the program was most interesting, as it furnished an excellent cross-section of the high-class work that is being done by the younger generation of organists. Clarence Eddy, who was present, explained, in the intimate surroundings of the studio, that the first theme of the fugue from Guilman's Fifth Sonata, which was one of the numbers played, was based on the musical letters C-E-A-G, being his own initials and those of Alexander Guilman. There were a few traces of nervousness in the work of the young organists, but they displayed both technical and interpretative powers which were an agreeable surprise to some of their elders. Beginning with an excellent performance of Bach's E flat Fugue ("St. Ann's"), by Phillip McDermott, organist of the Drexel Presbyterian Church, the program included a number of excellently played selections of high-class organ music, closing with Liszt's B-A-C-H Prelude and Fugue, which was well played by Mrs. Gertrude Bailey. Mrs. Bailey played a composition by another young Chicago man, George Ceiga, named "Clouds." The complete program appeared in the March Diapason.

**W. HOPE TILLEY
ORGANIST**

Queen Theatre

Austin,

Texas

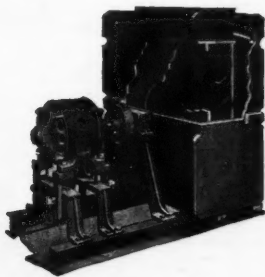
Kinetic Blowers

Many of the notable organs are being equipped with Kinetics.

For example:

Washington Auditorium, Washington, D. C.

The Larkin Company, Buffalo, N. Y.



Unexcelled Performance

Unsurpassed Efficiency

Unequaled for Quiet Operation

Over 25,000 in Use

Kinetic Engineering Company

Union and Stewart Avenues

Lansdowne, Pa.

41 Park Row, New York City

15 Exchange Street, Boston, Mass.

First Edition of Five Hundred Copies

The Organist's Handbook

Compiled and Edited by **JAMES R. GILLETTE**
Professor of Organ, Carleton College

SOLD BEFORE DATE OF PUBLICATION. 500 organists, teachers, music dealers, students, colleges, music stores, and universities are using it daily,—an indispensable guide and helper.

SECOND EDITION READY.
PRICE \$2.50. RETURN PRIVILEGE AND MONEY BACK. A POST CARD WILL BRING IT TO YOUR DOOR.

ONE FREE COPY will be given organist who first orders from this advertisement. Postmark to be sole guide. Therefore distance is no bar. Mention The Diapason.

THE PHENOMENAL PRE-PUBLICATION SALE OF THIS BOOK SURPASSES ALL RECORDS, AND PROVES THAT THE ORGANIST'S HANDBOOK IS A POSITIVE NEED.

HERE IS EVIDENCE—Mr. E. Stanley Seder, F. A. G. O., famous organist and teacher at Northwestern University, says: "How often I've racked my brains trying to think of something to play for a prelude or a postlude. Hereafter, I'll rack THE ORGANIST'S HANDBOOK."

A TRIAL WILL CONVINCING YOU

Send your order now—simply a postcard

Address The Organist's Handbook,
Northfield, Minnesota

NEW KILGEN FACTORY IS UP TO THE MINUTE

OLD CONCERN IN NEW HOME

Large Plant at St. Louis Provided with Novel Equipment and Everything That Is Required for Making Organs.

George Kilgen & Son, Inc., recently occupied their new plant at 4016 Union boulevard, St. Louis. Because of its size and importance in the industry and the fact that it is different from the usual organ factory, it is of general interest.

The Kilgen business originated in 1840 in Europe. The business was carried on by individual craftsmen until 1851, when the late George Kilgen, Sr., founded the American firm, locating in New York City. The business remained there a number of years, eventually being moved to St. Louis, which has been the location since that time.

The new plant is the fifth to be built and utilized since the beginning of business by the American firm. The new building itself is of the most modern type of industrial construction, being of reinforced concrete and brick. The walls are almost wholly of glass, making it essentially a "day-light" factory. Floors are of composition covered with maple flooring. The plant is laid out in the shape of an "L," the upright of the "L" more than two blocks in length. In it are located the various manufacturing departments. This portion of the building is two floors in height, with electric elevator equipment.

Machinery and other equipment is of the most modern type. Among other conveniences is a complete dust and refuse collection system of the latest pattern, which takes the sawdust, shavings, etc., from the wood-working machinery directly to the boilers, thereby eliminating the usual dust and confusion existing in most wood-working plants.

The sequence of manufacturing operations has been worked out to the highest efficiency and smoothness. The foot of the "L" is a spacious erecting-room in which all organs are tested before they are shipped. This room is equipped with an overhead traveling crane frame and also has a sprinkler system co-ordinated with the remainder of the building. This automatically turns in a fire alarm the instant anyone of the sprinkler-heads is disturbed.

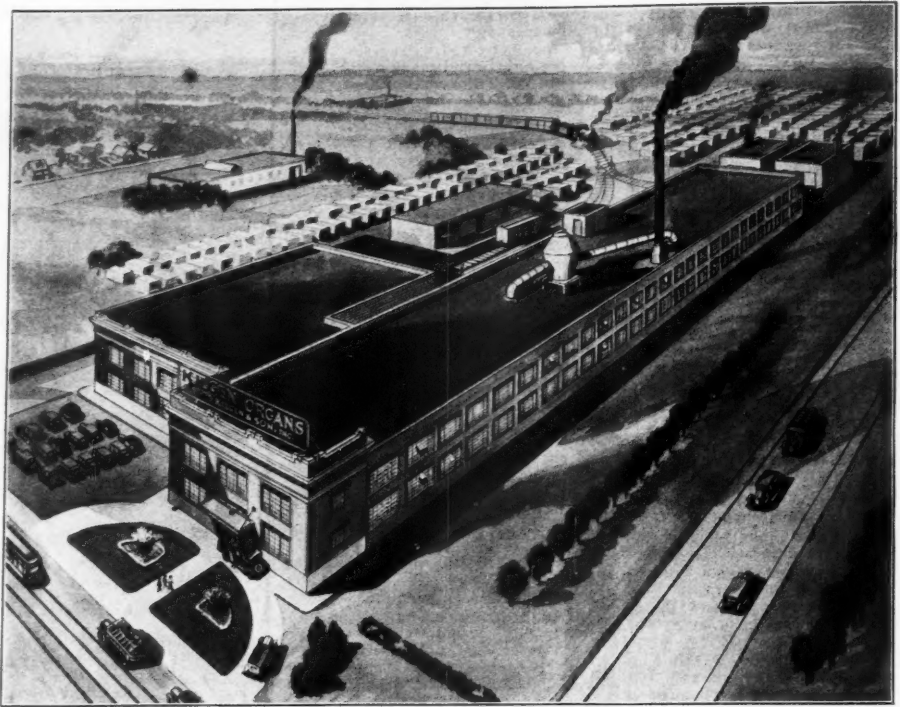
At the rear of the erecting-room is a packing and shipping room, connecting with the large loading platform, so that organs may be boxed and loaded directly onto cars, brought to the door over a railroad spur extending through the grounds.

The plant has a lumber yard in which is carried more than 500,000 feet of lumber in process of being seasoned. In the rear of the main plant are two modern vapor dry kilns. These are the last word in kiln construction. In fact, some of the instruments for recording temperature and humidity have been designed especially for use in connection with the treatment of woods utilized in organ construction.

Included in the machinery of the plant are a number of original devices for organ work, to assure greater accuracy than is ordinarily employed. These machines have been invented and perfected by the plant engineers of the Kilgen Company. Within the plant is made everything that goes into the construction of the organ.

One of the striking features of the new plant is the technical department, comprising in its personnel the various executives and department foremen. Here all matters pertaining to the advancement of the organ are discussed. This department bears also the responsibility for production methods used in the plant. Another department which is noteworthy is the voicing department. There are five specially-constructed rooms built for this work. Each is equipped with modern electrically-controlled voicing machines. In the console department a number of the operations require dies which assure an accuracy within .001

VIEW OF NEW ORGAN FACTORY OF GEORGE KILGEN & SON, INC., ST. LOUIS, MO.



of an inch. The metal, zinc and reed pipe departments have been equipped with gas-controlled annealing ovens and gas melting pots of the latest design.

An observer, passing through the plant, is strongly impressed with the smoothness and thoroughness with which the work is carried on.

The president of the company is Charles C. Kilgen, son of the founder. The other officers are Alfred G. George J., Charles C., Jr., and Eugene Kilgen. The majority of the men working in the plant have been with this firm most of their lives. It is an interesting fact that in four departments there are men whose fathers worked in the same departments before them, and who now work, in turn, with their sons alongside of them.

Fine Portland Season Closes.

The most successful season of Sunday organ concerts in the history of Portland's municipal music, according to some critics, closed Sunday, March 28, at the City Hall Auditorium with a joint recital by Charles Raymond Cronham, municipal organist, and Miss May Korb, soprano. Mr. Cronham presented a request program embracing the most popular numbers of the winter series. Local musical organizations have assisted Mr. Cronham in the concerts and he has also drawn liberally upon out-of-town talent. Mr. Cronham on one occasion presented an all-Wagner program; on another occasion a program made up entirely of selections from American composers, and on a third an all-Russian pro-

gram. On the occasion of the appearance of the Portland Orchestral Society March 21 the special feature of the program was the playing of Pietro A. Yon's "Concerto Gregoriano" by organ and orchestra. Miss Lillian Wolfenberger, pianist, appeared on the program March 14 and she and Mr. Cronham gave a rendition of Schumann's Concerto in A minor, the orchestral part being played by the organ. For several weeks there has been broadcasting of the organ at least once a week, and not only have there been favorable letters from all parts of the New England states, but one reply came from California, where announcement of the concert was heard, and also a part of the program.

CLAUDE B. BALL

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

Frank A. Taber, M.A.
CONCERT ORGANIST

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

HARRY A. SYKES
LANCASTER, PA.

George B. Kemp, Jr.
ORGANIST

812 Fine Arts Building
CHICAGO

MAZIE M. PERALTA

Specializes in Teaching Motion Picture
Playing. Pupils grounded in organ
work according to best methods
SPECIAL COURSE
Phone Fairfax 4632
707 E. 62nd Street CHICAGO

**The Zephyr Electric
Organ Blower**

is a Three Bearing Machine

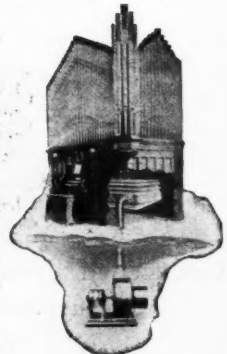
It is the most Scientifically Constructed Organ Blower.

The motor does not carry the weight of the fans. Bearing trouble is unknown. Vibration is reduced to a minimum. The Zephyr operates with exceptional quietness.

It is the Ideal Blower for Hard Service.

Built in all sizes from ¼ to 10 H. P.
A. C. 60 cycle, 1 phase outfits kept in stock for immediate shipment.

Discount to the trade on application.



The Zephyr Electric Organ Blower Co.
Orrville, Ohio

RECENT COMPOSITIONS AND ARRANGEMENTS

by N. LINDSAY NORDEN
"How Lovely Is Thy Dwelling Place," high voice (violin and harp ad lib.);
"Benediction," and "Who Is Like Unto Thee," arranged from old Hebrew (chorus);
"A Prayer" (from the Norwegian); "The Lord Is My Shepherd" (both chorus);
"Song Without Words" and "Arietta Graziosa" (both violin, harp and organ). All
H. W. GRAY COMPANY, 159 East Forty-eighth Street, New York City

WILL TAKE CLASS TO PARIS

Riemenschneider to Work Here This Summer and Abroad in 1927.

The summer organ class which Albert Riemenschneider conducted at Berea, Ohio, in 1925, and which included students from the four extremes of the country, was marked by so much interest that the pupils unanimously requested Mr. Riemenschneider to arrange for a similar class for 1926, and to devote again part of the work to the organ symphonies of Charles Marie Widor. The desire was also expressed that Mr. Riemenschneider make arrangements to conduct the class to Paris in 1927.

Tentative plans have been made whereby Marcel Dupre, the newly-elected professor of organ at the Paris Conservatory, will take charge of the class for several weeks at that time.

All of last year's class expects to return this summer and several new members have applied for admission. Many new inquiries have been made regarding the class.

There will be two two-hour sessions weekly of class work and especially arranged private lessons. Private theory lessons can be arranged with the conservatory theory teachers.

Anniversary of St. Paul's, Brooklyn.

St. Paul's Church, Church avenue and St. Paul's place, Brooklyn, celebrated the ninetieth anniversary of its founding on the eve of St. Paul's Day, Jan. 24. In commemoration of this the organist, Ralph A. Harris, planned a festival evensong service. The choir was augmented by a men's glee club connected with the parish, which Mr. Harris used most effectively in the processional, "Light of Light," by Le Jeune, and a choral number. A violinist also assisted. The program was as follows: Prelude, Romance from Concerto No. 20, Lalo; Processional Hymn, "Light of Light," Le Jeune; Magnificat in E, Parker; anthems: "Saviour, Thy Children Keep," Sullivan; "Lord of All Being," Andrews; "God Be in My Head," Davies; "The Sorrows of Death," Mendelssohn, and "The Night Is Departing," Mendelssohn; offertory hymn, "O God Our Help," Croft; Recessional Hymn, Walsh; Postlude, Prelude to "The Deluge," Saint-Saens. The men's glee club sang the Sullivan number alone. "The Long Day Closes," of which this was a sacred adaptation, lends itself very well to such use. The climax of the service, however, was "The Night Is Departing," Mendelssohn. Mr. Harris placed one of his solo boys in the gallery at the front of the church and from this position he sang antiphonally with the chancel choir in precise pitch and rhythm. Congratulations are due Mr. Harris not only upon his splendid work in this service, but on his boys, who sing with spirit, beautiful tone and a feeling of reverence.

"Se-a-wan-a" (or "The Cherry Maid"), an opera for women's voices, by William Lester, will be given by the Morning Choral Club of Asbury Park, N. J., Mrs. Bruce Keator, director, Thursday evening, April 8. The composer will be present and conduct the performance.

Pipe Organs

Tuned — Cleaned — Repaired

Old Organs Modernized.
Additions and Electrical
Blowers Installed.

FRANK W. EDWARDS

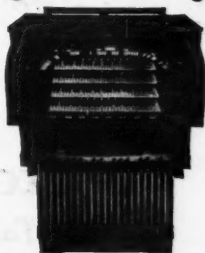
Phone Walnut 2265
56 Harrison Avenue
SPRINGFIELD, MASS.

DENISON BROS.

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

DEEP RIVER CONN.

Hillgreen-Lane Organs



Seventeen in Omaha alone
Proportional number throughout con-
tiguous territory.
Designs and Specifications for individual
requirements.
Electric Blowers and Organ Maintenance
PITTS PIPE ORGAN CO.
(Western Branch)
1013 Clark St., Omaha, Nebr.

N. DOERR

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

2517 South Crawford Avenue
CHICAGO, ILL.

PHONES: Shop, Lawndale 1090
Residence, Lawndale 2472

Established 1896

Geo. W. Badger Co.

Characteristic
ORGAN REED STOPS

For
Church, Theatre and
Residence

Rockville Center, N. Y.
Near New York City

Paul Allen Beymer

ORGANIST
The Temple
CLEVELAND

ANNA CARBONE

ORGANIST
Dates Now Booking 1926
Management Standard Booking Office
17 East Forty-Second St., New York.
A limited number of pupils accepted
Address 142-4 West Fourth St., New York

A. LESLIE JACOBS

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

THOS. KELLY

Organ Builder and Expert Repairman
30 years practical experience
Church and Theatre Organs Maintained
and Kept in Condition For Excellence.
Old Tracker Organs Fitted With the
Most Reliable System Electro-Pneumatic
Action
DETROIT, MICH.
Ph. Northway 0263, Ad.: 401 E. Palmer St.

Church Organ Maintenance

Estimates submitted for every kind of
organ repairs—rebuilding, voicing, tun-
ing, cleaning, additions, electric blow-
ers, etc., etc.

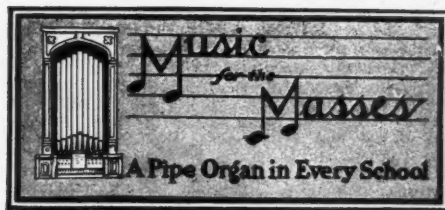
JAMES COLE

76 Lynde Ave. Melross, Mass.

Herbert Foster Sprague

CONCERT ORGANIST
300 West 70th St. New York City

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



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

HOYT METAL CO.

Manufacturers of Two-Ply Organ Pipe Metal
111 BROADWAY, N. Y. CITY

ROLLO MAITLAND, F. A. G. O.
CONCERT ORGANIST

"From the designing of this program to the last note of its performance it was a thoroughly artistic work with markings of a rare individuality and winning geniality."

—The American Organist

INSTRUCTION IN ORGAN AND THE
SCHLIEDER CREATIVE PRINCIPLES OF
MUSIC PEDAGOGY

"Never before have I heard music discussed from such a viewpoint and in so marvelous a way." Published comment on Lecture before Camden Chapter, N. A. O.

Address, 2129 Chestnut Street
PHILADELPHIA, PA.

A. J. Schantz, Sons & Co.

ORRVILLE, O.

Builders of Organs for

CHURCHES, HALLS and RESIDENCES

ESTABLISHED 1873

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

NEW ORGAN FOR COPELAND

Instrument at Christ Church, Dayton,
Reconstructed by Möller.

The Rev. Don H. Copeland, curate, organist and choirmaster of Christ Episcopal Church at Dayton, Ohio, is taking great satisfaction in the newly-rebuilt organ in his church. The work was done at the factory of M. P. Möller. The dedicatory recital was played by Dr. Alfred Hollins Feb. 3 before an audience of more than 1,000 people. On March 3 Mr. Copeland gave a recital in which he played: Sonata Cromatica (Allegro), Yon; "Ave Maria," Schubert; Allegretto, Wolstenholme; "Suite Gothique," Boellmann; "Daguerreotype of an Old Mother," Gaul; Prelude and Fugue in E minor, Bach; "The Magic Harp," Meale; "Liebestod" ("Tristan und Isolde"), Wagner; "Song to the Evening Star," and March and Chorus ("Tannhäuser"), Wagner.

Following is the specification of the organ as reconstructed:

GREAT (Unenclosed Division).

Open Diapason, 16 ft., 85 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 73 notes.
Octave, 4 ft., 61 notes.

GREAT (Enclosed Division).

Doppel Flöte, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Flauto Harmonique, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 rks., 220 pipes.
Tuba, 8 ft., 61 pipes.
Chimes (Echo), 20 notes.
Tremolo.

SWELL.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Clarabella Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viol Celestes, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flute Nazard, 2½ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 61 pipes.
Cornopean, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp Celeste (Choir), 49 notes.
Tremolo.

CHOIR.

Diapason, 8 ft., 61 notes.
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 61 pipes.

Viola, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 49 pipes.
Vox Humana, 8 ft., 61 notes.
Harp Celeste, 49 bars.
Tremolo.

ECHO.

Stopped Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Rohr Floete, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 20 tubes.
Tremolo.

PEDAL.

Open Diapason, 16 ft., 44 pipes.
Second Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Quint, 10½ ft., 32 notes.
Octave, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Still Gedeckt, 8 ft., 32 notes.
Super Octave, 4 ft., 32 pipes.

The console is provided with twenty-nine additional stopknobs for the future addition of a solo, a second division to the echo and an enlarged pedal.

There are thirty-seven couplers, thirty-eight combination pistons, the pedal pistons acting on the manual pistons on double touch, six expression levers, including a multiple lever which operates all the shades in the organ simultaneously, and thirty other mechanical movements.

Test Pieces for the R. C. O.

Solo playing tests for the Royal College of Organists examinations to be held in July are as follows:

For associateship—First movement from the Sonata in E minor, Op. 137, Merkel, with Intermezzo in A flat, T. T. Noble; Prelude in A major (without the fugue), Bach, with Dr. Harold Darke's Chorale Prelude on "St. Peter"; Bach's Sonata in D minor, with No. 5 of Six Short Preludes and Postludes by Stanford; Bach's Chorale Prelude, "Sleepers, Wake," with Mendelssohn's Prelude in D minor (without the fugue); Bach's chorale prelude, "All Men Must Die," with John Stanley's Adagio and Allegro Fugato in G.

For fellowship—Prelude (without fugue) in E flat, "St. Ann," Bach; Chorale Prelude on "Newtown," Charles Wood; Fantasia in F minor, Mozart.

The Barton Organ

for Tone and Volume

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

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

GENUINE DEAGAN PERCUSSIONS USED

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

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

Barton

ORGAN

THE MODERN TECHNIQUE OF THE CONCERT ORGAN IN SPECIAL MASTER COURSE GIVEN BY



PIETRO YON

recognized the world over as an authority on technique, who never fails to convey his artistic conception and ideals, whether teaching or performing.

Only ten new pupils accepted for this Course held in New York City.

MAY 17 to JUNE 12, 1926

For particulars, write

The Institute of Concert Virtuosi

853 Carnegie Hall, New York City

IF IN DOUBT, WRITE THIS CHURCH

FIRST BAPTIST CHURCH
JERSEY SHORE, PA.

October 8, 1925.

Beman Organ Company,
Binghamton, N. Y.
Gentlemen:

We are very well pleased with the organ you have installed in our church. You surely deserve credit on the wonderful tone and balance of the instrument. We would heartily recommend you to any prospective purchaser of pipe organs.

We also wish to thank you for the satisfactory dealings that you have extended to us. You have done all and more than you have been called upon to do.

The recital by Mr. Beman was a musical treat for our town and will be remembered for years to come. For this, we desire to extend our thanks and appreciation.

Sincerely yours,
(Signed) James H. Carter,
Minister.

The letter reproduced on the left is typical of opinions often expressed upon installations made by this company

Beman Organs
BUILT BY ARTISTS AND ARTISANS SINCE 1884

BEMAN ORGAN COMPANY BINGHAMTON, N. Y.

PRACTICE KEYBOARDS

We make all sizes of portable Practice Keyboards, from 1 octave to 7 1/4 octaves. We are supplying these instruments to many of the leading artists and student pianists.

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

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



Full size 7 1/4 Octave folds like a suit case. Weight 25 lbs. Leatherette covered.

Department D.

HAND & COMPANY

Successors to GEO. ALBRECHT
Manufacturers of

Leather for the Pipe Organ Trade

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

WHITE, SON COMPANY

Announce the removal of their Offices and Warehouses to
601 ATLANTIC AVENUE, BOSTON

Specialists in the
Manufacture of Organ and Player Piano Leathers

EMANUEL SEMERAD & SON

Yearly Care of Organs

Rebuilding, Repairing, Tuning Blowers Installed

1811 South Harding Avenue, Chicago Telephone Lawndale 0325



Virginia Carrington-Thomas Mus. Bac. F. A. G. O.

American Organist and Composer
Yale and Fontainebleau Prizes - Juilliard Fellow
Professor of Organ, FLORIDA STATE COLLEGE for WOMEN

PRIVATE RECITALS CONCERTS DEDICATIONS
516 Fifth Avenue New York

HOMER WHITFORD

Mus. Bac., F. A. G. O.
Organist and Assistant Professor of Music, Dartmouth College
Conductor Connecticut Valley Choral Union
Organist and Choirmaster Christ Church Hanover, N. H.

S. WESLEY SEARS

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

Cultivate the Habit of Acquainting Yourself, not Solely for Patriotic Reasons, with the Works of Resident Composers

You Will Find Real Merit in

- STOUGHTON, R. S. Worcester, Mass.
- SEA SKETCHES \$1.25
 - 1. In the Grotto
 - 2. Sea Nymphs
 - 3. The Sirens
 - 4. Neptune
- TREMBLAY, A. Los Angeles
- SUITE \$1.25
 - 1. Prelude-Carillon
 - 2. Menuet-francais
 - 3. Marche de fete
 - 4. Toccata
- LESTER, WILLIAM Chicago
- Rhapsody on Old Carol Melodies..... .60
- In Alabama—Soon I'm Going Home..... .50
- SHURE, DEANE Washington
- THRU PALESTINE \$1.25
 - 1. By the Pool of Bethesda
 - 2. The Sea of Galilee
 - 3. Mt. Hermon
 - 4. Garden of Gethsemane

For a Short Period Only You Will Be Able to Procure a Copy of George Ashdown Audsley's

The Temple of Tone

For Five Dollars

Order Your Copy Now



J. Fischer & Bro... New York
119 West 40th Street

RICHARD KEYS BIGGS

IN TOWN HALL, FEB. 27TH, 1926

New York Herald, Feb. 28th, 1926—"*** one of our very best organists. His command of his instrument is certain, and his exposition of the music marked by deep feeling and secure musicianship. He was not allowed to conclude his recital until five encores had been played."

New York Sun, March 1st, 1926—"*** Mr. Biggs is known on both sides of the Atlantic as an organist of high merit, combining admirable technical facility and good style in performance. *** Ease and repose mark Mr. Biggs' manner at the organ. *** performance of artistic value *** opportunity offered especially to students for hearing their instrument so well manipulated."

—MR. HENDERSON.

—MANAGEMENT—

Edna Blanche Showalter,
Auditorium Bldg.
Chicago

Georges De Lisle,
321 Broadway
New York

GEORGE E. LA MARCHE
MODERN ORGANS

Some Achievements to Date:

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

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

News from St. Louis

By DR. PERCY B. EVERSSEN

St. Louis, Mo., March 22.—The Lenten season has kept our organists unusually busy. More of the Protestant churches this year have adopted, or adapted, "vespers" and varying forms of short musical services have prevailed at many of our churches.

Pilgrim Congregational, at which Vernon Henshie presides at an exceptionally well-balanced organ, has given delightful programs, attracting a number of the music lovers from other churches; the Church of the Holy Communion organist, Milton McGrew, dean of the St. Louis chapter, A. G. O., is catering to the early ecclesiastical forms of church music; Charles Galloway, at St. Peter's, is giving a series of special Lenten musical hours in which the organ numbers are prominent, and Christian Stocke of Salem Evangelical at the second of a series of Lenten vespers on the 7th, with a chorus choir, gave the second part of Webbe's cantata "The Story of the Cross," following with the third part of the cantata on March 21. All of these services are proving popular and are doing much to improve the standard of organ playing in St. Louis.

On Sunday evening, March 14, A. L. Booth, organist of the Presbyterian Church in Webster Groves, with the assistance of his choir and the Gaynor Choral Club, gave a concert in which he featured the Adagio from Grieg's Concerto, Mrs. A. L. Booth supplying the pianoforte part.

H. D. Cleland has been substituting acceptably during March at the Delmar Baptist Church for Ernest R. Kroeger, who early in the month became eligible for membership in the select class of organists known as "The Appendix Club," having successfully "passed" the necessary examination and operation. Mr. Kroeger is convalescing favorably and will resume his duties shortly. Incidentally it may here be stated that Mr. Kroeger's latest composition, "Mississippi," which had its initial presentation in St. Louis recently, is next to be programmed by the Minneapolis Orchestra, at which time it is hoped that the organ part written for this work may be heard in the final movement. Its omission here the composer deemed a distinct loss.

S. Buchmueller, organist at Eden-Immanuel Evangelical Church, is happy in a new three-manual organ which he formally opened on Sunday, March 7. He was assisted by Fred Pfeiffer, J. H. Oetting and Roland Buchmueller, the last named rendering the following program at the evening services: "Sundown," from Twilight Sketches, Lemare; Second Sonata, Borowski; "Souvenir," Kinder; Toccata, d'Evry; Berceuse in C, Hollins.

A move is on foot to put in playing condition the old Hook-Hastings or-

gan in the Odeon. The symphony orchestra, which gives its concerts in this hall, has been severely handicapped for want of an organ in some of its programs. To meet this need, the conductor of the orchestra, Rudolph Ganz, imported last year a portable two-manual instrument. For some reason this has never been used, and it is now proposed to rebuild the old Hook organ which has excellent tone qualities. With a modern action this organ will serve as a splendid auxiliary to the orchestra and enable the director to include in his programs for next season several works that have been omitted for want of this complementary augmentation.

Local organists have been extending sympathies to E. M. Read in the loss of his wife. For some time Mr. Read has given up many of his musical activities that he might minister to an invalid wife, and his circle of friends includes every organist of the city. Mr. Read, a member of both the A. G. O. and the N. A. O., was for many years organist at what is now known as the Westminster Presbyterian Church.

Edwin Stanley Seder of Chicago gave a recital under the auspices of the St. Louis chapter, A. G. O., at Pilgrim Congregational Church March 15, assisted by Oliver Smith, tenor, formerly of this city, but now a resident of Chicago. Professor Seder's program was well received by the organists present.

The annual rendition of Stainer's "Crucifixion" will be given at Vandervoort Music Hall, Tuesday afternoon, March 30, also on Good Friday afternoon, April 2, at 3 o'clock. The choir will be composed of St. Louis choir soloists, under the direction of William M. Jenkins, organist and choirmaster of the Westminster Presbyterian Church and director of music of Scruggs, Vandervoort & Barney.

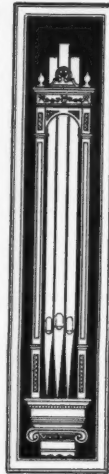
Stainer's "Crucifixion" will be rendered at Westminster Presbyterian Church, Union and Delmar boulevard, on Good Friday evening, April 2, by the choir, assisted by other artists from various choirs. This is an annual event at Westminster Church, under the direction of William M. Jenkins, organist and choirmaster.

FIFTY YEARS AN ORGANIST

J. H. Johnston Forty-nine Years in One Church in New Jersey.

On Sunday, March 21, James J. Johnston, known as the "organist merchant," celebrated his fiftieth year at the organ, according to a dispatch from Washington, N. J., to the New York Times. Forty-nine years were spent as organist of the Washington Presbyterian Church.

Mr. Johnston, who is a hardware merchant as well as an organist, has never missed a church service when he had to play the organ. In fifty years he was late only twice. Some years ago an iron bar fell upon his hand, but in spite of the pain he was at the organ on the following Sunday. He is the father of the Rev. Winter Johnston, a missionary in Africa.



The Votteler-Holtkamp-Sparling Organ Company

ESTABLISHED 1855

CLEVELAND, OHIO

Robert Morton Organ Co.

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

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

Factories: Van Nuys, California

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

KRAFT

For RECITALS and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

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

HAROLD GLEASON
RECITALS

Eastman School of Music
Rochester, N. Y.

David Hugh Jones
F. A. G. O.
with
Westminster Choir
DAYTON, OHIO

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

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

John Priest
Colony Theatre
NEW YORK CITY

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

HORACE M. HOLLISTER
ORGANIST-DIRECTOR
Minister of Music.....First Congregational Church
CONDUCTOR of
Union Chorus.....Reformed and Christian Reformed Churches
Choral Societies of the Berean Christian Reformed Church and Third
Christian Reformed Church
ORGAN INSTRUCTION RECITALS
Muskegon, Michigan

HINNERS
Pipe Organs of Quality
Factories at PEKIN, ILLINOIS, U. S. A.

HUGH PORTER
ORGANIST
INSTRUCTION RECITALS
New York University
Calvary Episcopal Church
52 Gramercy Pk. N., New York City

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

With the Moving Picture Organist

By WESLEY RAY BURROUGHS

The Organist's Library.

We have received so many requests for a second article on the arranging and indexing of music required for picture work that we have decided to summarize our method briefly and list additional covers we have classified during the last three years.

Heavy cardboard covers, slightly larger than the largest size sheet music, are used. The backs of each two are bound together with a heavy cloth material so that there is about five inches of flexibility, allowing for the addition of new pieces. In each division we start with the selection at the bottom of the group and number each on the left upper corner, beginning with No. 1. As each new number is added on the top of the series, we number it and then the list is typewritten into a loose-leaf binder and any piece desired can be found quickly. Where there is more than four pages of music we sew the sheets together and bind them with a gummed tape, preserving the part which otherwise wears out quickly.

The original list follows: African, American, American Indian, Alaskan and Canadian, Agitados, Ballets, Bright, Childhood and Fairy, College, Christmas, Comedy, Chinese, Colonial (including Gavottes), Dramatic (subdivided into light dramatic, heavy dramatic, dramatic tensions and dramatic agitados), Descriptive, Dutch, Entrées, English, Eccentric and Grotesque, Foxtrots, French, Hawaiian, Hungarian, Hunting Music, Hebrew, Irish, Italian, Japanese, Love Themes, Marches, Military and Battle Music, Mother and Pal Songs, Mysterios, Nocturnes, One-Steps, Oriental Music (subdivided into Algerian, Arabian, Egyptian, Moorish, Persian, East Indian, Turkish and Siamese), Overtures, Operatic selections (Grand Opera), Philippine, Popular Songs, Pathetic (including Elegies and Funeral Marches), Prohibition Numbers, Quiet-Neutral, Religious, Roman and Greek (including triumphal marches), Romances, Rural (including country dances and "rube" numbers), Scandinavian (music of Norway, Sweden and Denmark), Scotch, Selections (light opera), Southern and Plantation Music, Sea and Storm Music, Serenades, Sinister, Spanish (including Mexican, Gypsy, Cuban and South American), Swiss, Suites, Western (including galops and mountain music), Woodland (including forest music, woodland reveries, pastorales, pieces portraying morning, evening, night, dawn, etc.), and Waltzes.

Many of the comedy hits, popular songs and other pieces especially applicable to comedy playing we have segregated into smaller covers: Radio, Auto and Aeroplane, Vamp Songs, Baseball, Railroad. A cover of Flower Songs and one of Rose Songs are helpful also. Dream Pieces, including Visions, and War Songs (of the great war) are two new divisions.

Many times certain numbers have a double use. Thus the berceuse, when of light dramatic texture, should be listed under Childhood and also Dramatic. Grunn's "Desert Suite" fits equally well under Oriental and Western. Rameau's "La Poule" ("The Poultry") is both Descriptive and Rural. Light dance pieces may be listed under both Bright and Ballets.

Large collections, to which new works are constantly being added, like Schirmer's Galaxy, Carl Fischer's Theater Edition, Ditson's Photoplay Music, the Boston Music Company's Popular Concert edition, and many others, are kept intact, and the occasional number, say a Spanish tango, is typewritten in the loose-leaf cover with the individual number stamped, showing just where it may be found in these collections.

New Photoplay Music.

A selection of new pieces (piano solos) especially adaptable to picture work, from G. Schirmer, follows:

WESTERN: "In the Heart of the Redwoods," by Frank Grey, has a

melodious theme which is exceptionally pleasing to the ear.

CHINESE: "The Mirror Lake" and "A Chinese Quarrel" are two bits of oriental writing by Walter Niemann. The first, a tone picture of a placid lake whose mirror-like depths reflect the wonders of the evening sunset, is in E major. The customary arpeggios illustrate the water. The second is a delightfully amusing comic novelty. Two Chinamen are engaged in a wordy conflict. Beginning with the notes A and B (seconds) in the right hand, the left hand enters with chromatic thirds. The quarrel becomes more agitated and ends in a burst of anger in fortissimo minor chords.

SPANISH: "Serenade," by Dent Mowrey, although not labeled as being of Castilian rhythm, nevertheless is a gracious Spanish number.

BRIGHT AND QUIET: Valse in A flat, by Arthur Hartmann, proves an ingratiating, smooth melody in which one catches the swaying rhythm of the dance. "Phyllis," by L. G. Chaffin, is an allegro capriccioso in A.

Two new issues of the Recital Series (56 and 57) are Mr. Federlein's transcription of Wagner's "Dance of the Apprentices and Procession of the Mastersingers" and Fricker's arrangement of the introduction to the third act of "Tristan and Isolde."

"Rhapsody for Organ and Piano," by Clifford Demarest, is on the order of a short sonata movement, being in A minor and major, and as an organ and piano duet is unusual this will be a good novelty to play for the overture or "light-up." The principal theme is so planned as to give opportunity for excellent antiphonal effects between the two instruments. The latter part of the work—in the major mode—contrasts the clarinet stop of the organ with arpeggios and chords on the piano. The piece ends in a majestic manner.

A few choice issues from the Boston Music Company's recent piano solos:

CHINESE: One of the best pieces in this class that we have perused in a long time is "Chinese Lilies," by T. R. McCluskey. It is not difficult and full of quaint Mongolian phrases appropriate for these films.

WESTERN: Reuben Davies' "Western Romance" is a quiet andante best described as simple and tuneful. Good for quiet Western scenes.

ECCENTRIC: "March of the Hal-badros," by A. La Russo, a short, grotesque march, is in B flat. "The Puppet's Promenade," by Hugh Mallory, is more pretentious. The first theme is in C, with snappy, accentuated rhythm in the accompaniment. The second theme—A flat—is a good contrasting motive.

SEA PIECES: Three pieces in this division, for which the picture organist is constantly seeking new material, include:

(1) "Ocean Murmurs," by R. W. Wilkes, in which, in organ adaptation, a light, dainty string combination, with facile execution, will give a faithful interpretation of the restless ocean. On the third page omit the low bass arpeggios and play them two octaves higher in the right hand, at the same time bringing out the theme strongly.

(2) "Burnt Rock Pool," by Leo Sowerby, is a tranquil three-four movement in E flat minor depicting the sensations caused by gazing into a clear, deep and motionless pool of water.

(3) "Le Batelier" ("The Oarsman"), by Richard Stevens, opens with a graceful andantino movement in F minor. A second section in B flat is more animated and then the first theme returns in thirds to end the number.

DESCRIPTIVE: "The Lonely Fiddle Maker," by Sowerby, pictures the old hermit as he tunes and plays his violin. We have a separate cover for numbers like this labeled "Violin Pieces," meaning that they are correct for scenes where one of the characters plays a solo. Other well-known pieces which will occur to many are numbers like Drdla's "Souvenir" and "Serenade" and Wagner's "Dreams."

IRISH: "The same composer offers a free paraphrase of the "Irish Wash-

An Inventory

(Concluded)

By JOHN PRIEST, S. T. O.

It may have seemed last month that the results of our stock-taking were the reverse of encouraging. It was inevitable that a survey of those depressing developments which have wrought such dismal change in the tone of the average "movie" show during the last two years should induce reflections somewhat tinged with pessimism. The prevalence of trashy pictures, the passing of the symphony orchestra, the interpolation of jazz bands, vaudeville acts and clap-trap organ solos—these were the considerations which led one to conclude that there was "something rotten in Denmark."

But it is only fair to add that there are certain reassuring features about the situation which seem to stand out in bolder relief the more attention is focused on them.

First in regard to the quality of the picture output. In a semi-apologetic vein a certain famous production magnate was quoted recently in the press to the effect that pictures were as good as the public would stand. More than willing to turn out films of higher artistic and intellectual merit, producers attempting to do so would, he claims, meet financial disaster. That the critics' enthusiasm is a sure augury of a box office frost is always adduced in support of the argument that the public's taste is low and doesn't care to be elevated.

Let us examine the facts. At the present date there are not fewer than seven pictures being shown on Broadway in two-day policy houses, at top prices. These pictures were all more or less warmly received by the press critics. They have all been financial successes. Most of them have been drawing capacity houses for months. An eighth picture ("The Merry Widow"), one of the most charming this writer has viewed in many moons, just released after a run of considerably over half a year at a two-day house, is now packing the huge Capitol to overflowing in its second week there.

Not one of the eight is a comedy. And I believe I am right in claiming the longest run to date, for that film which comes to a close in unrelieved tragedy.

"The public wants comedy!" "Cut erwoman" in which the main theme is embellished in various manners.

MYSTERIOUS: "The Isle of Shadows," by Selim Palmgren, is notable in that it has no measure denomination, the whole piece being very impressionistic.

In the February issue we note a letter from J. F. Stevens anent imitating orchestral effects, referring especially to the use of the string stops. The theater organist who does not closely imitate the orchestra in at least part of his work will not long hold his position. Many scenes in the film demand it, as well as the managers. But in our experience in playing different makes of organs we see the point of his argument. On some organs the strings are ethereal, dainty, and most assuredly would not mix with other stops in accomplishing this result, but on the units the tendency is to make them a little more penetrating or strident, if we may use this word in endeavoring to make our meaning clear. This type of string-toned stop is ideal for just this use. In the first type we grant the timbre is too thin for effective use in this manner, but it is not so in the latter type.

For the information of several correspondents we will say that an article on light-up numbers is in course of preparation. Requiring, as it does, research among both legitimate organ solos and orchestral works, we desire to examine the material at hand carefully before preparing the article.

out the serious stuff!" "They must have a happy ending, however much the original plot be distorted." "Give 'em plenty of slapstick, peppy dances, jazzy music!" These glib slogans of the pseudo-showmen are curiously out of touch with the outstanding fact that the New York public to-day is supporting at top prices a larger number of fine serious films than were ever before in the history of the industry exhibited at one and the same time.

I had occasion to lament the dispersal of the fine symphony orchestras in some of the famous houses. It is not without significance that a certain Broadway house, which under a new management drastically lopped off its regular orchestra, has since seen the light and filled up its pit again.

Nor is it easy to reconcile the continued and long-established success of the Capitol Theater with the attitude of those who think a successful program must contain peppy revues and jazzy selections. The fame of the Capitol entertainment is so widespread that visitors to New York from the five continents seldom leave without at least one visit to the big house. Why? The large orchestra, the fine organ, the high-class ballet and presentation, and the clockwork smoothness and detailed precision with which every unit of the show is handled—these are the solid assets on which its success is founded.

Quality, be it in pictures, in music, in the thousand and one details that go into the making of a first-class program, is bound to prevail ultimately over the tawdry and trashy.

It is reported that the new brand of "movie" entertainment, with its revues and vaudeville acts, is cutting somewhat heavily into the attendance at nearby variety shows. Perhaps the outcome will be a converging of the two types, resulting in a hybrid, lacking the unmistakable vaudeville atmosphere and equally far removed from the refined entertainment which the Broadway houses made famous. It looks rather like it.

People who have a palate for pictures with vaudeville sauce will favor such combinations. Those—and they are numerous—who prefer more refined fare will be satisfied by the two-day and by the colossal institutions, some of which are even now being projected, where, on an unprecedented scale, will be offered the greatest screen productions of the hour, together with the music of a full concert orchestra, a great chorus, organ, and soloists of the first rank.

In such conceptions inevitably rests the future progress of the "movies." Fine pictures wedded to fine music—the union of true affinities. Pictures crossed with vaudeville—miscegenation.

Plans for Philadelphia Music.

Musical events for the Sesqui-Centennial International Exposition opening in Philadelphia June 1 in commemoration of the 150th anniversary of the signing of the Declaration of Independence will embrace orchestra, opera, organ, band, choral and chamber music, according to a report made by Dr. Herbert J. Tily, chairman of the music committee. Organ recitals will be given daily at noon for one hour in the auditorium. Leading American organists and those of foreign countries are being invited to play. Arrangements have been made to offer one choral concert a week.

Wesley Ray Burroughs, whose contributions for the benefit of theater organists are a feature of The Diapason, has been ill for several weeks with an attack of neuritis and for a part of March was unable to attend to his duties at Rochester. He has gone to Aiden, N. Y., for the mineral baths and hopes to return greatly improved.

MOTION PICTURE MUSIC

FROM FRANCE
Send for Complete Catalogues
FREE SAMPLE PIANO PARTS
and Special Offer to Organists
U. S. Selling Agents for
YVES, KRIEB, DECOURCELLS

MANUS MUSIC CO., Inc.

145 West 45th Street N. Y. C.

Who's Who Among American Organists

Harvey B. Gaul.

Pittsburgh claims Harvey Bartlett Gaul as one of its leading organists, but that city is too small to confine his influence in the organ world. Nor is the organ alone sufficient to serve as a means of expressing his broad musicianship and literary talent. For Mr. Gaul, besides being an organist, is a composer of prominence both for the organ and for the choir, a musical critic of note and one of the most



HARVEY B. GAUL.

brilliant men of the day among American musicians.

Mr. Gaul's activities naturally are many. He is organist and choirmaster of Calvary Episcopal Church, Pittsburgh, Pa. He is conductor of the Pittsburgh-Apollo Male Chorus of 125 men and conductor of the Chamber of Commerce Male Chorus of thirty-five soloists. Mr. Gaul is critic on the Pittsburgh Post and the Pittsburgh Sun. He is also in charge of the music at the Thurston Girls' Preparatory School and the Arnold School for Boys. Furthermore, he is conductor of the Washington and Jefferson College Glee Club.

Mr. Gaul is president of the Pittsburgh Musicians' Club, an organization of 150 of Pittsburgh's representative musicians.

Harvey Gaul was born in New York April 11, 1881. He studied harmony, composition and organ there with G. F. LeJeune and Dudley Buck. In 1906 he went to England and studied composition with Alfred R. Gaul and Dr. Armes. In Paris he attended the Schola Cantorum and the Conservatoire and studied composition and orchestration with Vincent d'Indy and organ with Guillemant, Widor and Deaux.

At the age of 17 years Mr. Gaul was appointed assistant organist of St. John's Chapel, New York, and later he was organist of St. Luke's Chapel, Paris, and Emmanuel Church, Cleveland. In 1916 he went to Calvary Church at Pittsburgh.

Mr. Gaul has won many competitions with his compositions, among them being those of the National Federation of Women's Clubs, the Chicago Madrigal Club, the Mendelssohn Club of Philadelphia, the Strawbridge & Clothier Chorus, Philadelphia, and the Pittsburgh Male Chorus. He has written many organ pieces and is represented in all the leading publishers' catalogues. He has transcribed and edited various volumes for publishers. Many of his songs, cantatas, etc., are published.

His wife is Avery Gaul, the well-known novelist and short-story writer.

Erich Rath.

In Erich Rath the organ has another distinct asset as a pedagogue, as well as a performer, who has devoted his career to the production of organ-

ists and to inculcation of a love for the instrument in one of the colleges of the land. Mr. Rath is the director of the school of music of Hollins College, at Hollins, Va., a well-attended and famed institution for young women of the South.

Mr. Rath received his musical education at the Scharwenka Conservatory and at the State Academy for Church Music, both in Berlin. At the latter school he was a fellow student of Wilhelm Middelschulte and there sprang up a close friendship which has existed to this day. The two men came to the United States on the same ship in 1891. Mr. Middelschulte's path led to Chicago and Mr. Rath went to what was then Hollins Institute, but since 1910 Hollins College. Here Mr. Rath first served his apprenticeship as a member of the musical faculty and taught piano and organ. After two years he was elected director of the music department. From 1896 to 1907 he was in Washington, connected with the Washington College for Women, and was organist of prominent churches of the capital. Since 1907 he has been the director of music at Hollins College and under his leadership the school of music has gradually developed in importance so that Hollins is rated as one of the most advanced and thorough musical colleges in the country. The senior students write original compositions in the sonata form and for orchestral ensemble and in the three piano contests in the state under the auspices of the Federation of Music Clubs Professor Rath's pupils have won each time.

Besides doing organ recital work Professor Rath conducts a chapel choir of thirty voices which gives special programs at the college and in other places. For two seasons he has been conductor of the Mendelssohn Choral Club of Roanoke.

A special recognition of Professor Rath's work is the completion of the new music building at the college, which was dedicated March 31. It is called Presser Hall. A great concert,



ERICH RATH.

details of which will be published in the next issue of The Diapason, marked the dedication. The building is the gift of the late Theodore Presser, who from 1880 to 1884 was a teacher of music at Hollins.

To show how close has been the affiliation of Mr. Rath with the college it may be mentioned that he married the granddaughter of the founder and president and that three daughters of Mr. and Mrs. Rath have been graduated from the college, receiving university degrees as well as a thorough musical education.

Joseph W. Clokey.

In Joseph W. Clokey we have a living and growing composer for the organ who is American in every respect and who has made a start on the

road to fame which makes his career of special interest. Born of American parents, educated in American schools, under American teachers, and possessed of American characteristics and ideals, he has attracted the favorable notice of the discriminating, and, in the opinion of those who know his work, is destined soon to take high rank among his contemporaries. To his abundant and brilliant natural endowments have been added the cultural background of a college course, great technical proficiency resulting from intensive professional training, and the understanding that comes from teaching. He is not identified with any of the so-called "movements" or "schools of composition," but has



JOSEPH W. CLOKEY.

taken cognizance of the best features of many schools, and from these he has evolved a highly individual style and an idiom that is entirely his own. Mr. Clokey was born Aug. 28, 1890,

at New Albany, Ind., and is the son of a Presbyterian minister. There are no professional musicians on either side of his family, but both sides possessed musical ability. Mr. Clokey attended the public schools at New Albany and the high school at Troy, Ohio. He received the degree of bachelor of arts from Miami University in 1912, majoring in mathematics. Mr. Clokey began the study of piano at the age of 6 and organ at 12 years. He continued these as side-lines with regular school work until 1913. Then he entered the Cincinnati Conservatory and was graduated in organ and in composition in 1915. He studied organ with Jessie Ayers Wilson of Sidney, Ohio, and W. S. Sterling of Cincinnati, and later with K. O. Staps at the Cincinnati Conservatory. He took theory and composition with George Leighton and Edgar Stillman Kelley.

Mr. Clokey began playing the organ in church at the age of 14 and held positions almost continuously in Cincinnati and southern Ohio until five years ago, when his teaching duties became too arduous. He was appointed to the chair of organ and theory at Miami University in 1915. In 1923 expansion of the theory courses made it necessary to turn the organ over to other hands, and at present he is devoting his time to that subject exclusively. In addition to teaching he directs the university choir and opera club. In 1924-25 he spent a year's leave of absence at San Diego, Cal., devoting his entire time to composition.

Marr & Colton Program on Air.

Starting March 26 and continuing weekly between the hours of 7 and 8 on Friday from station WBPI, the Warner Theater, Warsaw, N. Y., will broadcast the Marr & Colton entertainment. March 26 the organ was used, with Mike Simons, author, giving a talk on "New Screen Faces." There are now numerous stations broadcasting Marr & Colton organs, among them being Detroit, Long Beach, Cal., Harrisburg, Pa., and Allentown, Pa.

Pacific Coast Organists' Second Convention

Pasadena, California, June 21-24

AUSPICES—

- The American Guild of Organists
- The Southern California Chapter, A. G. O.
- The National Association of Organists
- Pasadena Chamber of Commerce
- The Fine Arts Club of Pasadena

GENERAL COMMITTEE:

- | | |
|--------------------------------------------------------|-------------------------------|
| Dr. H. J. Stewart | Wallace A. Sabin, F. A. G. O. |
| Warren D. Allen, A. A. G. O. | W. F. Skeele |
| Lucien E. Becker, F. A. G. O. | Ernest Douglas, F. A. G. O. |
| Allan Bacon, A. A. G. O. | W. A. Hartley, F. A. G. O. |
| A. B. Fritz and the members of the Executive Committee | |
| Dr. Roland Diggle | Arnold Dann, Secretary |
| Clarence Mader, A. A. G. O. | G. A. Mortimer, M. A. |
| J. E. Whitehouse, Treasurer | |
| P. Shaul Hallett, F. A. G. O., Chairman. | |

**Distinguished Visiting Recitalists
Interesting Discussions**

**Delightful Social Events Fine Organs
A Beautiful City A Hospitable People**

Opening Recital by Samuel A. Baldwin of New York

Plan to spend this time with us

Broadcasting of Newberry Memorial Organ at Yale University

By W. G. COWLES
(Vice-President, The Travelers Insurance Company, in Charge of Broadcasting)

The successful broadcasting of a very large and powerful organ such as the Newberry memorial organ at Yale University is generally looked upon by the radio fraternity as difficult—in fact, scarcely capable of complete musical success. The writer of this article is not a musician.

It is needless to describe the extensive local preparations made by station WTIC of Hartford, Conn., previous to this trial other than to say that we all put into it a great amount of time, devised the best-known appliances, and established what is known as a distant pick-up point which we believe is not excelled by any installation of this character in the country. The distance from our transmitter is about forty miles.

Before undertaking to describe the plan which has been adopted experimentally, it must be understood distinctly that this plan is governed largely by the uncontrollable conditions which we are compelled to meet. There are not only the acoustic conditions, as represented in this instance largely by resonance and reverberation, but there are mechanical conditions connected with the organ itself. The plans adopted are necessarily made as nearly applicable to these existing and unchangeable conditions as is possible, and the same plans might be wholly inappropriate for use in connection with another organ differently situated. In fact, we have found that to be true in our own experience. It must not be understood, therefore, that the methods described are applicable to all organs of whatever size, or to all auditoriums of whatever acoustic peculiarities. Each location is a problem quite by itself.

Resonance is present pretty much all over the auditorium and changes constantly with frequency. If a large audience is present, as there usually is, this produces a damping effect upon the resonant frequencies. Reverberation comes largely from circular wall construction at the rear of the auditorium and above the balcony. The balcony extends across three sides of the auditorium, and above this is a gallery extending across the rear only.

From all the observations we have been able to make the focal centers for reverberations are some little distance from the organ and, theoretically at least, we ought to be able to get the organ without getting a substantial part of the reverberations. We cannot quite shut out resonance; nor do we care to do so. A certain amount of resonance gives life and brilliancy to the tone and serves to identify the instrument, which cannot always be identified by its sound if all resonance is damped.

The principal point to bear in mind is that it must be our effort to get our tones at points where the volume is sufficient to override resonance largely, and override reverberations nearly if not entirely.

The appliance used for picking up sound of any character which is thereafter to be broadcast is known as a microphone. There is a widespread belief that a microphone is something which is delicate and superfine in its character, almost approaching the supernatural. Nothing is farther from the truth. A microphone is really a very sturdy, heavily constructed instrument. A single element, divested of its housing and all its attachments, actually weighs two pounds, four and one-half ounces. The ordinary desk or house telephone is nearly, if not quite, a thousand times more sensitive than a microphone. A telephone will carry electrically converted tone waves fifty or more miles without amplification, while a carbon microphone requires amplification within 500 or 600 feet. Sounds are impressed upon a dia-

phragm, which of itself is substantial and is mounted between the two so-called carbon buttons with suitable provisions for air damping.

To avoid tone distortion, which is a controllable element, these microphones must be constantly balanced. That is, the current on each side must be equal, and it becomes unequal when the carbon buttons differ in their shapes, characteristics or currents. It is the custom among operators to bring these microphones to a balance by rather rough treatment. They shake them and pound them with their fists, and sometimes with a handy piece of wood, and gradually get them into a so-called balance. They are not particularly sensitive in reception and are of especially low efficiency in the output of tone waves when those waves are converted to electric waves. Connections between our microphones in New Haven and our broadcasting station in Hartford are by telephone wires and involve no air transmission. Many dangers of distortion are found at all points between the microphone in New Haven, through the transmitter in Hartford, and to the telephones or loud speakers at the receiving sets, wherever located.

Because of inefficiency in the transmission of sound when translated into electric current a microphone requires immediate boosting by means of an amplifier. It must be an amplifier of considerable power to maintain a sufficient volume to get over the wires to Hartford, where it is again amplified and then put on the air.

The microphone described is a so-called "carbon microphone" and is the type in most general use throughout the country for broadcasting purposes. There is another form of microphone in limited use, known as a condenser microphone. This has some advantages, but rather more disadvantages.

Now that we understand something about a microphone and its abilities, the common impression that a microphone can pick up sound wherever it can best be heard by an audience which is present is obviously incorrect. A microphone is not binaural, and it lacks to a large degree the sensitiveness of the human ear. More than this, we must get our tones in large volume to override objectionable interference. Theoretically a microphone placed close to the face of the organ pipes, or even inside the organ amidst the pipes, would be correct, but in practice that has not proved desirable.

The Newberry memorial organ is controlled by means of a console electrically connected with the organ and approximately twenty-five feet from its foremost pipes. The first visible pipes in this organ are not dummies, but are actually speaking pipes.

As we approach the organ we find other conditions limiting that approach. An organ is a wind instrument. The wind is introduced under high pressure by means of a pump of large power. We must not get our microphone into these air rushes, which are particularly noticeable at the discharge points in the various pipes. Then again, an electric organ uses an extensive number of relays for purposes of operating stops, keys and pedals, and these relays, however well constructed, not infrequently make a little clicking noise which is picked up by microphones within perhaps two feet of the source. This brings about a compromise, and microphone location must actually be felt out by constant trial, within, however, a rather limited area, because the available area is quite small.

We have thus far described this as a single microphone proposition. Of course, it is not. As a matter of fact we use six separate microphones. One of these microphones is assigned to the echo organ, which is in the basement at the rear of the auditorium and practically 100 feet—perhaps more—from the main organ. This microphone location presents problems not yet wholly solved. The tones from the main organ are liable to get into the echo organ microphone, especially the loud tones, and that would produce a condition analogous to an echo, because we would have a delayed tone due to distance between the organ and the microphone at the rear. It is a

well-known fact that the speed of a tone wave in the air is about 1,100 feet a second. It is a startling fact that when a given tone from the organ reaches a listener in the rear seat of the auditorium, that tone in the form of modulated electric waves has reached Hartford, has been broadcast, and has traveled theoretically about three-quarters of the way around the world.

On the main organ we have distributed our microphones experimentally in such a way that all tones from the various parts of the organ are taken at the most advantageous points we have been able to discover. There may be better points yet to be discovered. All microphones are suspended. The use of floor stands or other devices resting on the stage results in vibrations which are present in practically all parts of the structure during the execution of organ numbers involving the use of the greater organ. These vibrations break down sustained tones. Very likely there is some vibration in the ceiling or dome from which we make our suspensions, but the suspensions are somewhat elastic, as they are made with heavy mason's cord.

We place a center microphone about twenty feet above the stage and nearly, if not quite, twenty feet from the center portion of the organ. We place one so-called "wing" microphone on each side of the center in such a position that they receive from both the side panels of the organ as represented by its visible pipes. These microphones are a little lower. We make them as low as we can at this point, while keeping out of the lines of greatest air release. The remaining two microphones are devoted to the solo organ and are suspended perhaps thirty feet above the stage and probably ten or twelve feet from the solo organ, but not exactly facing it. That is, the tone reaches the microphones in a diagonal direction rather than at right angles to the plane of the microphone. This has a desirable effect upon the tone, and in order to get the proper blending we must place our microphones in such a way that the side lines of microphone reception will overlap. On two occasions we have placed these solo organ microphones inside the organ itself. The results were not wholly satisfactory. We think the tone broadcasting is perhaps a little better, but we get with it the strokes of the pump and the clicks of some of the nearby relays. It must be determined, therefore, whether the improvement in tone is greater than the disadvantage afforded by the extraneous noises.

Having placed our microphones, the next question is: How shall we take care of the great variety of tones, not only in pitch, but in volume? Our transmitting apparatus is so devised that harmonics are not transmitted, and for all general purposes of broadcasting that is a most desirable feature. With an organ, however, the very deep tones are really transmitted to the human ear as harmonics. The obvious result is that we lose these. Perhaps the loss is not material, because no receiving set exists which would receive them without distortion, and particularly no loud speaker exists which would translate the electric waves into tone with fidelity at that very low frequency.

Broadcasting apparatus will take care of the upper range of frequencies much better than the lower, so very high tones may be safely entrusted to the transmitter and put on the air, although some of them do not appeal to the human ear as musical.

The question of volume is another feature. We get very soft and very loud tones, as well as everything between. We get suppressed tones which are scarcely audible to those within a few feet of the instrument, and yet with very few exceptions we have been able to transmit them with fidelity. At the other end we get the immense reverberating tones of the great organ. Each end presents its own difficulties. A soft tone frequently causes what is known as a carbon hiss in the microphones, which sounds like a rush of air. This is due probably to the fact that the microphone current is of greater volume than the tone. At the

other end of the gamut we have what is known as overloading the microphones and the circuits which go with them. That is called "blasting" in the vernacular of the trade, and it produces actual distortion and a condition frequently called reverberation, though really it is not. It, however, presents the prominent phenomenon of reverberation. That is, it blurs the tones, making one tone mix with the next succeeding tone. This we must avoid. How shall we avoid it? The microphones cannot be changed. They must stand their ground and take their medicine. When suddenly the organ bursts into passages involving tremendous volume, which is said to cause the entire building to vibrate, what happens to our poor little microphones? Here we are assisted in a way which has not suggested itself very extensively in the broadcasting art so far as we know. A microphone line customarily carries a direct electric current of twelve volts. This current is divided between the two carbons. A three-wire circuit is used, the middle wire being attached to the metal parts of the microphone, and each of the outer wires leads to one of the carbon buttons. This makes a current of six volts on each carbon. If we put five microphones in parallel, that divides the current and each of the five would have a total of 2.4 volts, or 1.2 volts on each side of the diaphragm. This reduction of voltage, of course, reduces the transmitted tone volume.

Strange as it may appear, it is a fact that the way to overcome a blast which results from the use of the full organ is to turn all microphones wide open and take the entire volume upon the complete microphone assembly. By this means we absolutely avoid blasting, and keep our volume indicators well within the range required for successful transmission. On the other hand, when we are dealing with a soft tone, scarcely audible, we put as much current as possible into the microphone or microphones nearest to the source of this sound and thereby build it up somewhat beyond the point it would reach if the current were divided among all five microphones.

Now, what does this mean? In a sense it means that the operator at the amplifier must follow the score of the organist in a rough way at least. He must meet his loud tones with wide-open microphones and he must catch his soft tones with the smallest number of microphones possible. This requires constant manipulation of the panels in which the output of these microphones is harmonized and sent out as a resultant. It also means a manipulation of the so-called "gain" which has an effect upon the volume transmitted. We can almost say that within limits the operator plays the organ composition on his amplifier, and this element of transmission, rather recently introduced, so far as we know, must be perfected and made very much more flexible to accomplish the real purpose to be sought in the attempt to broadcast the music of a large organ with fidelity by purely mechanical means, which at the present time are only partly developed.

Having taken our electric tone waves to the amplifier, which is perhaps 100 feet away, we are compelled to maintain them at a level which is as high as safety will permit, but low enough to prevent spilling into adjacent wires in the course of transmission to Hartford. When received in Hartford, these are again amplified, but here the manipulation is very much less. In that condition they are sent out over the air amplified upwards of 90,000,000 times.

In this description of the process so far as we have developed it, we have avoided technical discussion, and also all comments upon the peculiar tone conditions always found in an organ where one tone appears rather to cover another.

In conclusion we would claim quite too much for ourselves if we did not state frankly that such progress as we have been able to make in broadcasting this organ is due in a large measure to the high skill and remarkable technique of the organist, Professor Harry Benjamin Jepson.

The WURLITZER



CHURCH ORGAN



A WURLITZER ORGAN

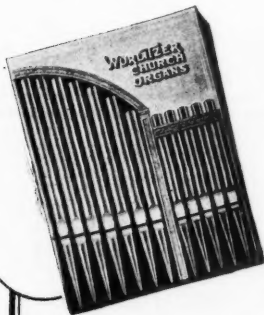
REG. U. S. PAT. OFF.

Has Been Installed in the
First Baptist Church
Gainesville, Florida

A few other recent Wurlitzer Organ installations in the State of Florida—

- Springfield Presbyterian Church, Jacksonville
- St. Michael's Church, Pensacola
- St. Anastasia's Church, Ft. Pierce
- First Baptist Church, Ft. Pierce
- Grace Methodist Church, St. Augustine
- First Methodist Church, Sarasota
- Dixie Methodist Church, Lakeland
- Cumberland Presbyterian Church, Lakeland
- First Church of Christ Scientist, Daytona Beach
- Community Methodist Church, Daytona Beach
- First Congregational Church, Lakeworth

CHURCH ORGAN CATALOG MAILED UPON REQUEST



WURLITZER

We are interested in your Church Organ. Please send Catalog and information without obligation to us—

Name of Church

Address

State

Pastor

The Rudolph Wurlitzer Company

NEW YORK, 120 W. 42nd Street CHICAGO, 329 S. Wabash Avenue
 CINCINNATI, 121 E. Fourth Street LOS ANGELES, 813 S. Broadway
 SAN FRANCISCO, 250 Stockton Street
 FACTORY, NORTH TONAWANDA, NEW YORK

First Baptist Church Gainesville, Florida

Rudolph Wurlitzer Company, January 20, 1926.
North Tonawanda, N. Y.

Gentlemen:—
 On the day after our first recital by Mr. Ledow Kennedy on our great three manual Wurlitzer-Hope-Jones Organ, I wrote your representative that if our organ could speak Latin, it would say:—"Veni!" "Vidi!" "Vici!" It has captured Gainesville.
 I am still of this opinion after more than a year of trial of our organ. On that first night, September 15th, 1924, Dr. A. A. Murphy, president of the University of Florida, expressed the decision of the great congregation in one word when he said:—"Marvelous!"
 Our committee considered the organ question for months and feel that we made the wisest and best selection of all when we chose the Wurlitzer-Hope-Jones Organ.
 If we can ever help another church or committee in the matter of selecting an organ, we will gladly commend the Wurlitzer.
 Please let me again thank you for the fine spirit of fairness, cooperation and courtesy shown us by your representative and courtesy all connected with the Wurlitzer Company.
 With all good wishes, I am
 Sincerely yours,
 (signed)

Thos. V. McCaul

THE list of Church, Theatre, and residence organ installations during the past year is evidence of Wurlitzer supremacy. Wurlitzer organs are equipped with exclusive features which give the organist an instrument of marvelous flexibility and beauty of tone, and instant responsiveness to the slightest touch of expression.

Southern California News

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., March 18.—It was a great disappointment to the local organists that the recital by Charles M. Courboin at the Auditorium was canceled. Mr. Courboin's only appearance here was in a private recital at Dr. Raymond B. Mixsell's home in Pasadena, which recital I did not hear.

The March meeting of the A. G. O. was held at the Wilshire Presbyterian Church March 1. I conclude that a certain letter was responsible for the very good attendance. Anyway, it was one of the best-attended meetings for some time and it was a pity that more time was not devoted to the discussion which followed the dinner. A public recital came after the meeting, at which the recitalists were assisted by the choir of men and boys under the direction of William Ripley Dorr, organist and choirmaster of the church. For some reason or another the program did not "jell." I have an idea that there was too much singing for the amount of organ music; then again, one was so interested in watching the grease from the candles, with which the church was lighted, dropping on members of the audience, that attention wandered. But I do remember Amedee Tremblay's charming Gavotte, which was the hit of the evening.

After the concert a stag party was given by Sibley G. Pease at his home on Milton street. Needless to say, a good time was had by all.

It must have been very gratifying to Arnold Dann to find such a splendid audience awaiting him when he gave a recital at his church, the First M. E. in Pasadena, March 9. There must have been nearly 1,500 people present, including nearly all of the local organists. It was a tribute to Mr. Dann's musicianship. He played the taxing program from memory and was in excellent form. The program included the "Fantasie Dialogue" by Boellmann, two Bach chorale preludes, "Carillon," by Vierne, and the Scherzo and Finale from Widor's Fourth Symphony. The Scherzo was especially well done. The poor old American composer came in as an encore and was Mr. Clokey's "Grandfather."

Harold Gleason is to give a number of recitals here in April. On the 8th he will play at St. Paul's Cathedral under the auspices of the local A. G. O. On the afternoon of the 9th he plays at the "Polly" High School and on the evening of the same day at the First M. E. Church, Pasadena. Mr. Gleason, who is an old Los Angeles boy, has a host of friends here and should draw a big house.

The noonday recitals at St. Paul's Cathedral during Lent seem to be attracting good audiences. Twenty-five of the best organists of the city are

taking part and a number of interesting things have been heard. The choir of the cathedral under the direction of the organist and choirmaster, Dudley Warner Fitch, will sing Dubois' "Seven Last Words" Palm Sunday evening.

William T. Killgrove has been appointed organist and choirmaster at the First Presbyterian Church, Los Angeles. Mr. Killgrove has for many years been at the Presbyterian Church in Hollywood, where he had a fine three-manual Kimball. At his new post he has a four-manual Austin.

All the organ builders in town are busy these days. Among the organs being installed are the big seventy-six-stop Möller at the Shrine Auditorium, the big Robert-Morton in the magnificent new Elks' Temple and three or four smaller instruments in churches and homes. The Möller in St. Mark's Church, Glendale, was dedicated March 8 and the new Welte in the Fourth Church of Christ, Scientist, a week earlier. Walter Poulton, who is associated with Sibley G. Pease in the Parker Brothers organ department, is organist at the latter church.

An interesting recital was given at the Scottish Rite Cathedral in Pasadena March 17 when the recitalists were Percy Shaul Hallett, Dudley Warner Fitch and D. S. Merwin. Another excellent recital was given by Mrs. Lois Caskey McDowell at her church in Los Angeles.

Arnold Dann leaves on an extended recital trip right after Easter. He will play in Vancouver, Calgary, Winnipeg, Toronto and a number of other places, winding up at the Skinner studio in New York, where he is to go on the air. He will be absent six weeks and all his friends here wish him every success and a good time.

Not All Is Lost in Earthquake.

Harry T. Polk has just entered upon his sixth year as organist of the First Church of Christ, Scientist, at Santa Barbara, Cal. His organ, an Austin, was the only one in the city left in a usable condition after the earthquake which visited Santa Barbara June 9, 1925. At first its condition also seemed hopeless, for the large metal and all the wood pipes in the pedal and the great were upset. The city was without electricity for weeks, but a small generator was installed and Mr. Polk found that he could use most of the swell and choir stops. Services were held the third night after the quake. Mr. Polk writes that his church is still the only one in Santa Barbara able to use its organ in the main auditorium.

Hadley Program at Church.

On Palm Sunday evening, March 28, the Church of St. John the Evangelist, Eleventh street west of Seventh avenue, New York City, holds its second Hadley service of the season. The choir gives a program of Easter music, assisted by an orchestra from the New York Philharmonic Society, with the composer conducting and Ernest C. S. Graham, organist and choirmaster of the church, at the organ.



NATHAN IREDELL REINHART

Concert Organist

AVAILABLE FOR
**MAY FESTIVALS
DEDICATIONS
RECITALS**

MANAGEMENT

V. E. B. FULLER

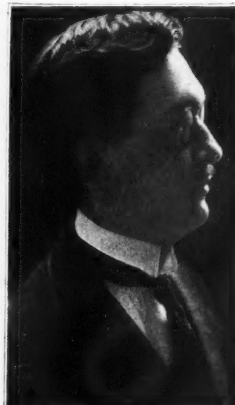
Capitol Attractions

Capitol Theatre Building New York City

Tellers-Kent Organ Company
ERIE, PA.

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

Correspondence Solicited. Catalogue on Request.



Edwin Stanley Seder

F. A. G. O.

in radio recitals every Sunday from 2 to 3, WGN Station, Chicago, 302.8 meters.

Press Comment on Recent Dedication:
"A concert organist of great talent. Every number was played from memory with an ease, smoothness and expression delightful to witness."—Elgin, Ill., Daily Courier.

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

RECITALS — DEDICATIONS
FESTIVALS

For circulars, dates, terms, address

Seder Organ Concerts

670 Irving Park Blvd. Chicago

Seventh Year in
Lincoln, Nebraska

Fifth Floor, Nebraska State Building

C. F. Dunn Organ Company

MAINTENANCE—REBUILD

PARVIN TITUS, F. A. G. O.

RECITAL ORGANIST

Director of Organ Department

Cincinnati Conservatory of Music, Cincinnati, Ohio

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

All inquiries given careful and prompt attention.

UNITED STATES PIPE ORGAN COMPANY

Crum Lynne, Penna.

**A New Cry for
an Old Reform**

An Editorial in the New York Times,
February 28

It is an age-old difficulty that Dean Robbins attacked the other day in his sermon before the Guild of American Organists—the needed improvement of current standards in church music. There have been conflict and controversy over these things for six hundred years. Dean Robbins' plea to educate the American church-going public to higher popular standards of church music is needed; and probably nobody realizes it more deeply than the Guild of Organists.

There is the same difficulty now as has always existed—low popular standards, opposition on the part of the congregation, sometimes, unfortunately, also on the part of the clergy; and, too often, insufficiency of means to achieve something finer. Is it better to yield to a demand for the "popular," something that will make an immediate appeal to a quite uneducated taste, or to strive for a higher standard, even if it has to come gradually and has to be the result of labor, persistence and perhaps even of strife?

Many complications have to be considered. There are different levels of taste and knowledge prevailing in different communities. What would be accepted and welcomed in some great city churches would bewilder and enrage a smaller community in a remote district unacquainted with the higher manifestations of musical art. It would seem as if the improvement must come from the top downward. But one thing seems certain: the response of even uneducated taste to a stimulus to better things, if it be applied judiciously, skillfully, with a due regard to existing conditions and possibilities. The organist and choir-master must be a leader. He must have knowledge and ideals, and work toward them as the circumstances justify and permit.

All this is asking a good deal of organists and choirmasters in the smaller places, where sometimes the laborer is not considered worthy of his hire. But it is the function and the duty of the Guild of American Organists to work for an elevation of standards among organists as well as among congregations. It has done so with conspicuous success ever since it was founded; and it has thus amply justified its existence.

The evils Dean Robbins complains of range all the way from actual vulgarity and triviality through all grades of commonplace and pretension, the sentimental and the sweetly cloying. They involve not only the anthems and services and the larger forms of church music, but also the hymns in which the congregation joins. It is a large and much debated subject; but there might very well be a new revision of the Hymnal itself, with an excision of some of the things showing qualities Dean Robbins finds offensive.

It is not many years since an aggressive writer spoke out strongly for some of the vulgarer kinds of church music as being of more "practical" value in the work of the church, especially that portion of it known as evangelizing. There are doubtless special needs for special occasions. We need not enter here upon a thorny path of discussion. But it is probable that most who have taken thought of the matter will agree that the higher the standard of church music can be raised, the better its effects will be in the long run.

Dean Robbins spoke of Pope Pius X.'s "motu proprio" of 1903, in which he attempted to make a sweeping reform of the music of Catholic churches by the restoration of the Gregorian plainsong and of the severe style known as Palestrina's. It was a determined effort by the highest authority against the "sensuous and cloying sweetness," as Dean Robbins calls it, of certain schools; or even worse. The Pope apparently undertook an impossible task; at least it has not yet been carried out. There are many small Catholic churches in remote places, and even others in places not so remote, where the Gregorian plainsong has

never been heard of and where it would greatly bewilder those who listen, to say nothing of those who should sing it. Some 350 years before that the Council of Trent undertook to reform abuses in Catholic church music, from which undertaking arose the picturesque myth of Palestrina's rescue of that music from those who would allow only the unaccompanied plainsong. And some two centuries and a quarter before that Pope John XXII. had undertaken the first "rescue" of church music from the excesses that had crept into it.

So a reform of church music is not a new thing; Dean Robbins is charging against evils that are by no means new. There is no doubt, however, that such a charge needs to be made. The American Guild of Organists will certainly respond. Just what it can do, how far it can go, how long it will take to gain appreciable results, will not soon appear. But there is no reason why a crusade started 600 years ago should not go on.

Palmer Christian's Engagements.

Palmer Christian, whose recent engagements included recitals at Palm Beach, Miami, Gainesville and St. Petersburg, Fla., Lynchburg, Va., Springfield, Ill., Winona, Minn., Elmira and Jamestown, N. Y., and Princeton University, appeared March 24 in the New York Wanamaker Auditorium in a concert of chamber music. The organ was used in connection with Rodman Wanamaker's collection of stringed instruments. On March 29 Mr. Christian played a recital in the same auditorium. Engagements in the near future include Springfield, Ohio, Detroit, Mich., Canton, Ill., and Wheeling, W. Va.

Recitals by C. Walter Wallace.

C. Walter Wallace of Philadelphia has given twelve recitals since Feb. 21. Two of the programs were broadcast from station WFBG, Pittsburgh School for the Blind. March 24 Mr. Wallace began a tour of Maryland and played March 26 at Hagerstown.

**New Cantatas
for Lent and
Easter**

Just Published

A SONG OF PRAISE
\$1.50 T. F. H. Candlyn
THE CHRIST
\$1.00 Wm. Y. Webbe

Popular Works

OLIVET TO CALVARY
\$1.25 Maunder
THE DARKEST HOUR
\$1.25 Moore
THE PASCHAL VICTOR
\$1.00 J. S. Matthews
HORA NOVISSIMA
\$1.50 H. Parker
THE PASSION OF
CHRIST
\$1.25 Percy E. Fletcher
THE LIGHT OF GOD
\$.50 P. James
THE VISION
\$1.00 J. W. Clokey
GALILEE
\$1.25 Mark Andrews

Copies may be had on approval

Send for complete list and our Lent and Easter Quarterly

The H. W. GRAY Co.
159 East 48th St., New York
Sole Agents for
NOVELLO & CO.

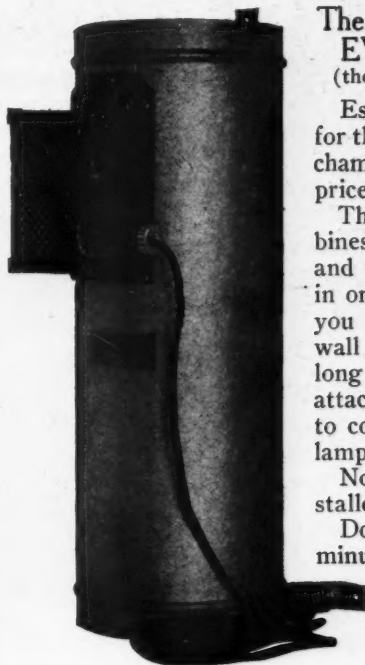
HEAT YOUR ORGAN

Save Your Organ From Deterioration
by installing

EVENHEETERS

"Automatic Electric Heat"

Evenheeters Also Banish Cold Weather Troubles



The "PORTABLE"
EVENHEETER
(thermostat controlled)

Especially designed for the very small organ chamber and where low price is essential.

The "Portable" combines an electric heater and thermostat control in one sturdy unit that you can hang on the wall where you will. A long cord with plug is attached ready for you to connect to a nearby lamp socket.

No electrician or installer is needed.

Do it yourself in 5 minutes' time.

The "Portable" takes no more current than a flat iron. It is rated at 660 watts, 110 volts, universal for AC or DC.

Its cost of operation is therefore negligible and it only needs to be turned on two or three hours before the organ is to be used.

NOTICE that the "PORTABLE" is designed for double duty. Use it to heat small committee rooms or the study during week days. It is portable—simply disconnect the plug, lift the heater from the wall and carry it where you will.

Evenheeters are the only equipment especially designed for pipe organ heating and approved by the Fire Insurance Underwriters.

The leading organ manufacturers use and recommend Evenheeters. You can purchase them either from your organ manufacturer, your tuner, or directly from us.

Evenheeters are made in four larger sizes, requiring permanent wiring for their installation. These larger sizes are generally required for expression chambers, whereas the "Portable" is only large enough for the ordinary type of swell box or the very small expression chambers. Therefore it is necessary for you to have the following information with your inquiry in order to determine what size heater is most suitable for your organ, each chamber requiring an individual Evenheeter.

When requesting price give us the approximate dimensions of each chamber, swell box or loft and BE SURE to state which walls, if any, are outside or exposed. Also state voltage and whether current is AC or DC.

An Evenheeter installation now will protect against dampness of winter and keep the organ at even temperatures even if building heat is low or entirely off.

CRAMBLET ENGINEERING CORP.

177 5th Street, Milwaukee, Wis.

AGENTS, TUNERS, REPAIRMEN.
Write us for our attractive agents' proposition on the "Portable."

**AUTOMATIC ELECTRIC HEAT
EVEN HEETERS**



the
 CONSOLE
 - of -
 TRINITY CHURCH
 BOSTON

TRINITY CHURCH CHOIR
 BOSTON, MASSACHUSETTS
 FRANCIS W. SNOW
 ORGANIST AND CHOIRMASTER

February 10, 1926.

Skinner Organ Company,
 677 Fifth Avenue,
 New York City,
 New York

Gentlemen:

You may be interested in knowing that the contract for our new gallery organ, recently signed, was given to you without the consideration of any other builder.

The Vestry of Trinity Church is in full accord with my belief that only Skinner can build such a perfect organ, mechanically and tonally, as we desire.

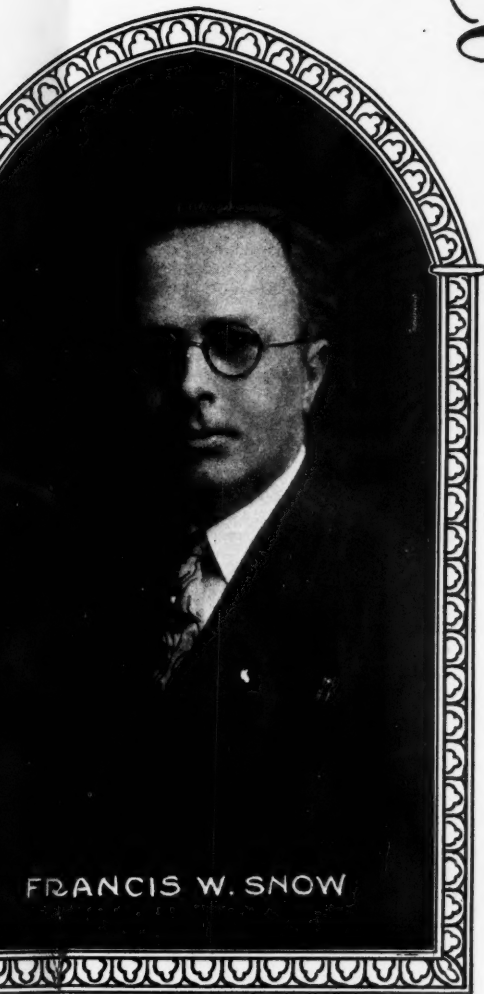
With best wishes to you

all, I am,

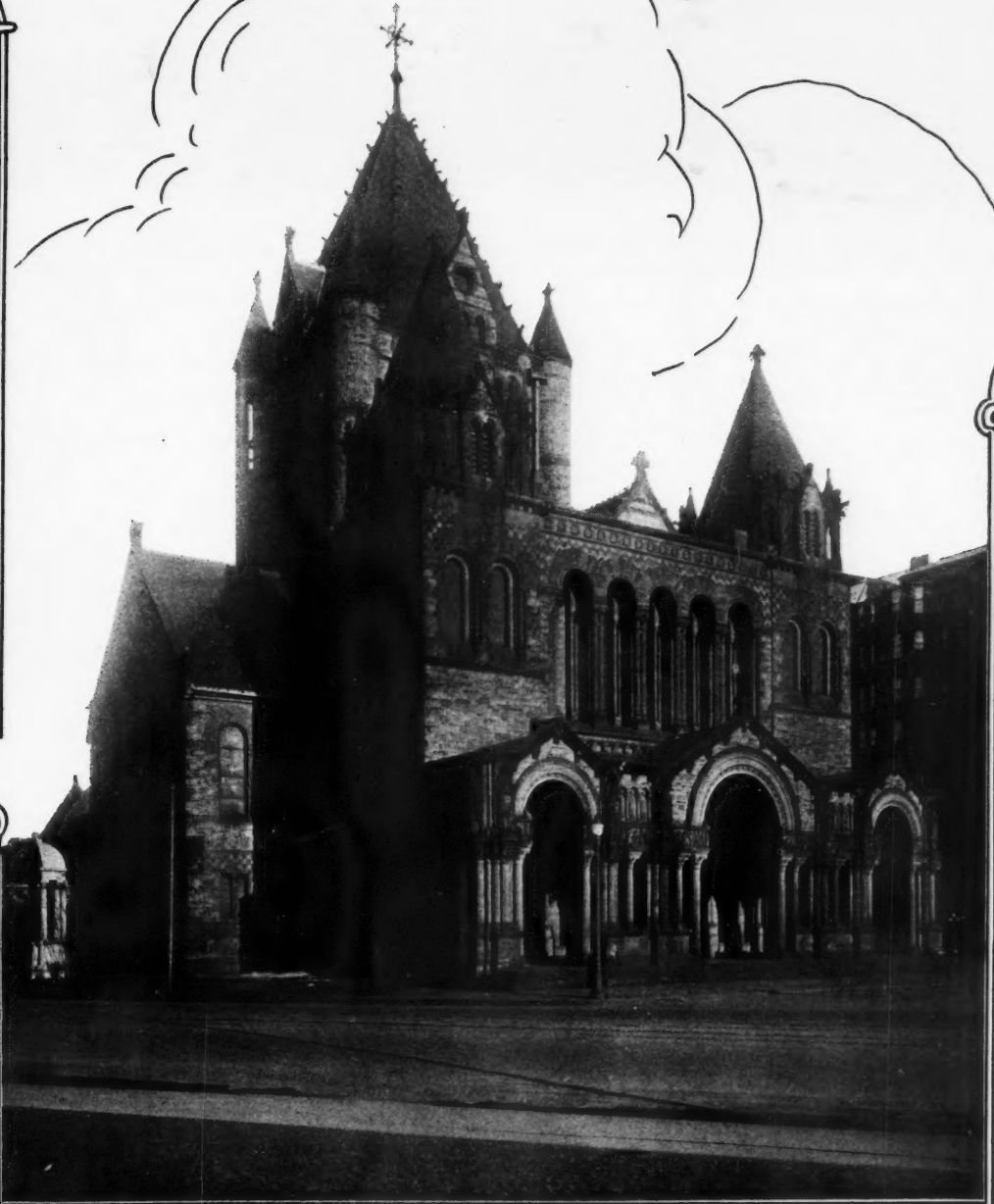
Sincerely yours,
Francis W. Snow

Skinner Org
 677 Fifth Av
 New Yo
 Organ Architect
 Churches - Auditoriums -
 Works at Dorchester

A new
Skinner Organ
 For
**Trinity Church of
 Boston**



FRANCIS W. SNOW



Organ Company
 Fifth Avenue at 53rd
 New York City
 Architects and Builders
 Auditoriums - Theatres - Residences
 Worcester and Westfield, Mass.

THE DIAPASON

A Monthly Journal Devoted to the Organ
Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, Publisher.

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

Subscription rate, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in remittances equivalent to the subscription price in United States currency. Advertising rates on application.

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

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

CHICAGO, APRIL 1, 1926.

USES OF SCHOOL ORGAN

There was a time when our esteemed contemporaries which represented the brewery industry made it clear to their devoted readers that the only way to perpetuate the trade and to keep up the demand for their product was by educating the youth. It must be said that they and their clientele did the best they could, and would do it today, were not annoying obstacles placed in their way.

The great cigarette industry had the same vision. The result is everywhere apparent. Whereas not more than two decades ago a young woman who was discriminating would not associate with a cigarette user, and employers eliminated them from their organizations, since the war even the organists have fallen into the habit and the young lady we mentioned likely as not smokes the things herself.

Taking another picture, some of our great religious organizations have always worked on the principle that to maintain the church on a strong basis and increase its numbers the youth must be taught and kept within the ranks, the grownups thereafter taking care of themselves very largely.

The lesson is plain. The organ interests must do the same. If you wish a generation of men and women who care for the organ—who are willing to spend their money for organs and for the playing of organs, and who will devote themselves to organ playing, professional or amateur—they must be trained early. Human beings are very much like dogs after all. What the puppy learns he never forgets.

This idea has been borne in mind in many places in recent years and as a consequence we have more and more organs in schools. Hardly an issue of The Diapason fails to record an installation somewhere. Whereas the large cities, including New York, have had their high school organs for many years, small communities are now adopting the plan. The slogan originated by one of our enterprising concerns—the Hoyt Metal Company—"An organ in every school" is being adopted in many quarters.

It is interesting to read in our March issue the report of the organist of the Polytechnic High School of Los Angeles on the practical results of the installation of the large four-manual instrument which has been in service there for just a year. These facts should be brought to the attention of hundreds of school boards, for they reveal clearly just how good an investment such an organ can be. Mr. Anderson, in charge of the large organ, sets forth among the purposes to which the instrument has been put in the last year the following:

It has been used as a solo and accompanying instrument in the school assemblies, where it has been a source

of inspiration to better singing. This he rates—quite correctly—as the most important use, and he notes that visitors of prominence have remarked upon the influence of the instrument on the audiences.

Second comes the weekly free recital for the pupils. For twenty-five minutes during the luncheon period the students are made acquainted at close range with good organ music. From an initial audience of seventy-five the number of auditors grew in a month to 800, which disposes of any question as to the interest aroused.

Still another use is as a recital instrument, wherein the organ can be made a genuine community asset. In many places of small population this alone would justify the expense. Use can be made of the organ in a manner not possible in the church.

And then there are private lessons and practice for talented pupils—the chance to help make the next generation of organists.

Taking the average small city, if every inhabitant contributed a dollar an adequate organ could be provided. Merely the price of a few ice cream sodas per individual or a few packages of the cigarettes we mentioned when we began! What an opportunity for every town! It is up to the organists to keep this before their communities. It is something which every Rotary and Kiwanis Club should have brought to its attention. We should like to impress it upon every newspaper editor in the large and small centers alike.

PRIZES FOR PAPERS

Four prizes, aggregating \$150 in value, are announced by the National Association of Organists, to be offered in connection with the next annual convention of the association. The prizes are given by The Diapason. The judges are selected and the awards will be made under the auspices of the association. The successful papers are to be presented at the convention and will be published in The Diapason. There will be a first prize of \$50 for the best paper submitted on a topic connected with organ playing—the work of the organist—with a second prize of \$25 for the paper adjudged second by the jury. A first prize of \$50 and a second of \$25 are offered for the best papers on a subject connected with organ design or construction. Details concerning the prizes and the rules made by the association to govern the contest are published in the page devoted to the N. A. O.

The aim in posting the prizes is to bring out practical suggestions of value both to organists and to those who design and build organs, and to evoke discussion of the subjects which interest organ devotees. We all realize the need of reasoning together. It has been our privilege heretofore to make mention of the value of the composition prize of \$500 offered by the Austin Company and the gold medal of the N. A. O., to be awarded to the best composition submitted, which is to be played at the Philadelphia convention. We need a stimulus for organ composers in this country. Likewise we need stimulus for the best thought on organ questions. That is the motive back of the offer of The Diapason.

WINS ITS PLACE IN THE SUN

Take off your hats and wave them, church organists! The prelude and postlude have won their place in the sun in at least one quarter. The glad news comes from Pittsburgh. At the suggestion of Bishop W. H. Overs, Daniel R. Philippi, organist at the Church of the Ascension, has played his voluntaries in a series of special vesper services during Lent not at the usual convenient extremes, where they cover up the entrance of the worshippers at the beginning and speed the departing congregation by offsetting the clatter of hoofs, but after the processional and before the recessional. As pointed out by Mr. Philippi, the organ selections are in the service—not before and after.

In the announcement of the services Bishop Overs sets forth:

"In order that all the music may be a devotional part of the worship, the organ voluntaries at our vesper serv-

ices have been placed after the processional and before the recessional hymn. Otherwise, during the entering and leaving of the congregation, this part of our music cannot have the distinct spiritual significance that the organ music should contribute."

That tells the whole story. It has long been contended by conscientious organists, who make of their organ numbers something more than time fillers, that preludes and postludes should either be made a part of the service or banished. If they are not fit to be in the service they have no place on the outskirts. These organists endeavor to make the prelude of real use as a means of preparing the worshiper for what is to follow.

We read that Bishop Overs spent ten years in Africa as an explorer, missionary and bishop. To anyone coming from the Dark Continent the incongruous acceptance of the organ preludes as a necessary evil must have seemed strange. That as an explorer he succeeded in discovering the value of the organ solo in the service is something for which he deserves the gratitude of organists.

"Organ Day" at Indianapolis.

One of the best programs of the present Matinee Musicale season at Indianapolis was given Feb. 26 at the Roberts Park M. E. Church in observance of the organization's annual organ day. The feature of the program was a group of organ solos played by Horace Whitehouse. Mr. Whitehouse played Bach's Fantasia in G minor, a Clerambault prelude, Wesley's Gavotte, "Ronde Francaise" (Boellmann), and the finale from Vierné's First Symphony. He also accompanied Mrs. Mary Traub Busch at the piano in a group of five Biblical songs by Dvorak. The program was opened with Chadwick's "Art Thou Weary?" sung by the quartet from the Tabernacle Presbyterian Church. Paul Matthews was at the organ for this number. The quartet was followed by Demarest's Fantasia, for organ and piano, with Mrs. Frank Edenharter at the piano and Mrs. J. W. Hurt at the organ. Jores' "Cantilena Pastorale" and Hollins' "Grand Choeur, No. 2" made up another enjoyable organ group played by Mrs. Amy Cleary Morrison, of the Central Christian Church. It was followed by a duet, Gounod's "Oh! Divine Redeemer," sung by Mrs. James Lowry and Mrs. Glenn Friermood, with an accompaniment of five instruments. Mrs. Howard Clippinger was at the organ, Mrs. Frank Edenharter at the piano, Miss Yuba Willhite played the cello, Mrs. Arthur Webber the harp and Mrs. Julia Brown Bodner the violin.

Service of Chicago Compositions.

Mrs. Anne Pearson Maryott, organist and director at the Woodlawn Park Presbyterian Church, Chicago, arranged an unusually interesting offering for the evening musical service Feb. 28, when she presented a program entirely of compositions by Chicagoans. The organ prelude consisted of three selections—"Rejoice, Ye Pure in Heart," by Sowerby; Lester Groom's Slumber Song and Rosseter G. Cole's "A Song of Gratitude." The offertory anthem was Arthur Dunham's "Sing unto the Lord." The other anthems were: "The Ninety and Nine," Protheroe; "The Lord Is My Shepherd," De Lamarter; "O Praise the Lord of Heaven," Herbert E. Hyde; "Peace Which Passeth Understanding," William Lester, and "Christ Is Knocking at My Sad Heart," Philo A. Otis. Three solos of the evening were "They that Trust in the Lord," Henry Purmort Eames; "Love Never Fails," Frederic W. Root, and "Just for Today," by Jane Bingham Abbott. For her postlude Mrs. Maryott used the "Marche Solennelle" from Borowski's Suite in E minor.

Dedicated by Riemenschneider.

Albert Riemenschneider on March 22 played the opening recital on the three-manual Hinners organ at the Parkwood-Asbury M. E. Church, Cleveland. March 23 he gave a recital on the new four-manual Austin at the Presbyterian Church of Williamsport, Pa. His third and last Franck recital will be given Sunday, April 18, at Berea, Ohio.

The Free Lance

By HAMILTON C. MACDOUGALL

Did you know that I am one of the few Americans—no more than three or four hundred in all—who have heard Koussevitzky play solos on the double bass? It was at Providence on Feb. 24 that he received the honorary degree of doctor of music at a special convocation of Brown University. I understand on excellent authority that the illustrious conductor used a three-quarter Amati bass, and that he deeply appreciated the honor conferred on him, the first academic honor he has received. A few of us Rhode Islanders are chuckling over the way the little college at Providence put it over lordly Harvard.

How do you think you would comport yourself in these circumstances: You have just received an honorary degree from a venerable institution of learning and you are perched on a high platform surrounded by men distinguished in all walks of life; you do not trust yourself to use your native tongue to give thanks for the degree, and you ask to be allowed to express yourself through the medium of music, the universal language; a cumbersome, awkward-to-handle "bull fiddle" is handed to you by an attendant; you reach over the edge of the platform and take it in your arms; with friendly help you divest yourself of your cap and gown; you tune your instrument; you play. Do you think you could do all this, make real music, and make it gracefully? But that is precisely what Koussevitzky did. I never admired him more than on that afternoon in Sayles Hall. I have never seen a public man show more grace, dignity, thorough command of himself amid difficult circumstances than did this double bass virtuoso. I must add that the two pieces played to the perfect piano accompaniments of Koussevitzky's secretary, Mr. Slominsky, were a Sarabande by Handel and the slow movement from Koussevitzky's own concerto.

When I read the last paragraph in The Free Lance for March I feared I had been too severe on those people who do not say or write a "thank you" to colleagues or to unknown admirers who "do" their compositions. But a letter from one of the most respected organists of New England, a man thoroughly wideawake, reassures me. He says: "Let me say 'Amen' a dozen times to your last paragraph in the March Diapason. * * * If any organist ever sends me a program on which any composition of mine is included I am quite 'set up' and acknowledge it with thanks. This fall I did two ofs anthems and his cantata,; thinking it might please him, I sent him programs, but never heard from him. Last season I sent him another program of the cantata and a list of our cantatas in which it is stated that I had done the work many times (seven, I think), but I did not hear from him."

What is the matter with musicians, anyway? When you gave special music at your church last Sunday evening you were pleased to see Jones, the organist of St. Ethelburga's; he came up to the organ afterward. Did he say anything about the music? No! Did he even remark on the beauty of your tremulant or compliment you on the evidently adequate wind supply of the organ? Never a word! He merely remarked that we were having a late spring.

And there is Smith—did you ever hear him say a word in praise of any musician? I presume that Smith thinks that if he never mentions a professional either to praise or to blame—if, in other words, he entirely ignores the other fellow, he is doing all that may be required of him.

Smith, prepare to meet thy God!

Here are two rather good ones from the Musical Mirror:

"Why does she close her eyes when

she sings?"

"Because she can't bear to see us suffer."

Unsuccessful composer: "When I am dead the world will realize what I have done."

Friend: "Never mind, old chap, you'll be out of harm's way then."

Demorest Leaves Evanston Post.

Charles H. Demorest has resigned his position as organist and musical director of the First Methodist Church, Evanston, Ill. Mr. Demorest's increasing duties as a teacher in the Chicago Musical College, where he has large classes in piano and all branches of organ playing, and his recital engagements, have made it necessary for him to devote more of his time to these subjects. During the last year and a half as organist of the Evanston church Mr. Demorest has maintained an unusually high standard of music, having the equipment of a fine organ and an excellent quartet. During his incumbency he has given a number of recitals, all of which were well attended by people from the north shore districts. The church has expressed its deep regret that Mr. Demorest has found it necessary to sever his connection with it at this time. Mr. Demorest is one of the few organists in America who have attained success in the three branches of organ playing—church, concert and motion picture. As a church organist he has held some of the best positions in Chicago, Los Angeles, Seattle and New York. Mr. Demorest took up motion picture playing while a resident of Hollywood, the screen capital of America, and has held positions in some of the largest houses, including Tally's Los Angeles, the Strand, the Coliseum in Seattle, and Eighty-third street and Brooklyn Strand, New York City.

Two anthems by George B. Nevin—"The Walk to Emmaus" and "Into the Woods My Master Went"—were sung in the West End Collegiate Church, New York City, on Feb. 28. The choir is under the direction of Henry Hall Duncklee.

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., March 22.—Elaborate musical services are given each Sunday at 4 p. m. by Uselma C. Smith in the Church of the Redeemer, Bryn Mawr. March 7 compositions of H. A. Matthews were used. March 14 the recital program included: Prelude, Borowski; Meditation-Elegie, Borowski; "Praeludium," Jarnefelt; Serenade, Wolstenholme; "Legend," Cadman. March 21 Mr. Smith played: Allegro (Sixth Symphony), Widor, and Meditation (First Symphony), Widor, and "Gallia," by Gounod, was sung.

The Lenten cantata at Holy Trinity this season was Mercadante's "Seven Last Words," artistically performed by the church choir under the direction of Ralph Kinder, organist.

W. Lawrence Curry of Philadelphia has taken up his new duties as organist of the First Presbyterian Church, Camden, N. J.

William C. Schwartz gave a guest recital at St. Andrew's Lutheran Church, Atlantic City, on Feb. 10. His principal numbers were: "Sonata Pontificale," Lemmens; Toccata, Bartlett; "Finlandia," Sibelius, and Sea Sketches, Stoughton.

Henry S. Fry gave a Sunday afternoon recital on the new Austin organ in St. Luke's and the Epiphany Church March 14.

The adult choristers of St. Paul's Cathedral, Detroit, this year repeated their success of last season, when they sang for the first time in Detroit "The Passion of Our Lord" (St. Matthew) by Bach. This second performance took place in the cathedral Sunday night, March 21. Francis A. Mackay is the organist and choirmaster.

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



Frederick Schlieder

MUS. M., F. A. G. O.

INTENSIVE COURSES

HARMONIC and CONTRAPUNTAL TECHNIC

Presenting

MR. SCHLIEDER'S INCONTESTABLE APPROACH

To A

DEFINITE MUSICAL UNDERSTANDING

And the

DEVELOPMENT OF THE POWER OF MUSICAL

SELF-EXPRESSION

(Improvisation)

FOURTH SEASON

NEW YORK

May 31 to June 26

PARIS

July 10 to August 21

Send for Literature
HOTEL SAN REMO, 146 Central Park, West
New York, N. Y.

AMERICAN CONSERVATORY OF MUSIC
JOHN J. HATTSTAEDT, President

**School of Theater
Organ Playing**

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

ANNOUNCING

SPECIAL SUMMER COURSE OF SIX WEEKS

June 28th to August 7th, 1926

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

Lesson 1st Week—Preparatory work for Screen Playing.

Lesson 2nd Week—Playing of News Weekly.

Lesson 3rd Week—Playing of Feature.

Lesson 4th Week—Playing of Feature.

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

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

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

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

Send for Special Circular

Address

Secretary, AMERICAN CONSERVATORY
516 Kimball Hall, Chicago

Reminiscences of Eugene Gigout, Organist, Teacher and Improviser

By WILLIAM C. CARL, Mus. D.

In the passing of Eugene Gigout France has lost one of her ablest sons. Covering a period of nearly eighty-two years, his life was a succession of important events and a career such as few are privileged to enjoy.

When a choir boy 10 years of age in his native city of Nancy, he substituted with great success alternately on the grand and chancel organs in the cathedral, which led to his being accepted as a student in the Ecole de Musique Religieuse, directed by Niedermeyer. At the end of the first year he played the famous Fugue in D major by Bach at the annual distribution of prizes held in the Salle Pleyel in Paris. Among other celebrities who applauded him was no less a personage than Rossini.

Gigout remained in the Niedermeyer School as professor of solfège and plain-song. Among his students were Albert Perilhou, Julian Koszul, Joseph Perlmann and Gabriel Faure. Shortly after this he was engaged as professor of harmony, counterpoint and fugue, and later of the organ.

After the death of Niedermeyer he became director of the school. His success was instantaneous, for Gigout was most painstaking and thorough, both well-known characteristics of the French. His class soon included such men as Andre Messager, Alexander Georges, Planchet, Claude Terrasse, Pierre Kunc, M. J. Erb (of Strassburg), Albert Roussel and Leon Boellmann, who later became his adopted son.

Gigout was a favorite pupil of Saint-Saens, and when a young man frequently substituted for him at the Madeleine. About this period he met Cesar Franck, who took a lively interest in the young organist's success. When Franck passed away the family asked Gigout to play at the funeral service in St. Clotilde and to correct the proofs of the master's "Trois Chorals," which had not been published. The third, in B minor, was dedicated to him.

In 1863 Gigout was appointed organist of the Church of St. Augustin in Paris, where he remained without interruption until his death, covering a period of nearly sixty-three years, undoubtedly the only one to hold this unique record.

At the inauguration of the grand organ installed in the Church of St. Augustin by Cavaille-Coll, when the program was concluded, Saint-Saens escorted the young organist to the sacristy, where Gounod in a speech lauded the talent and ability of Gigout in glowing terms. After the war of 1870, Gigout instituted a low mass on Sundays, attended by the prominent members of the parish, which was continued for half a century. During the mass he would either play several well-chosen organ numbers or improvise.

Gigout was a past-master in improvising. His themes were usually not more than three or four notes in length. From this brief material he would develop the subject with an artistry seldom heard.

One morning I was with him at a wedding mass. As the bridal party was leaving the church he improvised a brilliant "marche nuptiale" in the major key. Those of us who were with him were ready to offer our congratulations, when suddenly he changed the theme to the minor, for in one of the side aisles a funeral procession was advancing and the same subject served for one of the most impressive "marche funebres" I have ever heard. This is an example of his versatility, often demonstrated in other ways. The organ gallery was the rendezvous for many men of prominence in the social and artistic world. Among others Saint-Saens and Emmanuel Chabrier were frequent visitors, in addition to his students and organists from all parts of the world. He was particularly happy when playing at the

church fetes, as they occurred each year. Among his compositions usually heard were his Toccata in B minor, "Rhapsodie sur des Noels," Minuetto and the well-known "Grand Choeur Dialogue," as well as selections from the works of the old masters.

The greater part of his lifework was devoted to the study and development of the Gregorian chant, which he taught with rare devotion. He wrote several sets of organ pieces in this tonality with great charm and elegance, and they are veritable chef d'oeuvres. Gigout never hesitated to urge the importance of the study of improvisation and would add: "It is all very well to prepare an extensive repertoire of well-chosen works, but improvisation should take pre-eminence. Be sure to see that it is encouraged and taught in the United States."

In 1885 Gigout organized a school for the study of the organ and improvisation in Paris under the patronage of the state. Later he installed an organ in the salon of his home in the Rue Joffroy and gave many musicales, where the great artists of the day gathered in large numbers.

In 1911 he succeeded Guilment as professor of the organ at the Conservatoire and was eminently successful. Last summer, when speaking of the musical coincidence of having two first prize students and two who gained the second prize in his class at the annual concours at the Conservatoire, his enthusiasm knew no bounds.

On various occasions Gigout was approached regarding a concert tour in America, but his many duties in Paris prevented his coming. In Europe he enjoyed an enviable reputation as a virtuoso.

Gigout will be remembered especially for his extraordinary talent in the art of improvisation, and the facility with which he developed his themes. He was a man of great energy, untiring in his work, invariably in good health, and appeared to be fully twenty years younger than he actually was. His sixty-odd years as organist of the Church of St. Augustin, the keenness of his imagination, his nobility of thought and purpose, together with the dignity and charm of his character, and the modesty with which he did his work—all are unique in considering a man of genius. Gigout never changed. He maintained the same quiet poise in everything he undertook. The certainty of his technique, his brilliant virtuosity, attention to the minutest detail and the sterling merit of his compositions are among his remarkable characteristics.

Gigout left many friends both in the old and the new world, who remain to perpetuate the memory of this master organist and prince among men.

Lecture by Ernest L. Mehaffey.

Ernest L. Mehaffey, organist and representative of the Estey Company at Syracuse, N. Y., has been doing interesting propaganda work by means of an illustrated talk on organ construction which he has given in March before the Buffalo chapter of the American Guild of Organists, and also before the music students at the Fredonia State Normal School, Fredonia, N. Y. The same talk was given before the organ department students at Syracuse University recently. It includes about seventy-five slides showing views of the Estey plant and the different parts of the organ in process of construction and it is illustrated with a number of the Estey reedless stops, patented basses and other features.

Reiff's Work Is Broadcast.

The virile Prelude from Stanley T. Reiff's Festival Suite for organ, published by the Clayton F. Summy Company, was heard to good advantage, played by Abram Ray Tyler, A. G. O., organist of Temple Beth El, Detroit, Mich., March 21, and broadcast from the Detroit News radio station.

Noel Ponsoby, organist of Ely Cathedral, has been appointed organist of Christchurch Cathedral, Oxford, England, in succession to Dr. Henry Ley.

Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., March 22.—In its issue of Feb. 26 the Newton Graphic published an article relative to the proposed installation of a large organ in the new high school building. The city in planning the auditorium made provision for the placement of such an instrument, but no money could be appropriated for its purchase. As the people of Newton, a large residence section adjacent to Boston, are enterprising and alive in all cultural matters, a committee composed chiefly of prominent musical persons was formed to solicit funds up to approximately \$30,000. The organ will be a comprehensive four-manual instrument. The committee includes Leland A. Arnold, William Lester Bates, A. J. Fairbanks, Earl E. Harper, Charles B. Harrington, A. Thorndike Luard, D. Ralph McLean, E. Rupert Sircom, Edgar Jacobs Smith, Everett E. Truette, Albert L. Walker, Miss Lillian West, Edward N. Griffin, supervisor of music in the public schools, and Miss Olive K. Burrison.

Charles E. McLaughlin, long prominent in musical circles in Boston, died at his home in Allston March 20. Although probably better known as a violinist, he was also a capable organist and choir-master. For many years he had charge of the music at St. Peter's Catholic Church, Meeting House Hill, Dorchester. As a young man he obtained his training from Edward J. MacGoldrick, then organist at the Church of the Immaculate Conception. At a later period of his life he was professor of violin at the Boston Conservatory of Music. His funeral was held at Sandwich, Mass., his native town.

It is reported authoritatively that the contract for the four-manual organ for Phillips Academy, Andover, Mass., has been given to Casavant Brothers. There will be ninety-six registers. The instrument will not be completed before June, 1927. The music at Phillips Academy is cared for by Dr. Carl F. Pfatteicher.

Few of our concert organists would wish to undertake the ambitious program played at First Church Sunday afternoon, March 14, by William E. Zeuch. As the selections played were out of the ordinary and form a model that could be generally reproduced elsewhere, the program is offered as one of real interest. The music was as follows: Allegro maestoso, Maquaire; Berceuse, Vierne; Cantilene, McKinley; Intermezzo, Symphony 1, Widor; "Gesu Bambino," Von; Minuetto, Boccherini; "When Dusk Gathers Deep," Stebbins; "The Fountain," Matthews, and Overture, "1812," Tschaiakowsky.

Franklin Glynn, organist and choir-master at All Saints' Church, Worcester, was recitalist at the Simonds memorial concerts, Fitchburg, on the afternoons of Feb. 7 and 21, and March 7 and 14. Especially interesting among the more usual assortment of recital pieces was Mr. Glynn's improvisation on the Welsh air, "All Through the Night." For his program at All Saints' Monday, March 1, there were selected: Sonata in G minor, Prutti; Chorale Prelude on "St. Peter," Darke; Prelude, Clerambault; Prelude and Fugue in D, Bach; "Cyprian Idyl," Stoughton; "Minuetto Antico e Mutata," Von, and Festal Toccata, Glynn. An honored place was given Willan's Introduction, Passacaglia and Fugue on the program of March 8.

Until the Roosevelt organ at Trinity Church shall have been rebuilt Francis W. Snow has refrained from giving the usual recitals on Sunday afternoons and during Lent. Special musical services mark the work of the choir from time to time. On Sunday afternoon, March 21, Gounod's "Gallia" and Mendelssohn's "Hear My Prayer" were sung.

R. Franz Reissmann is ranked high

among Boston organists, although he seldom appears as a recitalist. For many years he has been organist and choir-master at the First Universalist Church, Roxbury, and during the season has featured some well-known cantatas in conjunction with his church work. "The Holy City," by Gaul, was given Sunday afternoon, March 21.

Mme. Beale-Morey, of Malden, organist-choir-master of the Methodist Church, East Dedham, gave an address Sunday evening, March 7, on "Music in the Service" at the Central Congregational Church, Dorchester. She pointed out what music in the churches should be in comparison with services where the music was unsuitable or deficient. The choir assisted her by rendering solos, quartets and various other choral numbers. Mme. Morey, in spite of advanced years, is one of the most active musicians in Greater Boston. She is highly regarded as a teacher of voice, conductor, organist and lecturer.

The music at St. Paul's Cathedral Church continues on a high plane of excellence under the direction of Arthur Phelps. The service lists from week to week present musically a very attractive appearance. The second Sunday in Lent the male choir sang Arkangelsky's "The Day of Judgment" at the morning service. In the evening there were sung Gounod's "All Ye Who Weep" and Martin's "Ho, Everyone That Thirsteth." At the following Friday evening service the choir of men and women sang Mendelssohn's "One Hundred and Fiftieth Psalm," and Bach's cantata "God's Time Is the Best." It is interesting to watch the revival of Bach's choral works in the Boston churches. Annually an abridged form of his "St. Matthew Passion" is given on Good Friday at First Church, but as yet few of Bach's works in the form of motet and cantata are to be heard in the larger churches.

Saturday morning, March 13, Wallace Goodrich, dean of the New England Conservatory of Music, gave an address in recital hall on the changes in the revised form of the Prayer Book that affect the music of the services in the Episcopal Church. As Mr. Goodrich has been intimately connected with the committee that produced the "New Hymnal" his address could be called official. A general invitation was extended to church musicians and those interested.

William C. Hammond, assisted by the Mount Holyoke College Glee Club, gave a notable recital at First Church Saturday afternoon, Feb. 27, on the magnificent "double" organ recently installed. His solo selections were: Overture in D major, Handel; Berceuse, Faulkes; Choral March and "Pastel," Karg-Elert. The glee club sang negro spirituals, Christmas carols and folk songs.

Francis E. Hagar, organist at the First Methodist Church, Medford, gave a recital Sunday afternoon, March 7, the following selections being offered: "O Sole Mio," arranged by Lemare; Festal March in C, Calkin; Adagio from Symphony 6, Widor; "Will o' the Wisp," Nevin, and Londonderry Air, arranged by Coleman.

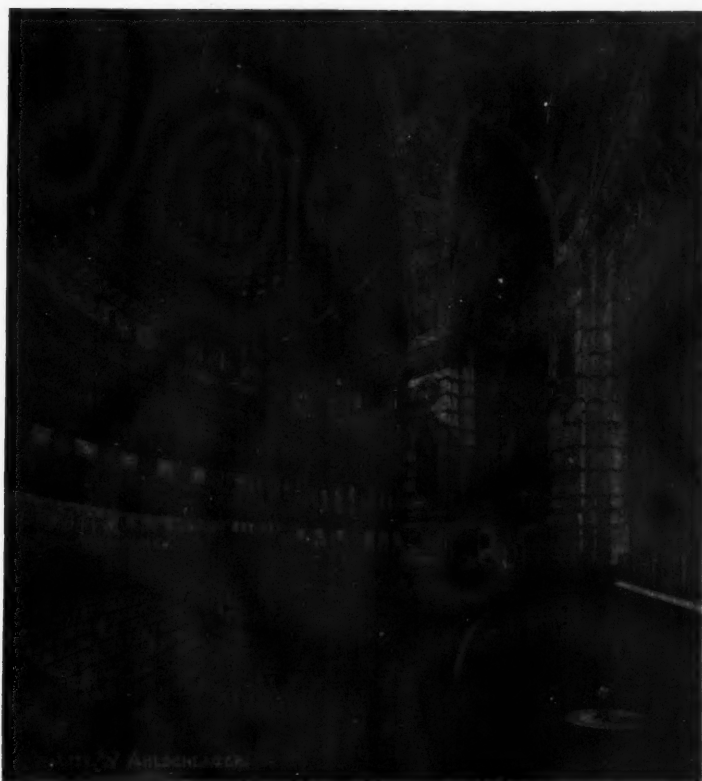
At Trinity Episcopal Church, Newton Center, Leland A. Arnold, organist and choir-master, is giving Lenten recitals. His program of recent date is interesting and included: Aria from Concerto 12, Handel; "Musette en Ronde," Rameau; Funeral March and Song of Seraphs, Guilment; and "Evening Melodies," Karg-Elert.

Escapes the Russian Bolsheviki.

The Milwaukee Journal of March 7 contained a column story, with a picture, concerning Alban Jurva, who has opened a pipe organ shop at Superior, Wis., after fleeing from Russia, where he was in the white army. Jurva is said to have lost all of his property in the destruction wrought by the Bolsheviki. He was formerly a resident of Germany and interested in organ factories with branches in Finland and other countries, according to the article.

KIMBALL ORGAN

FOR "THE ROXY" THEATRE, NEW YORK



Organists everywhere will be interested to know that the "Roxy" Theatre, New York, has purchased a

KIMBALL ORGAN

"for the biggest thing in theatres anywhere."

ROXY THEATRES CORPORATION
363 MADISON AVENUE
NEW YORK
February 9th, 1926.

Mr. W. B. Milner,
W. W. Kimball Co.,
507 Fifth Ave., N.Y.C.

My dear Mr. Milner:

letter of the 8th. Thank you very much for your lovely
I expect great things from you. It was
only after careful consideration that I decided you were the
people to build our organ, and I know you are not going to
leave any stone unturned to do your part in making this the
finest theatre in the world. So say that I am looking with
great anticipation toward this wonderful unit, is putting it
sidly. I know that I am going to get and I know you are not
going to stop at anything within reason to make this a monument
to yourselves.

Never in the history of organ building has
such an opportunity been offered an organ builder, and it is not
a question of money, although I believe we are spending more than
any other theatre has ever spent for an organ. The mere fact
that you were awarded this contract under the request of concert
tion, is a credit to you and we wish you Godspeed and good luck
and you may expect every co-operation from this office.

SLR:IK

[Handwritten signature]
S. L. Rothafel

The main organ will be the largest Unit Organ ever built and there will be two other Kimball Organs for this theatre: a Soloist Organ in the Grand Foyer and the "Roxy" broadcasting Studio will have a Kimball Unit Organ as well as a Kimball Concert Grand Piano.

Increased capacity enables the Organ Department to close many organ contracts for Theatres as well as Churches and other public buildings:

*Every Kimball Organ is an individual creation.
Ask us about your organ problems.*

W. W. KIMBALL CO.

220 KIMBALL BUILDING

ESTABLISHED 1857

CHICAGO, ILLINOIS

RECITAL PROGRAMS

Arthur B. Jennings, Jr., Sewickley, Pa.—Mr. Jennings is giving a series of recitals on Tuesday evenings during Lent at St. Stephen's Church, and among his programs have been the following:

March 2—"Marche Funebre et Chant Seraphique," Guilmant; Mountain Idyll, Schminke; Song of India, Rimsky-Korsakoff; "Pomp," Heroique," Franck; Gavotte, Martin; "In Summer," Stebbins; "Echo" and "The Primitive Organ," Yon; Military March, "Pomp and Circumstance," Elgar.

March 3—"Fiat Lux," Dubois; "Ronde Francoise," Boellmann; "Grande Piece Symphonique," Franck; Andante Cantabile, Dethier; Two Dances from "The Nut-Cracker Suite," Tchaikowsky; Finale from First Symphony, Vienna.

March 16—Chorale and Minuet from Gothic Suite, Boellmann; "Clair de Lune," Karg-Elert; "Christus Resurrexit," Ravenello; Sonata, Bach; Toccata and Fugue in D minor, Bach; Gavotte from "Mignon," Thomas; "La Concertina," Yon; "Grand Choeur Dialogue," Gigout.

March 23—Sixth Concerto, Handel; Andante Cantabile from Fourth Symphony, Widor; Fugue in the Style of a Gigue, Jennings; "Pomp," Heroique," Franck; Bonnet; "Chinoiserie," Swinnen; Chorale in A minor, Franck.

Miles I'A. Martin, F. A. G. O., St. Augustine, Fla.—In a recital at Trinity Church, of which he is the organist and choirmaster, Mr. Martin played this program March 13: Discant on Chorale, Ducis; "Soeur Monique," Couperin; Prelude, Clerambault; Prelude and Fugue in D minor, Bach; Gavotte, Wesley; Toccata, Matthews; "In Summer," Stebbins; Pastoral Suite, Demarest.

Mr. Martin played the following program in the same church Feb. 25: Sonata No. 2, Mendelssohn; Spring Song, Mendelssohn; Adagio, Beethoven; Prelude and Fugue in E major, Bach; "The Little Shepherd," Debussy; Andante Cantabile and Finaie (From Fourth Symphony), Widor; Prelude in E flat major, Bach; "Lied des Chrysantheemes," Bonnet; Cantabile in G major, Jongens; Introduction and Passacaglia in D minor, Max Reger.

Carolyn M. Cramp, F. A. G. O., New York City.—Miss Cramp gave a recital before a lecture at the Town Hall March 5, playing her entire program from memory, and was praised for her poised, fine interpretation and brilliant pedal work. Miss Cramp played the following selections: "Finlandia," Sibelius; "Soeur Monique," Couperin; Prelude, Clerambault; "Variations de Concert," Bonnet; "Angelus" (From "Scenes Pittoresques"), Massenet; Berceuse, Dickinson; Finale from First Symphony, Viere.

Frances Anne Clark, Chicago.—Miss Clark played a program in a recital at the North Shore Baptist Church on the evening of March 23: Concert Overture in C minor, Hollins; "Song of the Basket Weaver," Russell; "The Musical Clock," Sauer; "Marche Sicilienne," Tchaikowsky; Rustic March, Boeck; Prayer and Cradle Song, Guilmant; "Dance of the Reed Pipes," Tchaikowsky; Toccata, Reiff.

H. Matthias Turton, Montreal, Que.—Mr. Turton, for more than twenty-one years organist of St. Aidan's Church, Leeds, England, arranged a series of four twilight recitals on Monday afternoons at the Erskine Church, of which he is now organist and choirmaster. Among the programs have been the following:

Feb. 15—Concert Overture in E minor, Hollins; "Pensee d'Automne," Jonken; Chaconne, Bonnet; "Soeur Monique," Couperin; Allegretto in E flat, Wolstenholme; Andante and Finaie, from Sonata in G minor, Flutt.

Feb. 22—Introduction and Fugue in E flat, William Russell; Scherzo in F, Hoffmann; "Paeaan," Basil Harwood; "Elfes," Bonnet; Introduction and Passacaglia, Reger; Scherzo, W. S. Hoyte; "Etude Symphonique," Boss.

Harry B. Jepson, New Haven, Conn.—In a series of recitals at Woolsey Hall, Yale University, on the large Newberry organ, Professor Jepson has presented the following programs:

Jan. 10—Allegro moderato e serioso, from First Sonata, Mendelssohn; "Pensee d'Automne," Jonken; "Marche Sicilienne," Tchaikowsky; Rustic March, Boeck; Prayer and Cradle Song, Guilmant; "Dance of the Reed Pipes," Tchaikowsky; Toccata, Reiff.

Jan. 24—Theme and Variations from Fifth Symphony, Widor; "Pastel," Jepson; Allegretto, Blazy; "Piece Heroique," Franck; Scherzetto, Op. 31, No. 14, Viere; "Priens pour l'Est," Repasse; March, partz; Finaie, from Seventh Symphony, Widor.

Feb. 14—Prelude from the Sonata in G minor, Jepson; "Aria da Chiesa," unknown author; "Cantata," Bach; "The Little Shepherd," Debussy; Berceuse, Jarneloff; Chorale in A minor, Franck.

Frank M. Church, Athens, Ala.—Mr. Church, director of music at Athens College, gave a recital at the First Methodist Church of Birmingham Feb. 22. His program was as follows: Concert Piece in B, No. 2, Parker; Cantabile, Sixth Symphony, Widor; Cradle Song (new), Ethel Leginska; "Meditation" (new), William Stickles; Fantasia on Swiss Melodies, in-

roducing the storm in the Alps and the Swiss National Hymn, Bretlenbach; Allegro, Sonata in A, George E. Whiting; Musette, Dandrieu; Caprice, Guilmant; "Dawn," Charles A. Sheldon; Variations on an American Air, Flagler; Introduction to Act 3, "Lohengrin," Wagner; Overture to "Martha," Flotow.

F. A. Moore, Mus. D., Toronto, Ont.—In his recitals at the university of Toronto, of which he is the organist, Dr. Moore has presented programs which follow:

Feb. 9—Prelude and Fugue in F minor, Bach; Argento, Mozart; Suite for Organ, "Milton," Blair; Pastorale, de la Tombe; Finaie in B flat, Franck.

Feb. 23—Concert Overture, d'Evry; Serenade, Schubert; Passacaglia and Fugue, Debussy; Selections from "Les Heures Bourguignonnes," Jacob; "Grand Choeur Dialogue," Gigout.

Mr. Moore gave his last recital of the season March 9 and his offerings on this occasion were: Overture to the Merry Wives of Windsor, Nicolai; Largo from "New World" Symphony, Dvorak; Sixth Symphony (Allegro, Adagio and Finaie), Widor; Minuet, Buononcini; Polichinelle, Astor-Landine; "Christus Resurrexit," Ravanello.

Dr. Alfred E. Whitehead, F. R. C. O., Montreal, Que.—Dr. Whitehead gave three recitals on Saturday afternoons in Lent, the dates being Feb. 27, March 6 and March 13. The first recital was for children especially and the choir of the high school for girls sang. The organ selections included: Minuet in B minor, Calkin; "Silhouettes" ("Orientale," Berceuse and Scherzo), Reihkopf; Barcarolle, Sterndale-Bennett; "The Little Shepherd," Debussy; Andante Cantabile and Finaie (From Fourth Symphony), Widor.

Following was the program March 6: Prelude in E flat major, Bach; "Lied des Chrysantheemes," Bonnet; Cantabile in G major, Jongens; Introduction and Passacaglia in D minor, Max Reger.

Horace Whitehouse, Indianapolis, Ind.—Mr. Whitehouse, organist of the Church of the Advent, gave a recital at DePauw University, Greencastle, Ind., on the afternoon of March 7. His program was as follows: Three Chorale Improvisations, Karg-Elert; Pastoral Sonata, Rheinberger; Chorale Preludes ("Our Father Who Art in Heaven" and "My Inmost Heart Doth Yearn"), Bach; Fantasia in G minor, Bach; Chorale in E minor, Franck; Prelude in D minor, Clerambault; Gavotte, S. S. Wesley; "Ronde Francaise," Boellmann; Andante from String Quartet, Debussy; Fantasia-Pastorale, de Severac; Finaie to Symphony 1, Viere.

Raymond C. Robinson, Boston, Mass.—In a recital at the Conservatory of Music March 12, Mr. Robinson, of the faculty, gave the following selections: Allegro risoluto ma non troppo vivo (Symphony 2), Madrigal in G major, Franck; "Twenty-four Pieces," Viere; "In 'Adousou Church' (MS.), Chadwick; Passacaglia and Fugue, Bach; "Priere," Franck; "Stella Matutina," "Ariel" and "Deuxieme Legende," Bonnet; "Rose Window," Mulet; "Piece Heroique," Franck.

In his Monday noon recital at King's Chapel March 15 Mr. Robinson played: Chorale in E, Franck; Menuet, Foote; Improvisation, Foote; Scherzetto, Viere; "Lamentation," Guilmant; Andante, Chauvet; "Final-Marche" ("Deuxieme Suite"), Boellmann.

Miss Catharine Morgan, F. A. G. O., Norristown, Pa.—Miss Morgan gave her annual recital at the Haws Avenue Methodist Church March 11, assisted by the Dorothy Johnstone Baseler harp ensemble. The newspaper critics pronounced the performance the best ever given in Norristown by Miss Morgan. The organ selections included: Sonata Romantica, Yon; Prelude and Fugue in A minor, Bach; Suite for Organ, "In Fairyland," Stoughton; Caprice, Guilmant; Dethier; Scherzo in D minor, Catharine Morgan; "The Little Bells of Our Lady of Lourdes," Harvey E. Gaul; Intermezzo and Finaie (from Sixth Symphony), Widor; "Xerxes," Handel; and organ; Largo from "Xerxes," Handel; "Piece Heroique," Franck.

Edward G. Mead, F. A. G. O., Granville, Ohio.—In his monthly vespers recital at Denison University March 7 Mr. Mead played: Fifth Symphony (Allegro Vivo and Adagio), Widor; "L'Organo Primitivo," Yon; First Movement from First Trio Sonata, Chorale, "All Men Must Die," and Fugue in G minor, Bach; Evening Hymn, Marsh; "An Elizabethan Idyll," Noble; Londonderry Air, arranged by Coleman; Meditation, Truette; Evening Song, Bairstow; "Piece Heroique," Franck.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his recital at Reed College March 9 Mr. Becker's program included: "Pean of Praise," Roland Diggie; Concert Adagio in E, Merkel; First Organ Concerto, Handel; "At Twilight," E. Nevin; Gavotte in G minor, Dethier; "Clair de Lune," Karg-Elert.

Caspar P. Koch, Pittsburgh, Pa.—In his recital at North Side Carnegie Hall Feb. 21 Dr. Koch played as follows: Solemn Processional, Richard Strauss; "Hear the Pretty Tinkling Bells," from "Die Zauberfloete," Mozart-Koch; Fugue in E flat major, Bach; Alla Schuberth, "When the Day Departs," from Alla Weber, Concertino for Clarinet Solo, Karg-Elert; "Carillon," DeLamar; Variations and Fugue on "America," Reger.

Herman F. Siewert, Orlando, Fla.—Mr. Siewert gave the following program before a crowded house at the Congregational Church of Winter Park, Fla., on

the three-manual and echo Austin organ Sunday evening, Feb. 21: Festival March for Organ, Siewert; Andantino, from Fourth Symphony, Tchaikowsky-Siewert; "Will o' the Wisp," Gordon B. Nevin; Fantasia, from "Scheherazade," Rimsky-Korsakoff; "In Summer," Charles A. Stebbins; "The Bee," Lemare; "Evening Bells and Cradle Song," Macfarlane; "Swing Low, Sweet Chariot," Ditton; "Valse des Fleurs" and "Dance of the Sugar Plum Fairy," from the "Nutcracker Suite," Tchaikowsky; Allegro, Sixth Symphony, Widor.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—In his fiftieth recital at Calvary Episcopal Church, played the afternoon of Feb. 28, Mr. Steuterman presented these selections: Prelude in B minor, Bach; "Little Bells of Our Lady of Lourdes," Gaul; Spring Song, Macfarlane; "Hymn of Glory," Yon; "Pilgrims Chorus," Wagner; Berceuse from "Jocelyn," Godard; "Hosannah," Dubois; Saint-Saens; "Wheldon"; "Pomp and Circumstance," Elgar.

John F. Grant, Buffalo, N. Y.—Mr. Grant, organist of the Church of the Ascension, gave the municipal recital Sunday afternoon, March 7, at Elmwood Music Hall, playing the following program: "The Little Shepherd," Debussy; "The Gothic Suite," Boellmann; Madrigal, Rogers; Andante Maestoso (from Fourth Concerto), Handel; "Morgenstimmung" (from "Peer Gynt" Suite), Grieg; Scherzo Symphonique, Faulkes; Scene Orientale, Kroeger; Nocturne, Frynsinger; Torchlight March, Guilmant.

Warren D. Allen, Stanford University, Cal.—In his recitals at the university in March Mr. Allen has played:

March 7—Prelude to "The Deluge," Saint-Saens; Sonata in C minor, No. 2, Mendelssohn; "Serenade piu Serieuse," Harry Farjeon; Toccata in B minor, Augustin Barie.

March 11—Compositions by Charles Max Widor: Prelude from Eighth Symphony; Scherzo and Andante Cantabile, from Fourth Symphony; Adagio from Sixth Symphony; Toccata from Fifth Symphony.

March 14—Sinfonia from "Saul," Hand-dlings; "Arthur Honegger," "Chanson" (from the "Seven Sketches"), Edward Shippen Barnes; Carillon in B flat, Viere.

Albert Riemenschneider, Cleveland, Ohio.—In his vespers recital at Baldwin-Wallace College, Berea, Ohio, Feb. 21, Mr. Riemenschneider gave the first of a series of three Cesar Franck programs, with assistance from the Emmanuel Church choir. The organ selections were: Grande Piece Symphonique; Andantino; Fugue in A minor, Franck.

The second of the series of Franck programs was played March 21, with these offerings: Chorale in B minor; Pastoral; Cantabile; Prelude, Fugue and Variation, Finaie.

Stanley Martin, Evanston, Ill.—Mr. Martin, organist and choirmaster of St. Mark's Episcopal Church, will give the following program in a recital at St. Luke's Church April 20: "Paeaan," Matthews; Improvisation (Suite in D), Foote; Romance, Sibelius; Suite in F, Corelli; No. 3, Scherzo, Faulkes; Evening Song, Bairstow; "Marche Heroique," Lemare.

Ellis Franz Robbert, New Orleans, La.—Mr. Robbert, a pupil of Professor O. C. Bodemuller, gave a recital at the Carrollton Avenue Methodist Church March 18, presenting these offerings: Fugue in E, Bach; Serenade; "Will o' the Wisp," Nevin; Evensong, Martin; Serenade, Schubert; "At Twilight," Frynsinger; March in E, Faulkes; Meditation, Frynsinger; Intermezzo, Hollins; "Pilgrims' Song of Hope," Batiste; Triumphant March, Callaerts.

Warren Forman Johnson, Washington, D. C.—An interesting Reger program was given for the fifth Lenten recital at the Church of the Epiphany on the afternoon of March 24 by Mr. Johnson, who played "The Little Shepherd" in German; First Movement (Allegro con brio), from Sonata, Op. 60; Pastorale, Op. 59, No. 2; Intermezzo, Op. 80, No. 10; Toccata, Op. 53, No. 5; "Ave Maria," Op. 80, No. 5; Fantasia on the Chorale, "Ein feste Burg."

Homer Whitford, Hanover, N. H.—In a recital at Rollins Chapel, Dartmouth College, Feb. 23, Professor Whitford played: "Marche Nuptiale," Faulkes; Serenade, Rachmaninoff; Caprice, Sheldon; Sonata No. 6, in D minor, Mendelssohn; Folk Songs; "Farewell to Cullinain," Old Irish; "Turkey in the Straw," American; and Song of the Volga Boatmen, Russian; Concert Study, Yon.

Edwin George Booth, Lawrence, Mass.—In a series of four Saturday afternoon Lenten recitals at Calvary Baptist Church Mr. Booth has presented these programs: March 6—"Pantasia," Tours; Andantino, Chauvet-Guilman; Gavotte-Pastorale, Durant; Largo, Handel; "Evening Bells and Cradle Song," Macfarlane; "From the South," Gillette; Toccata, Rogers; Serenade, d'Evry; "War March of the Priests," Mendelssohn.

March 13—"Overture Fantastique," Sellars; Reverie, Bonnet; "Souvenir," Kinder; "Chanson du Soir," Frynsinger; Chorale and Menuet Gothique," Boellmann; "The Bells of Abernethy," Stewart; "Adoratio et Vox Angelica," Dubois; Toccata, Dubois.

March 20—"Sunset and Evening Bells," Federlein; Menuetto, Beethoven; "Deep River," Gillette; "In Venice," Sellars; "Carrollton," deBach; Intermezzo, Callaerts; Vespers Hymn, Truette; "In Moonlight," Kinder; "Marche du Sacre," Meyerbeer.

March 27—Festival Prelude on "Ein"

Feste Burg," Faulkes; "Angelus," Massenet; "The Answer," Wolstenholme; "Ancient Phoenician Procession," Stoughton; "The Bells of St. Anne de Beaupre," Russell; "Will o' the Wisp," Nevin; "The Curfew," Le mare; Triumphant March, Hollins.

Frederic B. Stiven, Urbana, Ill.—Professor Stiven's program at Recital Hall, University of Illinois, Feb. 21, consisting of compositions of late nineteenth century French composers, was as follows: Allegro con fuoco, from Sixth Sonata, Guilmant; Two Numbers from "Sept Improvisations," Op. 150, Saint-Saens; "Benediction Nuptiale," Saint-Saens; "The Little Shepherd," from the Suite "The Children's Corner," Debussy; "En Bateau," from "La Petite Suite," Debussy; Caprice, Guilmant; Second Meditation, Guilmant; Finaie alla Schumann, Guilmant.

Russel H. Miles, Urbana, Ill.—Mr. Miles played the following program at the University of Illinois Auditorium, Feb. 28: Concert Overture in E flat, Faulkes; Rhapsodie in A minor, Saint-Saens; Passacaglia, Bach; Andante from "Symphonie Pathetique," Tchaikowsky.

Newell Robinson, F. A. G. O., Mount Airy, Pa.—In a recital Saturday afternoon, March 6, at Grace Church, Mr. Robinson presented this program: Concert Overture, Rachmaninoff; "Kammenoi Ostrow," Rubinstein; "Will o' the Wisp," Nevin; Evening Song, Bairstow; "Legend," Stoughton; "Etude Symphonique," Bossi.

Horace M. Hollister, Muskegon, Mich.—Mr. Hollister, organist and director of the First Congregational Church, has played the following programs in a series of Sunday evening recitals preceding the regular services:

Feb. 7—"Marche Solennelle," Callaerts; Prize Song, Wagner; "Adoration," Borowski.

Feb. 14—"Cadiz," Albeniz; "Menuet Gothique," Boellmann; Volga Boatmen's Song, arr. by Nevin.

Feb. 21—Sunset Reverie, Harris; Grand Chorus, Lemaire; Andante from "Symphonie Pathetique," Tchaikowsky.

Feb. 28—Chorale Prelude on the tune "St. Ann," Noble; Cantilena, McKinley; "Grand Choeur," Hollins.

March 7—Hollins; Andante Rustico (Sonata Cromatica), Yon; Canzona, Demarest.

Charles O. Banks, F. A. G. O., Brooklyn, N. Y.—Mr. Banks gave the following program in a recital at St. Luke's Episcopal Church, March 3: Prelude and Fugue in C major, Bach; Intermezzo, Mildenberg; Prelude to "Lohengrin," Wagner; Fanfare, Lemmens; Largo, Handel; "Marche Funebre et Chant Seraphique," Guilmant; "Unfinished" Symphony, Schubert; Caprice, Kinder; "Evening Bells and Cradle Song," Macfarlane; Concert Toccata in B minor, Michel.

Jessie Harriett Newgeon, Frederick, Md.—In a vespers recital at Hood College, Feb. 23, Miss Newgeon, assistant professor, played the following program: Fantasia and Fugue in G minor, Bach; "Grande Piece Symphonique," Franck; "Nuit d'Etioles," Debussy; "Le Papillon," Foudrain; "The Little Shepherd's Song," Watts; Canon in B minor, Schumann; Etude, Jepson; Symphony No. 1 (Finaie), Viere.

Herbert D. Bruening, New York City.—In a series of Sunday evening recitals at the Lutheran Church of St. Matthew Mr. Bruening has played the following programs in March:

March 7—Fantasia in E minor, Merkel; Andantino, Lemare; Toccata in G minor, Dubois.

March 21—Festival Prelude and Prelude to "Praise to the Lord," G. C. A. Kaepfel; Andante Cantabile, Widor; Gavotte, Martin; Sursum Corda, Diggie.

In a recital March 14 at Immanuel Lutheran Church, Baltimore, Mr. Bruening played the following program: Toccata and Fugue in D minor, Bach; "Gethsemane," Malling; "Good Friday Spell," retblad; Second Sonata, Mendelssohn; "Arpa Notturna," Cori; Wedding March, Fritz Reuter; Pastoral (Sonata 4), Guilmant; Gavotte, Martin; Chorale, Kirnberger; "Evening Bells and Cradle Song," Macfarlane; "Romance sans Paroles," Bonnet; Toccata in G major, Dubois.

Grace Chalmers Thomson, Atlanta, Ga.—Miss Thomson has given an interesting series of Lenten organ recitals at St. Philip's Cathedral, presenting programs before the Friday noonday services selected from the composers of various nationalities. Her offerings included:

Feb. 26—American composers: Concert Overture in A flat, G. A. Hilland; "Will o' the Wisp," Gordon Balch; Yon; Andante Serioso, Clarence Dickinson; Capriccio (from Third Sonata), James H. Rogers; Idyl (from suite "In Fairyland"), Stoughton.

March 5—French composers: Third Sonata, Guilmant; "Cortège," Debussy; Fantasia, Cesar Franck; Serenade, Widor.

March 12—Russian composers: "Pres de la Mer," Anton S. Arensky; Cradle Song, Arensky; "In Larme," Moussorgsky; "Song of Volga Boatmen," Russian folk song; Andante Cantabile (from "Symphonie Pathetique"), Tchaikowsky.

March 19—English composers: Triumphant March, E. Tertius Noble; Fountain Reverie, Percy B. Fletcher; Fantasia upon plainsong melody, "Ad Conam Agni," Healey Willan; "Soutenir," Lemare.

March 26—German composers: Prelude in G minor, Bach; "Sunrise," Karg-Elert; "Ave Maria," Schubert; "Good Friday Music" (from "Parsifal"), Wagner; Reverie, Richard Strauss.

GIVE MIDDELSCHULTE WORK

Chromatic Fantasia Played on Piano and Organ in Dortmund.

The featured number on a program of organ and piano music at the Church of St. Mary in Dortmund, Germany, March 7, was the Chromatic Fantasia and Fugue of Wilhelm Middelschulte. This work has been arranged for organ and piano by Friedrich Schnapp, who presided at the piano. Felix Schroeder was at the organ. The audience, which was a large one, was enthusiastic and the papers of Dortmund give high praise to the performance of Mr. Middelschulte's work.

Recitals Played in Winnipeg.

Two noteworthy recitals were played in February under the auspices of the Canadian College of Organists in Winnipeg. One was by Herbert A. Sadler, Feb. 7, at St. Giles' Church, and the other by Ernest MacMillan, Mus. D., F. R. C. O., of Toronto, Feb. 22, in Westminster Church. Both of them received high praise from the critics of the press. Dr. MacMillan was welcomed to Winnipeg by his colleagues and his playing aroused them to high enthusiasm. His program was as follows: Concert Overture in F minor, Hollins; Air, Sarabande and Minuet, Purcell; "Le Coucou," d'Aquin; Gavotte, Martini; Prelude and Fugue in G, Bach; Prelude on "Eventide," Parry; Scherzo, William S. Hoyte; Epilogue, Healey Willan; Ballet Music from "Rosamunde," Schubert; Berceuse, Vierne; "Rococo," Palmgren; Scherzo, from Symphony 4, Widor; Hymn, Finale in B flat, Franck. Mr. Sadler's fine program consisted of these offerings: Chorale Prelude on "Ein feste Burg," Bach; Cantilene in A flat, Wolstenholme; Allegretto Grazioso (Fourth piano-forte sonata), Mozart; Andantino in F, Martini; March for a Church Festival, Best.

Goes to Huntington, W. Va.

Miss Mary H. Steele has been engaged as organist of the First Methodist Church at Huntington, W. Va., and took up her work there on March 1. Faith Congregational Church at Springfield, Mass., where she has held the position of organist and choir director for the past twelve years, tendered Miss Steele and her mother a farewell reception. Miss Steele has acted as assistant to Arthur H. Turner, municipal organist and conductor of the Springfield Symphony Orchestra, and as a teacher in the Turner School of Music. Since its beginning she has been accompanist of the MacDowell male choir of 100 voices in Springfield. The MacDowell choir tendered her a farewell banquet.

New Factory for La Marche.

Announcement is made by George E. La Marche, the Chicago organ expert and builder, that after May 1 the name of his firm will be changed to La Marche Brothers and that they will occupy the new factory built by them at 6525-31 Olmsted avenue, in the northwest section of Chicago. The firm is doing a growing business and has extensive plans for enlargement of its sphere of activities.

Courboin at Home of Dr. Mixsell.

Charles M. Courboin gave a recital at the home of Dr. Raymond Mixsell at Pasadena, Calif., March 12, before an audience of about fifty invited guests. Dr. Mixsell is not only a specialist in children's diseases of wide note, but is an ardent devotee of the organ. He writes that his guests were so impressed by Mr. Courboin's playing that they scarcely moved during the entire program.

Returns to Skinner Factory.

The Diapason printed an announcement in its March issue to the effect that Alvin W. Johnson, who had long been assistant foreman of the Skinner console department, had taken charge of the console department of the Welte-Mignon plant in New York City. Since this item was given out Mr. Johnson has returned to his old position in the console department of the Skinner Organ Company.

GEHRKEN

CONCERT
ORGANIST

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

Management:
EASTMAN SCHOOL OF
MUSIC
Rochester, N. Y.

ORGAN MAINTENANCE

Louis F. Mohr & Co.

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

JOSEPH W. CLOKEY

"THE VISION"

A Choral Tone Poem

A distinctive work for Church
or Concert

Published by
H. W. GRAY CO.
New York City

Percy B. Eversden

M. A., Mus. Doc.

Recitals ∴ Instruction

1147 Aubert St. Louis, Mo.

WIRE PIANO
ORGAN

Used in World's Distinguished Instruments

AMERICAN STEEL & WIRE CO.
CHICAGO NEW YORK

PIPE ORGANS
ELECTRIC BLOWERS

Stahl Organ Co., Maywood, Ill.
Office and Factory 809-811 Railroad Street

The Roosevelt organ in the old First Congregational Church of Evanston, Ill., which is being torn down to make way for a large new edifice, has been presented to the Northwestern University School of Music and has been placed in the top of a tower on the campus, where it will be used as a practice organ. The fine open diapason pedal stop, which is not adapted to the new location of the organ, is to be sold.

Does He Read
The Diapason?

One of the noted concert organists of the United States, whose name is known wherever the organ is known, in the course of a letter to an organist friend on the Pacific coast, casually asked the latter:

"Do You Read The Diapason?"

The answer came back as follows:

"I have read The Diapason for the last decade and I look forward to the arrival of each issue in the same way in which I looked forward to the coming of Christmas when I was a boy."

The letters we receive daily indicate that there are others who feel as does this man, whose statement certainly is a flattering one, of which naturally we are proud.

Perhaps you have a friend who might fall in love with The Diapason at first sight. You will do him and us a good turn by introducing The Diapason to him. It will cost neither you nor him a cent except the expense and trouble incurred in placing his name on a postal card and forwarding it to

1507 Kimball Bldg., Chicago

VINCENT WILLIS WITH WELTE

Grandson of "Father" Willis Comes to the United States.

Henry Vincent Willis, a grandson of "Father" Willis, founder of the noted British organ building firm, and a son of Vincent Willis, who was the eldest son of the first Henry Willis, and brother of the second Henry Willis, has come to this country and joined Robert P. Elliot and his associates of the Welte-Mignon Corporation in a consulting capacity. He is a cousin of Henry Willis the third, who has recently visited America.

Vincent Willis inherited his father's talent for the production of good organ tone, and has many patents to his credit covering special organ stops, as well as action devices. Henry Vincent Willis, his eldest son, was his father's close companion. Working with his father from the age of 12 until he went into the British army during the war, he learned the organ business thoroughly. After the war, in the closing weeks of which he lost two brothers in France, he took up the engineering profession and became especially proficient in the tempering and machining of metals and in allied crafts, the organ business in England at that time being decidedly flat.

Mr. Willis came to America at the suggestion of his uncle, David Arthur, head voicer in the Welte organ plant.

Rechlin Shows Drawing Power.

Edward Rechlin, after having completed a national tour in which he visited thirty-five cities, is preparing for his annual New York Aeolian Hall recital of the old masters—Bach, etc. Aeolian Hall is completely sold out one month in advance of the recital, proving the growing realization of the importance of these programs. During the past few years Mr. Rechlin has given 300 recitals of this nature to an ever-growing public, his audiences invariably being interested to the extent of remaining and asking for additional selections.

"THE REUTER"

The Organ that makes an irresistible appeal to those who appreciate the best in organ tone.

The Reuter Organ Company
Lawrence, Kansas

WOOD PIPES

In addition to our facilities for manufacturing metal and zinc organ pipes, we have installed and equipped a complete department for wood pipes.

Our special process for impregnating wood pipes renders them impervious to moisture and insures superior tone quality.

Mid-West Organ Supply Co.
ALTON, ILLINOIS

Bell Phone Columbia 6299

JACOB GERGER

PIPE ORGAN BUILDER

534 EDGELY STREET
PHILADELPHIA, PA.

WE DO EVERYTHING IN THE ORGAN LINE
NEW ORGANS, REBUILDING, REPAIRING and CLEANING
ELECTRIC BLOWERS
Installed on short notice
Organs taken by yearly contract
CHIMES AND HARPS

SEND FREE SAMPLE — PIANO FOR

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

C. M. TOPLIFF, Organ Builder

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

FLORIDA'S GREATEST ORGAN

for the

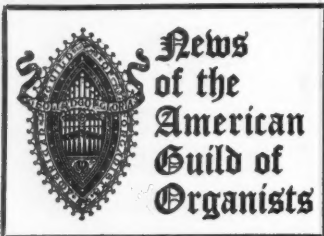
COLISEUM OF MIAMI

is now being built by the

AUSTIN ORGAN COMPANY

HARTFORD, CONN.

Another proof of the superior tonal qualities and mechanical reliabilities of AUSTIN ORGANS



Evensong for the Guild.

A public service of the A. G. O. was held at the Cathedral of St. John the Divine, New York, Feb. 25 in the evening. This service was fully up to the high standard of the Guild and such as would be expected from the cathedral choir. Among the musical selections the anthem, "By the Waters of Babylon," stood out as representative of the best work of Philip James, being descriptive of the text and containing modern harmonies which rose at times to points of real dramatic power. The lengthened pianissimo at the end was most beautifully rendered. An interesting feature of the program was the singing of the hymn "O Worship the King" by choir and congregation, the choir boys singing the descants written by Mark Andrews.

An address of welcome was made by the dean of the cathedral, who called to the attention of members of the Guild their privilege and opportunity for educating the church-going public toward the highest standards. He commented upon the successful attainment of these ideals by Dr. Clarence Dickinson of the Brick Church and the organists of St. Bartholomew's Church, Messrs. Hyde, Stokowski and Williams, as pointing the way.

During the offertory "The Nave," by Mulet, was performed by Channing Lefebvre, after which Dr. Miles Farrow and his choir withdrew to St. Saviour's Chapel, where the following works were performed a cappella: "Crucifixus," from "Credo," by Lotti, and the Kyrie, Sanctus and Benedictus from the "Missa Papae Marcelli," by Palestrina. The voices in six and eight parts floated through the choir and transept with breadth and purity, the effect of distance being one of great beauty.

The service was one of dignity and showed the cathedral organist and choir to the best advantage.

C. B. F.

Illinois Chapter.

The Illinois chapter is especially gratified to announce that it has engaged Lynnwood Farnam for a recital at Kimball Hall on Tuesday evening, May 11. The recital will be free to members of the Guild as well as the public, but the Guild will have first choice of seats.

The executive committee of the chapter voted unanimously to spend the balance of the funds collected for the financing of the A. G. O. national convention last year to promote and sponsor this recital. The Kimball Company has donated the hall and concert organ for this special occasion.

The Illinois chapter put on something different March 22, when a goodly portion of the membership gathered at the Kimball studios to hear on the automatic player the individual recordings of five of their colleagues. These recordings had never been played before and the audience was told the identity of the five artists who made the records, but not which ones they made. They were asked to guess who played them and state which they liked the best, and why. Those who had made the recordings were Mrs. Anne Pearson Maryott, Herbert E. Hyde, Stanley Martin, Allen Bogen and William H. Barnes. They used, respectively, the "Romance sans Paroles," Bonnet; Lullaby, Hyde; Air, Milander (the latter two in manuscript); Largo, Handel, and "Ronde Francaise," Boellmann. One member in the audience had a perfect record in guessing wrong the identity of each performer. Others guessed about half correctly, which is to be expected by the laws of chance, while Mr. Maryott had a perfect record, with each recording pinned to the right recorder. He had a slight advantage in

at least being familiar with his wife's playing. The honors were about equally divided as to which was the best record, with perhaps a little in favor of Mr. Martin's, the dean's. Everyone expressed surprise and satisfaction over the fidelity of the reproductions presented. All were interested in the brief technical discussion of the modus operandi by Maurice Hardy before the records were heard.

New England Chapter

A little well-placed advertising often accomplishes wonders. Although on Sunday, March 21, there were in Boston three concerts of major importance during the afternoon, and two church services in the near vicinity, an audience numbering 814 filled First Church to hear Mr. Zeuch's "spring" organ recital program. In contrast the audience in attendance upon Mr. Zeuch's program for the New England chapter seemed small indeed. Mr. Zeuch has never been heard to better advantage than upon this occasion. The music selected featured all of the salient excellencies of a truly magnificent instrument. The full organ is stupendous. From the top downward there is every conceivable quality of tone until the vanishing-point is reached. All the wealth of tone color was applied to the different selections. The great work of the evening was Reubke's Sonata, "The Ninety-fourth Psalm," and the most pleasing was Stoughton's "Cyprian Idyll." The most brilliant composition was Mulet's "Carillon Sortie." The program as a whole was as follows: Prelude and Fugue in F minor, Handel; Sonata, "The Ninety-fourth Psalm," Reubke; "Priore," Jongen; "Carillon Sortie," Mulet; "Cyprian Idyll," Stoughton; Sketch in D flat, Schumann; Finale, Symphony 5, Vierne.

Western Pennsylvania.

Dr. Caspar P. Koch gave a special program Sunday afternoon, Feb. 21, at the regular 4 o'clock recital, for this chapter at North Side Carnegie Music Hall, Pittsburgh. Not many organists could be present, because of the heavy duties of Sunday, and the fact that several Lenten vesper services were to begin at the same hour, but, considering this, the attendance was gratifying. The program, which was most attractive and beautifully played, was as follows: Solemn Processional, Strauss; "Hear the Pretty Tinkling Bells," from the "Magic Flute," Mozart; Fugue in E flat (Trinity Fugue, usually known as "St. Ann's"), Bach; Two Portraits—Alla Schubert and Alla Weber, Karg-Elert; "Carillon," DeLamarer; Variations and Fugue on "America," Reger.

It is the custom at North Side Carnegie Hall to have an assisting vocal or instrumental performer, and Miss Marguerite Lang, soprano, sang "Pleurez mes yeux" from "Le Cid," Massenet; "Widmung," Schumann, and "Homing," del Riego, accompanied on the piano by James Philip Johnston.

West Tennessee.

At an enthusiastic meeting of the West Tennessee chapter, held in the studio of Adolph Steuterman in the parish-house of Calvary Episcopal Church, Memphis, Feb. 27, the following officers were elected to serve until May 1, 1927:

- Dean—Adolph Steuterman, F.A.G.O.
- Sub-Dean—Mrs. H. P. Daschel.
- Secretary—Mrs. Karl Ashton.
- Treasurer—J. P. Stalls.
- Registrar—Mrs. O. F. Soderstrom.
- Auditors—Mrs. E. A. Angier, A.A.G.O., and Miss Belle Wade.
- Executive Committee—The officers and Miss Elizabeth Mosby and E. F. Hawke, F.A.G.O., F.R.C.O.

Renewed interest has been taken by the members of the chapter and an interesting and profitable year is anticipated. The next meeting is called for Wednesday, April 14, at noon.

Virginia Chapter.

A special meeting of the Virginia chapter was held Dec. 29 at St. Paul's parish-house, Richmond, at which time we had the pleasure of welcoming the warden, Frank L. Sealy, preceding which Dean and Mrs. F. Flaxington Harker entertained at dinner for Mr. Sealy.

Jan. 18 we held our regular business meeting, followed by a social session, and Feb. 8 a most enjoyable and prof-

itable meeting was held in the parish-house of St. Paul's Episcopal Church, with the dean presiding. Mrs. Sydney Swann was chairman for the evening. The subject of the program was "Folk-songs." Walter H. Nash, F.A.G.O., of Schirmer, Inc., was our guest at this meeting.

Louis E. Weitzel, organist and director at Grace Covenant Presbyterian Church, Richmond, gave a recital Feb. 1, at Petersburg, Va., under the auspices of the Petersburg branch of the chapter. Feb. 12 we had the pleasure of hearing Alfred Hollins in recital on the beautiful Hall organ in St. Mark's Episcopal Church. Feb. 15 Chandler Goldthwaite was heard in a most enjoyable recital on the lovely Skinner organ in Grace Covenant Presbyterian Church, under the auspices of the chapter.

The foregoing items testify to the fact that the Virginia chapter has had a very interesting and active period since the first of this year.

Eastern Oklahoma.

The Eastern Oklahoma chapter met March 1 at the Y. M. C. A. in Tulsa for dinner and a program. Several letters were read by the treasurer, Mrs. Malone, from members living in other states who retain their membership in the chapter.

Dean Weaver read a letter from Warden Sealy, calling the attention of the chapter to the general convention in Buffalo next June and asking the chapter to send a delegate.

The program of the evening was a lecture on the "Oratorio" by George Oscar Bowen. The speaker handled this important topic in an intensely interesting manner, and at the conclusion was given a rising vote of thanks.

The chapter gave its second organ recital of the spring series Sunday afternoon, March 14, at the First Baptist Church. Among the organists heard were Mrs. James A. Grigsby, John Knowles Weaver and Miss Josephine Bruner. Mrs. Rachel Watson Shaffer sang and the Tulsa College of Fine Arts string trio made its first public appearance.

FRANZA. MOENCH

Expert Pipe Organ Service

Electric Blowers

1215 37th Street
MILWAUKEE, WIS.

Chas. F. Chadwick

ORGAN BUILDER

28 Dorchester Street
SPRINGFIELD, MASS.

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

**Buhl & Blashfield
Organ Co.**

PIPE ORGANS

1019 Seymour Ave., Utica, N. Y.

AUG. A. KLANN

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

THE REV. DON H.

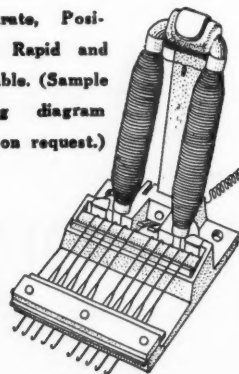
COPELAND

CHRIST CHURCH
DAYTON OHIO

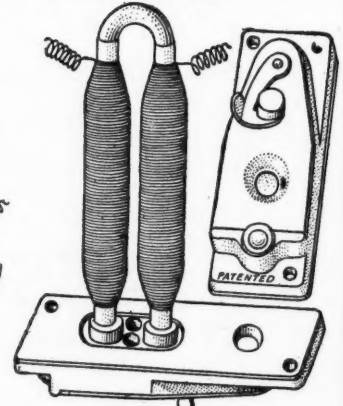
Organist, First Church of Christ, Scientist
WALTER P. ZIMMERMAN
4405 Berkeley Avenue
CHICAGO

OUR C-4 RELAY COUPLER MAGNET

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



Cut 1/2 Size



Cut Full Size

OUR C-20 NEW STYLE SELF-CONTAINED CHEST MAGNET
It is simple to install, will work in any position. It is dependable, neat, strong, and 100% perfect. Wound to suit your requirements in resistance, voltage and amperage.

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

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

MRS. STANLEY MARTIN DIES

Wife of Dean of Illinois Chapter, A. G. O., Passes Away in Evanston.

Mrs. Grace Griffin Martin, wife of Stanley Martin, dean of the Illinois chapter of the American Guild of Organists, organist and choirmaster of St. Mark's Episcopal Church, Evanston, organist of the Chicago Sunday Evening Club, and teacher of organ at Northwestern University, died at St. Francis Hospital in Evanston March 12. She had been ill for several weeks. Funeral services were held at St. Mark's Church on the afternoon of March 15 and were attended by many friends and associates of Mr. and Mrs. Martin. The services were conducted by the Rev. Arthur Rogers and the Rev. Robert Holmes. Dr. P. C. Lutkin, dean of the Northwestern University School of Music, was at the organ.

Mrs. Martin was a great inspiration to her husband in his work and herself had studied music at Northwestern for two years with the intention of taking up public school music.

Mrs. Martin was born in Chicago thirty-four years ago. She is survived by her husband; a son, Stanley, Jr., who is 7 years old; her father, the Rev. R. L. Griffin, a retired Methodist minister of Malta, Ill., and two sisters, the Misses Alice J. and Florence A. Griffin of Oak Park.

Death of G. A. Dominique.

G. A. Dominique died in New York City on Feb. 26, at the age of 65 years, of pneumonia, after an illness of one week. He had recently joined the Welte-Mignon Corporation as foreman of the chest department. Mr. Dominique worked in a number of organ factories, having been with Emory W. Lane at Waltham, Mass., nine years; the Skinner Company for seven years; the Kimball Company for six or seven years and with the Geneva Organ Company two years. He started at the Beman factory. He was a veteran organ builder, and a highly respected man. Mr. Dominique is survived by his widow.

Death of John D. Wheelan.

John D. Wheelan, president of the J. D. Wheelan Pipe Organ Company, Dallas, Tex., which he organized about nine years ago, died at his home in Dallas recently. The company did a maintenance business and acted as an agency for organ builders.

Wilhelm Middelschulte played his Chromatic Fantasie and Fugue in C minor at Redeemer Lutheran Church, Englewood, Chicago, Sunday evening, March 21, by special invitation.

NEW EASTER DUET
 Just published
 "O BEAUTIFUL EASTER"
 By Hans C. Feil
 Soprano and Alto
 Original verse by Elizabeth Winston Taylor
 WEISS-FEIL PUBLISHING COMPANY
 Chicago, Ill.
 4723 North Avers Avenue
 Kansas City, Mo.
 3010 East 6th Street

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

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

ALBAN W. COOPER
 ORGANIST—DIRECTOR
 Trinity Episcopal Church
 ELIZABETH, N. J.
 P. O. Box 107
 RECITALS INSTRUCTION

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

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

Lilian Carpenter
 F. A. G. O.
 CONCERT ORGANIST
 Institute of Musical Art, New York

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

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

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

FRANK A. BOLTZ
 General Pipe Organ Service
 Pipe Organs Modernized—Tuned—Re-voiced—Maintenance Contracts—Electric power blowers furnished and installed. Qualified and expert workmanship
 1637 North Kedvale Avenue
 Phone Belmont 5358 Chicago, Ill.

Frank A. McCarrell
 Organist and Choirmaster
 Pine Street Presbyterian Church
 HARRISBURG, PA.
 Recitals and Instruction
 2519 NORTH SECOND STREET

E. Harold Du Vall
 Organist—Choirmaster
 Flatbush Presbyterian Church,
 Temple Beth-El of Manhattan
 Beach
 Brooklyn, N. Y.

STANLEY MARTIN
 ORGANIST
 Chicago Sunday Evening Club
 St. Mark's Church, Evanston, Ill.
 INSTRUCTION RECITALS
 1313 Oak Ave., Evanston
 Tel. University 5225

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

SEIBERT
 Philadelphia "Public Ledger"
 (March 4, 1926)
 "Splendid technical command as well as excellent musicianship."
 898 West End Avenue
 NEW YORK CITY



WARREN D. ALLEN
 CONCERT ORGANIST
 Stanford University
 California
 Eastern Dates Open May 20 to June 3

CLARK & FENTON
PIPE ORGANS
 The choice of many who have carefully examined the work of the best builders
 Your choice too, if you investigate
 149 Burd St. NYACK, N. Y.

Make Your Efforts Count for More in 1926
 by using our product, which is scientifically constructed by expert craftsmen
 Wood, Metal and Reed Organ Pipes, artistically voiced on various wind pressures.
 Get 100% satisfaction from your clients.
JEROME B. MEYER & SONS, Inc.
 Manufacturers Organ Pipes and Organ Supplies
 125 Austin Street MILWAUKEE, WIS.

Organ's History Covers 170 Years

Sketch of the Instrument Formerly in
King's Chapel, Boston, and Now in
the First Baptist Church,
Brockton, Mass.

An Address Delivered Before New England
Chapter, A. G. O., at the Annual Dinner,
February 15, 1926

By **FREDERICK N. SHACKLEY**

The present King's Chapel was built in 1754. Two years later it was decided to replace the old Thomas Brattle organ (installed in King's Chapel in 1714) with a new instrument, and private subscriptions were obtained to pay for it. The subscription list, still preserved, contains about eighty names, the amount raised being £623 6s. 10d. Governor Shirley was the largest single subscriber, to the amount of £31 10s. The original cost of the organ in London was £500, but transportation charges to the amount of £55, and other expenses, brought the total cost up to £637.

Tradition says that Handel may have played upon and approved this instrument, but there is no possibility of verifying this story. Handel was very popular as a composer and organist in London at the time, and in the following letter from Thomlinson, Trecothick & Co., dated June 15, 1756, the phrase "several other of the most noted organists" may have included him:

"Gents:—We have at length the pleasure of inclosing your Invoice Bill of Lading for your Organ, wch is ship'd on board the 'Bearer,' Capt. Farr, and cost 571 pounds, 12 shillings, 2 pence.— It has been very thoroughly tried by Mr. Stanley and several other of the most noted organists, who agree in pronouncing it a fine-toned, compleat Instrument.— We have no other fear about it than of its meeting an accident on its way to you. Inclosed are some Directions from Mr. Bridges; also a Certificate from some of the Gents who have tried it. The Alteration made was judged quite necessary, and indeed Mr. Stanley is of Opinion it would have been as compleat, altho' some other parts of the Direction had been disregarded. Mr. Bridges has found it a very hard Bargain; and to enable him to carry it thro, we have been obliged to advance him part of the money some time ago, and to pay him the whole remainder on delivery."

The bill of lading is interesting from its pious formula: "Shipped by the Grace of God in good Order and well conditioned, by Thomlinson, Trecothick and Company, in and upon the good Ship called the 'Pultney,' whereof is Master under God for this present Voyage Thomas Farr, and now riding at Anchor in the River Thames, and by God's Grace bound for Boston, New England, to say Forty-four Cases and Parcels containing an Organ * * * to be delivered in the like good Order and well conditioned * * * (the Danger of the Seas only excepted) unto Charles Apthorp, Esq. or to his Assigns, he or they paying Freight * * * with Primage and Average accustomed. * * * And so God send the good Ship to her desired Port in safety. Amen."

The Boston Gazette and Country Journal of Aug. 30, 1756, announced to its readers: "We hear that the Organ, wh. lately arrived from London by Capt. Farr, for King's Chapel in this town, will be opened on Thursday next in the Afternoon; and that said organ (wh. contains a variety of curious stops never yet heard in these parts) is esteemed by the most eminent masters in England to be equal, if not superior, to any of the same size in Europe. * * * There will be a sermon suitable to the occasion; Prayers to begin at 4 o'clock."

Thomas Dipper appears to have been organist at King's Chapel previous to the arrival of the new organ, and to have continued to hold that office for some years. An entry in the old ledger on March 28, 1757, records the payment to Mr. Dipper of

salary for one year and eleven weeks to Easter. On April 11, 1757, it was voted that Mr. Dipper be Organist to King's Chapel with a salary of £53, 6s., 8d. per annum.

Under record of May 10, 1761, it was voted "that whereas Mr. Thomas Dipper, Organist of King's Chapel, has notify'd the Church that he purposes to Comply wth an invitation he has received to remove to Jamaica, the Two Church Wardens, with George Craddock, Sam'l Wentworth, and Sylvester Gardiner Esq., be a Committee to write to Barlow Trecothick, Esq. in London, to procure an Organist to succeed Mr. Dipper at King's Chapel. Voted, that the s'd Committee do give instructions to Mr. Trecothick to allow a Sum to the Organist he shall provide, not exceeding £50 per annum. Voted: that if it be found necessary, the Committee do allow £10 stg. toward the passage of an Organist from England hither. Voted: that the Committee do instruct their Agent to oblige the Organist he shall choose, to give the Church twelve Months' notice whenever he determines to Leave it. Voted: that the Committee do proceed in the several matters before mentioned with all possible Expedition."

The following is a copy of part of a letter written to the London agent: "The Qualifications of the Man and the Conditions we shall Expect from him are such as these: that he understand Musick well, and particularly the Organ; that he be a Man of good Moral Life and Conversation; that he contract to stay with us at Least 7 years; that he be oblig'd to give the Church at Least a Twelve months' Notice whenever he intends to Leave it. These Last Articles are what we are desirous he should Comply with. Nevertheless, we Leave it to you to abate or omit any of them according to your discretion, except the Article of Salary, which we can by no means think of Enlarging."

Evidently the finding of an organist who would qualify as above was not an easy task, for we find on Aug. 13 of the following year (1762) the committee wrote to Mr. Dipper as follows: "Sir,—The Committee appointed to provide an Organist for King's Chapel, hearing that you have not succeeded to your Mind at Jamaica, have wrote to their Agent in London not to Engage an Organist to come from thence till further Orders, determining to give you an invitation to return to Boston * * * at your former Salary."

Evidently Mr. Dipper did not come back, for on April 4 of the next year (1763) it was voted that "George Harland Hartley be organist of this church for ye year ensuing with a salary of £66 13s 4p. per annum."

Evidently Mr. Hartley served several years as organist, for four years later, on April 20, 1767, it was voted, "That George H. Hartley be continued Organist for the year ensuing, with a salary of £53 6s. 8d. on Conditions yt he Constantly Attend his duty at Church on all fasts and Festivals, and that he keeps the Organ Constantly in Tune."

"Whereas it is represented to this Church that the Organ is so foul and Dirty that it Cannot be well tun'd, Voted, that the Church Warden give Mr. Hartley such Assistance as will be Necessary towards taking down the pipes and cleaning the same."

Passing over a period of nine years, we come to an occasion worth noting—an impressive and solemn funeral service held in King's Chapel over the remains of General Joseph Warren, on April 8, 1776. His body had been removed from his soldier's grave on Bunker Hill. An oration was delivered and a dirge was played.

Numerous records exist of the performance of special musical services, concerts and oratorios in King's Chapel. One of the earliest on record was a concert on Jan. 10, 1786, "for the benefit and relief of the poor prisoners confined in the jail of this town."

The announcement continues thus: "As soon as the church doors are shut, precisely at 11 o'clock in the forenoon of that day,

"1. That the Overture in the sacred Oratorio, called the 'Occasional Oratorio,' composed by the late Cele-

brated Mr. Handel, be performed by all the musical instrumental band.

"2. That the first, famous, and justly celebrated Recitative in the Oratorio of the 'Messiah,' composed by the inspired Handel be sung, accompanied by the first and second violin, the tenor and bass instruments. * * *

There were twenty-one items on the program. We quote No. 17:

"Then the second Organ Concerto of Mr. Handel is to be performed."

"XIX.—Mr. Selby will play a Solo, Piano, on the Organ, during which the sentences in the Offertory will be read, the boxes at the same time being carried about to receive the Contributions and Donations of the Charitable and Humane."

"XXI.—Lastly the musical band will perform a favourite Overture of Mr. Bach."

On Oct. 27, 1789, an "Oratorio, or Concert of Sacred Music" was performed in the chapel in the presence of George Washington, President of the United States. The first part of the concert consisted of five selections, of which one was an "Organ Concerto" by Mr. Selby. Part second was the oratorio of "Jonah," complete.

The first concert of the Handel and Haydn Society was given in King's Chapel on Christmas night, Dec. 25, 1815. Selections from Haydn's "Creation," the "Messiah," and miscellaneous numbers made up the program. There were 100 voices in the chorus, of whom ten were ladies. The treble parts were reinforced by a number of the higher male voices uniting with them, as was then the custom. The organist on this occasion was Samuel Stockwell. Up to April 4, 1817, the Handel and Haydn Society gave six concerts in King's Chapel.

In December, 1782, and in September, 1788, repairs were made on the organ, and May 6, 1824, the wardens agreed with William Goodrich, then the principal organ builder in Boston, to repair the organ, insert an adequate number of sub-bass pipes and put the instrument "into the most perfect condition" for \$300, which sum was to be paid in part by a deed of pew No. 56, valued at \$175. Evidently this date, 1824, fixes the time when pedals were first attached to this organ. When first built, in 1756, pedals were not in use in England. The organ was again repaired in the summer of 1844.

In 1860 it was much enlarged by Simmons & Wilcox, and the old keyboard taken away. According to the custom of the period, the keys which now are white were of ebony, and those which now are black were then of ivory. Many of the old pipes were retained, and through its rebuilding and enlargement it became a notable and imposing instrument for its time. It was formally reopened at a recital and concert on Friday, April 14, 1860, J. H. Willcox being the organist. The keyboard compass was from C to G, fifty-six notes. It contained three manuals, thirty-eight speaking stops and 2,239 pipes.

The specification was as follows:

GREAT MANUAL.

*Contra Diapason, 16 ft.
*Open Diapason, 8 ft.
*Stopped Diapason, 8 ft.
Hohl Flöte, 8 ft.
Viol di Gamba, 8 ft.
Quint, 5½ ft.
Octave, 4 ft.
Flute Octavienne, 4 ft.
*Twelfth, 2½ ft.
*Fifteenth, 2 ft.
Mixture (4 ranks).
Trumpet, 8 ft.

SWELL MANUAL.

Bourdon Treble, 16 ft.
Bourdon Bass, 16 ft.
*Open Diapason, 8 ft.
*Stopped Diapason, 8 ft.
Viola d'Amour, 8 ft.
Octave, 4 ft.
*Flute Harmonique, 4 ft.
*Mixture (3 ranks).
*Contra Trumpet, 16 ft.
*Trumpet, 8 ft.
Oboe, 8 ft.
*Clarion, 4 ft.

CHOIR MANUAL.

Aeoline, 16 ft.
Dulciana, 8 ft.
*Keraulophon, 8 ft.
*Stopped Diapason, 8 ft.
Dolce, 4 ft.
*Flute d'Amour, 4 ft.
Mixture (2 ranks).
Corno di Bassetto, 8 ft.
Contra Fagotto, 16 ft.

PEDAL (27 Notes).

Open Diapason, 16 ft.
Bourdon Bass, 16 ft.
Quint Bass, 10½ ft.
Violoncello Bass, 8 ft.

Posaune Bass, 16 ft.

*Stops retained from the old organ.

The specification for the organ was prepared by F. C. Loring.

The dedicatory recital numbers included improvisations, the Pastoral Symphony from the "Messiah," a Fantasia and Fugue by Hesse for two performers, and the Overture to "Zampa." John Dwight, the music critic and editor, declared the "Zampa" selection to be "peculiarly unfitted for the organ."

In April, 1883, the music committee was authorized to procure a new organ, to be placed in the ancient organ-case, with the understanding that such portions of the instrument as might not need to be replaced should be retained. The contract was given to Hook & Hastings and the price paid for the remodeled instrument was \$5,050. The pedal keyboard contained thirty keys, the present number. A letter from one of the men who helped set up the organ in 1884 states that the original front case and pipes were retained, also the pipes of two of the old stops, one of 8-ft. pitch, the chimney flute, the other of 16-ft. pitch, called "tenoroon." The pipes of the latter originally extended down only to tenor C, and are of metal. At some time in its history the full compass of this stop was completed through the addition of twelve wooden pipes, stained dark red. The tone is somewhat suggestive of the French horn in quality. Hook & Hastings changed the names of both of these stops, but at my suggestion the old names have been restored and on them the date "1756" has been engraved in order that their age and historical associations may be preserved. The tenoroon is a particularly rare stop and possibly has few duplicates in America. Both sets of these old pipes are found on the great manual. The bass pipes of the present melodia on the choir belonged to the original 1756 organ. The organ was blown by water motor previous to 1884. A new size motor was added later, and finally an electric motor was installed to fill the large bellows then necessary to furnish the wind. No bellows are now used, air being provided by an Orgoblow.

In 1892 the Hook & Hastings Company installed the echo organ, which was played from one of the three manuals which the instrument then had. In 1909 the Skinner Organ Company removed the organ from King's Chapel and built a new one to take its place, retaining the old front casework and pipes. The old organ was in King's Chapel from 1756 to 1909, a period of 153 years.

In 1910 the organ was installed in the First Baptist Church, Brockton, Mass., with a new, modern console, and a fourth manual was added to operate the echo organ. The keyboard was then close to the casework. In 1919 the console was moved away a few feet so that the organist might face his choir.

The pipes of the echo are in a chamber above the main organ, opening into the open dome high over the center of the auditorium, an ideal location. In November, 1924, a set of Deagan chimes, class A, twenty-five tubes, was installed in the echo chamber. They are playable from the echo or great or from the pedals. This organ, therefore, to date (1926) has a history covering 170 years.

The following is a specification of the organ as it stands at present:

GREAT ORGAN.

Tenoroon (1756), 16 ft.
Diapason, 8 ft.
Gamba, 8 ft.
Doppel Flöte, 8 ft.
Rohr Flöte (1756), 8 ft.
Flute, 4 ft.
Octave, 4 ft.
Twelfth, 2½ ft.
Fifteenth, 2 ft.
Mixture (3 ranks).
Trumpet, 8 ft.
Chimes.

SWELL ORGAN.

Bourdon, 16 ft.
Bourdon Bass, 16 ft.
Diapason, 8 ft.
Sallcional, 8 ft.
Gedeckt, 8 ft.
Flauto Traverso, 4 ft.
Violina, 4 ft.
Dolce Cornet (3 ranks).
Oboe, 8 ft.
Cornoepen, 8 ft.
Tremolo.

CHOIR ORGAN.

Lieblich Gedeckt, 16 ft.

- Dulciana, 8 ft.
 - Principal, 8 ft.
 - Melodia, 8 ft.
 - Flute d'Amour, 4 ft.
 - Violin, 4 ft.
 - Clarinet, 8 ft.
- ECHO ORGAN.**
- Concert Flute, 8 ft.
 - Voix Celeste, 8 ft.
 - Harmonic Aetheria (5 ranks).
 - Cor Anglais, 8 ft.
 - Vox Humana, 8 ft.
 - Chimes.
 - Tremolo.
- PEDAL ORGAN.**
- Open Diapason, 16 ft.
 - Bourdon, 16 ft.
 - Quinte, 10 1/2 ft.
 - Cello, 8 ft.
 - Chimes.

The summary shows a total of thirty-nine stops and 2,609 pipes.

Georgia Organists Meet.

The first conference of organists and choirmasters of the diocese of Atlanta was held in Christ Church, Macon, Ga., Jan. 25 and 26. Bishop Mikell, in his address, brought out the idea of praise as the highest form of worship, and emphasized the responsibility of those in charge of church music and the essential sacredness of their calling. The musical parts of the service included: Prelude, Andante Cantabile, Symphony 5, Tschai-kowsky, played by Miss Grace Chalmers Thomson, Mus. B., A. A. G. O.; Magnificat in B flat, Stainer; solo, "My Heart Ever Faithful," Bach (Master Henry Howe of cathedral); solo, "My Hope is in the Everlasting," Stainer (George Roberts); anthem, "The Annunciation," from "The Light of the World," Candlyn (Mrs. W. C. Marshall and choir); postlude, Finale, Symphony 6, Widor, played by Miss Louise C. Titcomb, F. A. G. O. At the second session Miss Thomson, organist at the cathedral, Atlanta, read an instructive paper on choir work, illustrated by a practical demonstration by Master Howe.

Good Work at Muskegon.

The soloists and chorus of thirty-five voices of the First Congregational Church, Muskegon, Mich., under the direction of Horace M. Hollister, organist and director, gave a fine per-

formance of Balfe's "Bohemian Girl" on March 8. It was the third and last number of the second annual concert course successfully sponsored by the choir. In addition the choir has been giving a series of monthly Sunday evening musicales which have included a Thanksgiving program, a candle-light service of Christmas carols of many lands, a program of sacred music by American composers, a request program and an evening of the music of Mendelssohn. The choir has in preparation for Easter Sunday the cantata "The Paschal Victor," by J. S. Matthews, and for May a program of Handel's "Messiah," with augmented chorus. Mr. Hollister is also director of three other choral groups in the city—a union chorus from the Reformed and Christian Reformed Churches, which presents on Good Friday evening "The Seven Last Words" by Dubois; the Choral Society of the Third Christian Reformed Church of sixty voices, which gave a program including "The Crucified," by George B. Nevin, and the Choral Society of the Berean Christian Reformed Church of ninety voices, appearing in a program in May which will include choruses from Handel's "Messiah" and Haydn's "Creation" and choruses by Parker, Baldwin and others.

Prolific Hymn Writer Dies.

Arthur Henry Brown, composer of popular hymn-tunes, died in England recently, at the age of 95 years. Mr. Brown wrote eight or nine hundred hymn tunes and carols, more than a thousand variants of harmony in his "Organ Harmonies for the Psalm Tones," a number of services, anthems and masses, and several books for the daily use of organists. As a committee member of the London Gregorian Association, he gave his special knowledge of Gregorian music to some valuable work in the editing of the Service Book for the annual festival at St. Paul's. For forty years Mr. Brown was organist of Brentwood Parish Church. Down to the time of his death he was officiating as organist at Brentwood School Chapel.

ORGAN LEATHERS

Supplied to more than 90%

of the Organ Builders in United States and Canada

POUCH SKINS A SPECIALTY

Packing, Valves, and Bellows

Leather specially tanned

MEMBERS OF THE ORGAN BUILDERS' ASSOCIATION

Write for sample book

T. L. LUTKINS, Inc.

40 Spruce Street, New York, N. Y.

Specializing in String-tone, Reed and Flue Pipes

NATIONAL ORGAN SUPPLY CO.

Cascade at Seventeenth Street
ERIE, PENNSYLVANIA

This Collection Is Most Appreciated by Organists, Whether in Church, Motion Picture or Concert Work, When in Actual Use on the Organ Desk



STANDARD ORGAN PIECES THE WHOLE WORLD PLAYS

This remarkable collection of standard organ music is recommended in unqualified terms for concert, church, motion picture and students' use by such noted organists as T. Tertius Noble, Maurice Garabrant, John Hammond, Percy Starnes, John Priest, Harold Ramsbottom, etc. It contains 114 standard classic, modern, sacred, operatic, march and characteristic compositions arranged for pipe organ (3 staves), and is the most complete collection ever published. The sheet-music value of the music it contains is more than \$75.00, and in addition, it contains scores of pieces never arranged before for organ. The book comprises 448 pages, sheet-music (9"x12") size, and is printed from newly engraved plates by the latest offset lithographic process. There are two bindings—one a stout paper binding, and the other an attractive green cloth, lettered in gold. The organist who possesses this wonderful collection is never without it on his desk.

It Will Pay You to Read this Complete Contents List of More than 110 Standard Numbers

- CLASSIC COMPOSITIONS**
- Adagio (Moonlight).....Beethoven
 - Gavotte in D.....Mendelssohn
 - Military Polonaise.....Chopin
 - Minuet in G.....Beethoven
 - Minuet in D.....Mozart
 - Moment Musical.....Schubert
 - Nocturne, Op. 9, No. 2.....Chopin
 - Sarabande.....Handel
 - Serenade.....Schubert
 - Spring Song.....Mendelssohn
 - Traumerel.....Schumann
 - Unfinished Symphony.....Schubert
- MODERN COMPOSITIONS**
- Andante Cantabile Tschai-kowsky
 - Anitra's Dance.....Grieg
 - Berceuse.....Liljinsky

- Berceuse.....Schytte
- Cavatina.....Raff
- Chant Sans Paroles.....Tschai-kowsky
- Chants Russes.....Lalo
- La Cinquantaine.....Gabriel-Marie
- Consolation No. 5.....Liszt
- Cradle Song.....Hauser
- Le Cygne (The Swan).....Saint-Saens
- Erotik, Op. 43, No. 5.....Grieg
- Humoreske, Op. 101, No. 7.....Dvorak
- Hungarian Dance No. 5.....Brahms
- Largo.....Dvorak
- Larme, Une.....Moussorgsky
- Madrigal.....Simonetti
- Melodie, Op. 10.....Massenet
- Melody in F.....Rubinstein
- Norwegian Dance.....Grieg
- Oriente.....Cui
- Playera, Op. 5.....Granados
- Poeme.....Fibich
- Prelude in C Sharp Minor.....Rachmaninoff
- Prés de la Mer, Op. 52.....Arensky
- Réverie, Op. 9.....Strauss

- Romance, Op. 44.....Rubinstein
 - Romance, Op. 28.....Svendsen
 - Romance Sans Paroles.....Fauré
 - Salut d'Amour.....Elgar
 - Sheherazade (Excerpts).....R. Korsakow
 - Scotch Poem.....MacDowell
 - Serenade.....Drigo
 - Serenade.....Gounod
 - Serenade.....Widor
 - Serenade, Op. 15, No. 1.....Mozzkowski
 - Simple Aveu.....Thomé
 - Souvenir.....Drdla
 - Volga Boatmen Song.....Russian Air
 - Waltz in A, Op. 39.....Brahms
- SACRED COMPOSITIONS**
- Andante Religioso.....Thomé
 - Andantino.....Frank
 - Andantino.....Lemare
 - Angel's Serenade.....Braga
 - Angelus.....Massenet
 - Ave Maria (Meditation).....Gounod
 - Ave Maria.....Schubert

- Cantilene Nuptiale.....Dubois
 - Hallelujah Chorus.....Handel
 - Evening Prayer.....Reinecke
 - Idyl (Evening Rest).....Merkel
 - Kol Nidrei.....Hebrew
 - Largo (Xerxes).....Handel
 - Lost Chord.....Sullivan
 - Prayer.....Humperdinck
 - Pregiera (Octett).....Schubert
 - Ramoux, Les.....Fauré
 - Vision.....Rheinberger
 - Voix Celeste.....Batiste
- OPERA SELECTIONS**
- Cavalleria Rusticana.....Intermezzo
 - Cid, Le.....Aragonaise
 - Coq d'Or.....Hymn to the Sun
 - Gioconda.....Dance of the Hours
 - Hansel and Gretel.....Fray
 - Jocelyn.....Berceuse
 - Lohengrin.....Prelude Act III
 - Lucia di Lammermoor, Sextette
 - Masteringers.....Frise Song
 - Rigoletto.....Quartet
 - Sadko.....Song of India
 - Samson and Delilah.....My Heart

- Tales of Hoffman.....Bacrolle
 - Tannhauser.....Evening Star
 - Tannhauser.....Pilgrim Chorus
 - Trovatore.....Miserere
- CHARACTERISTIC MARCHES**
- Grand March (Aida).....Verdi
 - Ase's Death.....Grieg
 - Bridal Chorus.....Wagner
 - Coronation March.....Meyerbeer
 - Dead March (Saul).....Handel
 - Dervish Chorus.....Sebek
 - Fanfare, Op. 40.....Ascher
 - March (Tannhauser).....Wagner
 - Festival March.....Gounod
 - Funeral March.....Chopin
 - Marche Celebre.....Lachner
 - Marche Militaire.....Schubert
 - Marche Nuptiale.....Ganne
 - Russian Patrol.....Rubinstein
 - Torchlight March.....Clark
 - Triumphal Entry.....Halvorsen
 - War March.....Mendelssohn
 - Wedding March.....Mendelssohn

"Standard Organ Pieces" is sold at all music stores at \$3.00 in paper and \$5.00 in cloth. Send for free illustrated 56-page Catalogue of the "Whole World" Music Series

D. APPLETON & COMPANY

35 W. 32nd Street, New York City

**ITALIAN FIRM PLACES
ORGAN IN NEW YORK**

FIVE-MANUAL BY BALBIANI

**Work of Prominent Foreign Builder
Has Console of Interesting
Appearance, but Hardly of
Appeal to U. S. Organists.**

Balbani Brothers, an Italian firm of organ builders, are installing in the Church of St. Vincent Ferrer in New York City a five-manual organ which is attracting attention. It is the first Italian organ to be brought to this country. The importation may safely be ascribed to national feeling in this church, resulting in an example of carrying coals to New Castle. The organ, which will soon be completed, has a console of interest because it is so different from American-made key-desks, as indicated by the picture in another column. Those responsible for its construction and importation claim a great deal for it and emphasize the high reputation of the Balbani firm as the leading organ builder of Italy, a country famous for the lack of large or up-to-date organs. While the console looks interesting, it would seem that it would hardly appeal to the American organist.

The contract for the instrument was let in 1924 upon the suggestion of Pietro A. Yon, who was acquainted with the work of Luigi Balbani, who at the age of 35 years stands at the forefront of Italian organ builders and especially as a designer of electric actions. Among the special features are a "diasophon," a special device which permits variation in the pitch of the tubular bells according to the modifications in temperature, so that such a stop in the organ can be considered controlled and tuned as any other; an "electropneupon," which, through a keyboard, permits playing at a distance the bells in the steeples, with a force of sound equal to the intensity which is obtained through sounding the bells by direct hand leverage, and "the automatic transposer," an invention which modifies the tonality of all the keyboards and pedals while one plays, by simply pressing a controlling button.

Following is the specification of the instrument, the Italian nomenclature being given:

- GREAT ORGAN (61 notes).**
 Principale, 16 ft.
 Principale, 8 ft.
 *Gemshorn, 8 ft.
 *Gamba, 8 ft.
 Dulcianina, 8 ft.
 *Bourdon, 8 ft.
 *Flauto Camino, 4 ft.
 Ottava, 4 ft.
 Nasardo, 2 1/2 ft.
 Quintadecima, 2 ft.
 Gran Ripieno, 8 ranks.
 *Corno d'Orchestra, 8 ft.
 *Tromba, 8 ft.

- *Enclosed in Choir box.
SWELL ORGAN (73 notes).
 Quintante, 16 ft.
 Eollina, 8 ft.
 Viola d'Amore, 8 ft.
 Dolce, 8 ft.
 Concerto Violo, 5 ranks.
 Corno di Notte, 4 ft.
 Eollina, 4 ft.
 Ripieno, 5 ranks.
 Voce Celeste, 8 ft.
 Musette, 8 ft.
 Oboe, 8 ft.
 Tremolo.

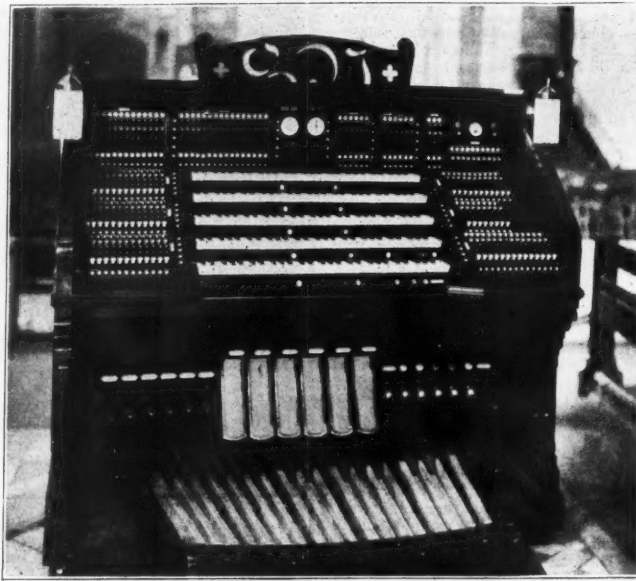
- CHOIR ORGAN (61 notes).**
 Bordone, 16 ft.
 Eugonio, 8 ft.
 Flauto Concerto, 8 ft.
 Gamba Celeste, 8 ft.
 Quintante, 8 ft.
 Sallcional, 8 ft.
 Flauto Armonico, 4 ft.
 Cornetto, 3 ranks.
 Ottavina, 2 ft.
 Unda Maris, 8 ft.
 Clarinetto, 8 ft.
 Tremolo.

- ECHO GREAT ORGAN (73 notes).**
 Principale, 16 ft.
 Principale, 8 ft.
 Dolce, 8 ft.
 Flauto d'Amore, 8 ft.
 Viola Celeste, 8 ft.
 Principialino, 4 ft.
 Ripieno, 7 ranks.
 Tuba Mirabilis, 8 ft.

- ECHO SWELL ORGAN (73 notes).**
 Controgamba, 16 ft.
 Gamba, 8 ft.
 Bordone, 8 ft.
 Grand Concerto Violo, 8 ft.
 Flauto in Selva, 4 ft.
 Piccolo, 2 ft.
 Corno Inglese, 8 ft.
 Voce Umana, 8 ft.
 Campana (Chimes), A-E.
 Arpa, 8 ft.
 Tremolo.

- PEDAL ORGAN (30 notes).**
 Contrabasso Ac., 32 ft.

CONSOLE OF ITALIAN ORGAN IN NEW YORK CHURCH.



- Contrabasso Ac., 16 ft.
 Violone, 16 ft.
 Subbasso, 16 ft.
 Bordone, 16 ft.
 Contrabasso Violon, 16 ft.
 Armonica, 16 ft.
 Bombarda, 16 ft.
 Quinta, 10 1/2 ft.
 Basso, 8 ft.
 Cello, 8 ft.
 Corno Dolce, 8 ft.
 Ottava, 8 ft.
 Ottava, 4 ft.

Five adjustable combination pistons are provided for each manual, visibly affecting the stops. There are also five generals, besides fifty-five luminous signals. An additional two-manual console is provided for choir accompaniment.

Cavaliere Balbani, builder of the instrument, is in New York supervising its installation. In an interview he is quoted as giving high praise to American organs, saying:

"I have had occasion to see and hear several American organs and must tell you frankly that this country is in the vanguard of the organ business and, I dare say, of the world. Mechanically perfect and tonally excellent, they must satisfy any and every performer. Naturally they have a characteristic all their own, which differs much from our Italian church organs, for instance."

S. Constantino Yon is organist at St. Vincent's.

Orders for Five to Tellers-Kent.
 J. A. Dahlstedt Sons of Pittsburgh, distributors for the Tellers-Kent Or-

gan Company of Erie, Pa., contracted for five organs during the month of February, to be erected in Holy Innocents' Catholic Church, St. Peter's (Italian) Catholic Church, Pennsylvania College for Women, St. Matthew's Catholic Church, all of Pittsburgh, and Calvary Baptist Church, Charleston, W. Va. This company has been established in Pittsburgh for thirty years, and recently increased its facilities for sales and all manner of organ service. E. O. Bergdahl, formerly of the Skinner and Aeolian companies, has been appointed superintendent of erection work. The continuous growth of J. A. Dahlstedt Sons has been such that they are now one of the large organ service companies in the country.

Larger Plant for White, Son Co.

White, Son Company of Boston, a firm known throughout the organ trade as a manufacturer and importer of leather for organs, moved into larger quarters in March. The change of location was made necessary by the increase in the business done by it, which has enjoyed a gradual and healthy growth. In addition to making organ leather, White, Son Company is the maker of bookbinders' materials and other articles of leather. The new offices and warehouses are at 601 Atlantic avenue, only a short distance from the old headquarters, which were at 530-540 Atlantic avenue.

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

Write for Prices

B. F. BLOWER CO., Inc.
 Fond Du Lac, Wis.

**NEW
OCTAVO
MUSIC**

SACRED—MEN'S VOICES

BERWALD, W.
 Begin, My Tongue, Some
 Heavenly Theme. Octavo No.
 13,92408

A simple hymn-anthem (two verses) of marked melodic character. It is primarily designed for male choirs and so the ranges are moderate; nor is the melody confined to the first tenor.

NOBLE, T. TERTIUS
 The Souls of the Righteous.
 Arr. by N. Clifford Page.
 Octavo No. 13,92510

The obvious use for this beautiful number is at funeral services, and either choir or quartet will find it effective and befitting either an elaborate or a simple ceremony. For general use also it is appropriate at most seasons.

SECULAR—MEN'S VOICES

NEVIN, GEORGE B.
 Smile Again, My Bonnie Las-
 sie. Octavo 13,91510

Though this is a song of sentiment, it is in a bright mood and a rhythmic melodic style. Frequent movement of the inner parts in thirds and sixths makes a smooth and warm harmonic texture. Not hard, and with an effective close.

SHURE, R. DEANE
 Daddy Dear. Octavo No.
 13,93212

This song requires the piano part in performance. It is of an easy, graceful, swinging character, in a rather popular melodic vein; and the composer has given each part interesting and varied material.

**SECULAR—WOMEN'S
VOICES**

RACHMANINOFF, SERGE
 O Sing to Me, Fair Maid, No
 More. Choral version by
 Victor Harris. Octavo No.
 13,962. Three-part15

This beautiful song has given Mr. Harris a chance to make one of his finest arrangements—a chance he has availed himself of fully. It is not easy, and the Soprano I lies high. The long piano postlude has been treated vocally by the editor—and poetically.

SECULAR—MIXED VOICES

FISHER, WILLIAM ARMS,
 Arranger. Sometimes I Feel
 Like a Motherless Child. Octa-
 tavo No. 13,94115

One of the most moving and emotional of the Spirituals, this choral version is harmonized with rich resource but also with discretion. A fine piano accompaniment, varied in treatment, is added; but this may be dispensed with at pleasure, and the number sung a cappella.

Swing Low, Sweet Chariot.
 Octavo No. 13,94512

This is one of the best known and admired of the Spirituals. The "swing low" appears not only in the original melody, but the arranger has carried the swinging motion both into the parts and the accompaniment. This is but one of the many refined and enriching touches in the harmonization. Like the above, this number may be sung a cappella.

**NEW FIFTY-CENT CHORAL
BOOKS**

Ten Three-Part Songs
 For Women's Voices. With Piano
 Accompaniment. Selected by
 Louise Woodbury.

Twelve Popular Part Songs
 For Men's Voices. For the use
 of Quartets and Chorus.

Ten Anthems by Ten Composers
 For General Use.

Price, each book, 50 cents net

OLIVER DITSON COMPANY

178-179 Tremont Street,
 Boston, Mass.

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

Order of Your Local Dealer.

DUPRE WINS GIGOUT'S POST.

Appointed Professor of Organ at the Paris Conservatory.

Word has been received from Paris that the ministry of fine arts of the French government has confirmed the election of Marcel Dupre to the position of professor of organ at the Paris Conservatory, to succeed Eugene Gigout, who died Dec. 9. The French government thus honors one of her most gifted sons.

Since winning his first prize at the Paris Conservatory as a student, Mr. Dupre has taken all the prizes available in music at this famous institution, including the Grand Prix de Rome in 1914. The recitals at the conservatory and the Trocadero of the entire organ works of Bach, played from memory, first brought this artist's name to world-wide attention. He was introduced to America by the Wanamaker Auditorium concert direction in New York in 1921, when, in association with Charles M. Courboin, he dedicated the new auditorium concert organ with a series of twelve remarkable recitals. In his American transcontinental tours the bookings one season ran as high as 110 recitals in six months.

During the present season Mr. Dupre has been occupied in building a new home at Meudon, adjacent to the home of the late Alexander Guilman, where he has been erecting a music room to contain an unusual organ constructed after his own design. Here he has been holding his master classes, where pupils have enrolled not only from America and Canada, but from Poland, England, Belgium and other parts of the world. He has also been playing a series of recitals in England and on the continent.

The cantata "Immortality," by R. M. Stults, is to be presented at the Tampa Heights Presbyterian Church, Tampa, Fla., on the evening of Easter Day under the direction of Mrs. Sam M. Kellum, organist and choir director. Mrs. Kellum will also play as organ selections: Meditation, Gillette, and "Jubilate Amen," Kinder.

SUMMY'S CORNER

**A Successful Organ Suite
FIRESIDE FANCIES.....\$2.00**

The Cat—A Cheerful Fire

Grandmother Knitting

Grandfather's Wooden Leg

The Kettle Boils

Old Aunty Chloe

The Wind in the Chimney

by JOSEPH W. CLOKEY

Arthur Dunham, who gives Organ Recitals every Friday noon at the Methodist Temple, Chicago, expresses himself as especially well pleased with Mr. Clokey's "Fireside Fancies." They are among the most satisfactory numbers he uses.

The most important work on Harmony (Musical Theory) published in years is

HARMONIC MATERIAL AND ITS USES

by Adolf Weidig.....Price, \$3.00 plus postage

**CLAYTON F. SUMMY CO.
PUBLISHERS**

**429 South Wabash Avenue
Chicago, Ill.**

Firmin Swinnen's Washington Auditorium Recital

The Washington Times, Jan. 22, 1926:

Our civic organ has never had so rich an exposition of its possibilities as was given last evening under the Virtuoso fingers of Firmin Swinnen.....ALL WASHINGTON SHOULD KNOW OUR ORGAN AS HE PLAYS IT!..... LET US HEAR, LET MANY MORE OF US HEAR AGAIN THIS ORGANIST!

The Evening Star:

THERE HAS CERTAINLY BEEN NO OTHER ORGANIST TO DATE WHO HAS GOTTEN FROM THE INSTRUMENT AT THE AUDITORIUM THE VARIETY OF EFFECTS THAT MR. SWINNEN OBTAINED.....

The Washington Herald:

FIRMIN SWINNEN IS ORGAN MASTER. HE IS A MASTER TECHNICIAN.

Address: Swinnen Recitals, 2520 Madison Street, Wilmington, Delaware



Casavant Organs

have been installed all over America

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

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

**CLARENCE EDDY
ORGANIST**

5357 WAYNE AVENUE, CHICAGO

Sunnyside 6150

WHAT THE CRITICS SAY:

THE RECORDER, GREENFIELD (MASS.), FEB. 10, 1926—

Clarence Eddy, world-renowned organist, honored his native town with a visit last evening and thrilled and charmed a capacity audience at the Second Congregational Church with the powers and beauties of his musicianship, which seem to grow instead of diminish as he advances into the autumn of life. Mr. Eddy's music seems to be gifted with eternal youth, so rich is its quality and so perfect its technique.....

SPRINGFIELD (MASS.) UNION, FEB. 12, 1926—He played a most interesting and exacting program in a thoroughly interesting manner. His pedal technique is prodigious and his range of registration is large. He belongs to the school of organists who revel in lovely effects and in smooth flowing tone similar to the old art of bel canto which seems to be rapidly fading away. It is said that few, if any, organists have so large a repertoire as Mr. Eddy.....

SPRINGFIELD (MASS.) REPUBLICAN, FEB. 12, 1926—Clarence Eddy, the most distinguished of American organists, appeared at the Auditorium last evening.....In opening new organs he must hold all the world records.....This youthful energy of half a century of recital giving has not abated—Robust and physically vigorous.....It is a delight to hear on the organ such clean and luminous playing with no finger stopping a hair's breadth of time too long on a key.....

Electric Controlled Tubular Chimes

GIVING ANY DEGREE OF TONE DESIRED

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

R. H. Mayland's Son

54 Willoughby St.

BROOKLYN, N. Y.

Established 1866

SEND FOR CATALOGUE

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

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

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

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

VIOLA F. KLAISS

Organist, Palace Theatre,
Philadelphia, Pa.

INSTRUCTION

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

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

KINDER

PHILADELPHIA

**ALLEN W. BOGEN
RECITALS**

ORGANIST—
Tenth Church of Christ, Scientist
Chicago Mendelssohn Club
5429 HARPER AVENUE
Phone: Dorchester 1918

**ALICE R. DEAL
CONCERT ORGANIST**

4359 West End Avenue
CHICAGO
Telephone Columbus 6102



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

May 24, 1924.

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

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

Sincerely yours,

(Signed) HAROLD GLEASON.

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

New Music

By WILLIAM LESTER.

Prelude on "Materna," for organ, by Clifford Demarest; published by G. Schirmer, Inc.

Congregations will take to this well-made organ piece for its hymn-tune base, and also for its own intrinsic musical value. In no way of musical import or in contrapuntal mastery can this be classed with the chorale vorspiel of Bach and his ilk; but it is good music, written with evident knowledge of the instrument and giving opportunity for much coloring within the somewhat restricted range called for. It is of definite service value, presenting little technical difficulty.

Allegretto Scherzando, from the Eighth Symphony, by Beethoven, transcribed for organ by Caspar P. Koch; "The Grail Scene," from "Parsifal," by Wagner, transcribed for organ by Herbert A. Fricker; published by G. Schirmer, Inc.

Two more excellent organ versions of great orchestral works, made by recognized authorities in that exacting field. The music is such that no comment is necessary in that regard; the transcriptions are practical and very effective and of uncommon value.

"Hear Him Call," anthem by Alfred Wooler; "Be Thou Our Guide," anthem by Alfred Wooler; "Our Father," unison anthem adapted from Arensky, by Ernest A. Leo; published by Clayton F. Summy Company.

Three sacred numbers of decided service utility. The two Wooler anthems are tuneful diatonic choruses of simplicity, but with melodious appeal. The Leo arrangement is more individual—a unison setting of the Lord's Prayer over a basso ostinato; the five-four meter will afford pleasant pasturage for many temperamental choirs and nervous leaders!

"A Joyous Easter Hymn," anthem for mixed voices arranged from Reimann by Charles Fonteyn Manney; "Easter Chimes," carol-anthem by Charles P. Scott; "Once Upon a Black Friday," "Three Men Trudging," two Provencal Easter carols, arranged by Harvey Gaul; published by Oliver Ditson Company.

This batch of Easter music has decided interest both for its musical values and its quality of being out of the usual rut of such seasonal music. All of it is intensely singable, comparatively simple and musicianly in make-up. Christmas carols are comparatively plentiful; virile folk material for Easter is not so hackneyed. These two versions by Gaul are especially worth while to the choirmaster who is on the lookout for something a little different from the run of things. The Manney anthem is of more ambitious reach; presents good stalwart choral movement and introduces a fine touch of canonical imitation at the close between an obligato for soprano (or semi-chorus) and the regular four-part chorus.

"Give Ear to My Words," by Sumner Salter; "Ride On! Ride on in Majesty," by Vernon Eville; "Father in Heaven," by Elza Doun; "Supplication," by James Blain Beam; "Out of the Deep," by Vernon Eville; "Alleluia," an Easter Hymn from the Seventeenth century, arranged by G. O'Connor-Morris; published by Boosey & Co.

Of this long list of sacred songs the best are the first and the last. The others are serviceable examples of the class of what a neighboring Italian voice teacher calls "holy songs." Which means they run to easy-moving syncopated-chord accompaniments and chromatic slides of melody. Evidently this type of thing is beloved by the American church singer, or we would not have so much of the style turned out by the publishers. The Salter solo betrays an expert ac-

quaintance with the art of counterpoint, together with a likable streak of melody and, as may be expected, a deft handling of the organ part.

"Supplication," a sacred song by William Dichmont; published by B. F. Wood Company.

A simple but effective solo for church use. Will present no vocal difficulties even to a lady amateur, and is worthy of the sincere attention of the artist.

"O Lord Our God"; sacred song by Arthur W. Thayer; published by the Arthur P. Schmidt Company.

Another sacred song destined for wide popularity, and amply deserving of such a fate. The text is Scriptural (Psalm VIII). The setting affords wide variety of mood and vocal opportunity, and is reverential to boot.

"Alleluia," arranged for chorus of mixed voices, with mezzo-soprano obligato, by Edward K. Macrum, from a motet by Mozart; published by Ricordi.

This is the florid solo number made famous by Lilli Lehmann in the heyday of her brilliant career. And it makes a surprisingly effective anthem for festival use, considered from the purely musical side. What the emotions of the average congregation will be after listening to fourteen pages of "Alleluia" is another matter. I do not think that it would have been a desecration to the name of Mozart and certainly would have added to the value of this work to have amplified the text a little.

"Give Ear to My Words," by Sumner Salter; "Supplication," by J. B. Beam; published by Boosey & Co.

Two easy anthems, tuneful and easy to do and listen to. Each calls for high voice solo. Grateful routine ammunition, where a maximum of effect is desired with the minimum of rehearsal and effort.

"Sometimes I Feel Like a Motherless Child," "Swing Low, Sweet Chariot," two negro spirituals, arranged for chorus of mixed voices by William Arms Fisher; published by Oliver Ditson Company.

Two of the permanently beautiful folksongs from the South in splendid choral versions by this expert musician of Boston. Both are freely harmonized, but always in close kinship with the flavor of the original. Simple but rich accompaniments are supplied also; but the numbers can also be used without an instrument.

"O Lord Our God," anthem for chorus of mixed voices by Arthur W. Thayer; published by the Arthur P. Schmidt Company.

This is the same musical opus reviewed above in the guise of a sacred solo. It is even more effective in this version. Strictly choral in form, with some very fine interweaving of voice parts.

"Begin, My Tongue, Some Heavenly Theme," anthem for male voices by W. Berwald; published by Oliver Ditson Company.

A simple, straightforward setting of the familiar hymn text by Isaac Watts. It treads the diatonic path worn by Dudley Buck in so many of his part songs for this combination and gains many of the same well-loved effects. It is schemed for unaccompanied use, but an optional accompaniment is provided in case of need.

Twelve Popular Part Songs for Men's Voices; Ten Three-Part Songs for Women's Voices; Ten Anthems by Ten Composers; volumes published by Oliver Ditson Company.

Marked by the excellent and sturdy format always found in the publications of this sterling house, and delivering real value for the price, these new additions to the Fifty-Cent Series put forth by this company will no doubt meet with a cordial welcome. The editorial duties have been well and tastefully performed, no hobbies have been ridden and all the numbers included are of permanent and modern value. There are no reprints of unsalable junk. Such editions as these serve the cause of music royally.

Henry Pilcher's Sons

Louisville, Ky.



Dallas, Tex., Feb. 10, 1926.

Gentlemen:

The Edwards Memorial Organ, in St. Matthew's Cathedral, which has been installed since July 1923, has been an inspiration to everyone who has heard it.

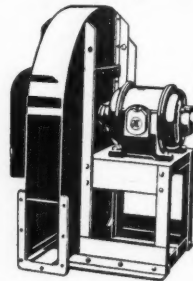
Its beautiful tonal qualities and its mechanical precision have been the subject of much favorable comment.

This organ, to my mind, represents the ideal in the art of Organ Building; its individual stops and wonderful ensemble are absolutely perfect.

With every good wish for the continued success which you so richly deserve, I am

Very sincerely,

Carl Wiesemann,
Organist and Choirmaster,
St. Matthew's Cathedral



"MECO"

The Silent
Organ Blower

Have you noticed that we use the superlative in describing our Blower?

The "MECO" Blower is
the **MOST** Silent
MOST Efficient
and **MOST** Reliable.

In spite of these advantages, it is also reasonable in price.

Extracts from recent testimonials:

"Very satisfactory in every way and certainly the most silent I have seen."

"Nothing but the greatest admiration and satisfaction to express."

"We are only too sorry we did not make your acquaintance a little sooner."

"It is the most silent rotary blower we have seen, and very efficient."

"There has not been a moment's trouble with it since it was put in."

"The motor is wonderfully silent in action."

For prices and particulars, apply to the manufacturers

G. Meidinger & Co., Basle (Switzerland)

WANTED REPRESENTATIVE

THE GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, *Director*

Instructor of Jessie Craig Adam, Harold Vincent Milligan, Leah Mynderse, Willard Irving Nevins, Frederick W. Schlieder, George William Volkel and many other prominent organists.

SPRING TERM APRIL 13TH

STUDENTS AIDED IN SECURING POSITIONS

17 EAST ELEVENTH STREET NEW YORK CITY

SEND FOR CATALOG

Established 1898

GUTFLEISCH & SCHOPP

Organ Pipes and Supplies

ALLIANCE, OHIO

We have been in business continuously for twenty-five years, and our reputation with our customers is our best recommendation and advertisement.

Organ builders who are not familiar with our work are respectfully requested to give us a trial order.

F. A. Bartholomay & Sons

Designers and Builders of

PIPE ORGANS

Actions Installed for Ringing Tower Chime Bells
ESTABLISHED 1900

N. E. Cor. American and Bainbridge Streets, PHILADELPHIA, PA.

ZINC ORGAN PIPES

UNVOICED

INSIDE BASSES and FRONTS

ANY STYLE

PIPES THAT VOICE RIGHT INQUIRIES SOLICITED

Frederick I. White, Reading, Mass.



ALLAN BACON, A. A. G. O.

CONCERT ORGANIST

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

WILLARD IRVING NEVINS

Dedications RECITALS Festivals

Address

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

EDWARD BENEDICT

Unit Organ Instruction

Room 220, Kimball Hall, Chicago, Ill.

FRAZEE ORGAN COMPANY

PIPE ORGAN BUILDERS

Specifications and Estimates for Church, Chapel, Chamber and Concert Room Organs

134 Tremont Street EVERETT, MASS.

L. D. Morris Organ Company

CHICAGO, ILL.

Contracts for Care of Organs

Rebuilding, Voicing and Tuning

Electric Fan Blowers

64 East Van Buren Street Harrison 3051

P. BUTZEN & SONS

Established 1908

Pipe Organ Builders

Electric and Pneumatic Actions Organs Rebuilt and Modernized Blowers Installed

All parts made to order

2128 W. 13th St. Chicago Telephone Canal 4983

EDWIN M. STECKEL

ORGANIST-DIRECTOR

Second Presbyterian Church Scottish Rite Temple CHARLOTTE, N. C. Director of Music, Public Schools, Gastonia, N. C.



Christ Church LACROSSE, WIS.

Willard L. Groom A. A. G. O.

Two Choirs Providing Correct Liturgical Music

F. W. RIESBERG, A.A.G.O.

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

437 Fifth Avenue NEW YORK Telephone 4650 Caledonia

WILLIAM H. BARNES

ORGANIST

Wilmette Baptist Church

Telephone Harrison 3444 CHICAGO

GEORGE H. FAIRCLOUGH

F. A. G. O.

St. John's Episcopal Church University of Minnesota ST. PAUL, MINN.

MIAS & BIRKMAIER

Builders of

PIPE ORGANS

for

Church, School Residence and Theatre

Office and Factory

2443 Massachusetts Avenue Cambridge, Mass.

HERBERT E. HYDE

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

CLARENCE DICKINSON

CONCERT ORGANIST

Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary.

412 Fifth Ave., New York

HUGO GOODWIN

F. A. G. O.

THE AUDITORIUM

St. Paul, Minn.

HENRY

OVERLEY

Director St. Luke Chorists Organist St. Luke's Episcopal Church KALAMAZOO MICH

NEIDLINGER ENSEMBLE

Mrs. William Neidlinger, Pianist

Mr. William Neidlinger, F.A.G.O.

RECITALS - MUSICALS - CONCERTS

Address: 225 W. 99th St., New York City

RUSSELL BROUGHTON

Mus. Bac. A. A. G. O.

Organist and Choir Director, Christ Church, Burlington, Ia. Organist Balth Theater, Burlington.

EVERETT E. TRUETTE

MUS. BAC., A. G. O.

CONCERT ORGANIST AND TEACHER

200 pupils holding positions in various parts of the country.

Candidates prepared for the A. G. O. Exams

295 Huntington Ave., Boston

CARLETON H. BULLIS

A. A. G. O.

Cleveland

Theory Dept., Baldwin-Wallace

Conservatory, Berea, Ohio

In N. Y. on leave, 1925-6

RALPH H. BRIGHAM

America's Concert Organist

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

CHAS. A. SHELDON, JR.

City Organist—Atlanta, Ga.

Organist Chalmester

First Presbyterian Church

Jewish Temple

J. LEWIS BROWNE

ORGAN-COMPOSITION

122 South Desplaines St., CHICAGO

Telephone Monroe 5550

New York Activities

News of the Organists and Their Work in the Metropolis

By **RALPH A. HARRIS**

New York, March 25.—Richard Keys Biggs appeared in recital at the Town Hall Feb. 27, giving a program of excellent proportions, exhibiting every possible phase of technique and interpretation. The audience, though small, showed its keen appreciation and enjoyment of nearly every number. French, German and modern American schools of music were represented. His first number, the Chorale in B minor by Cesar Franck, at once won the sympathy of the listeners by its splendid dignity and breadth of expression, with more or less free rhythm and strong climaxes. Then followed the Gigout Scherzo, pulsating with life and subtle contrasts. The second movement from the First Sonata of Borowski was given an unusual, but beautiful interpretation, with great freedom and staccato accompaniment, against a delightful variety of solo stops. Other numbers were Mr. Biggs' own "Sunset," a lovely tone picture; the "Minuetto Antico e Musetta" by Pietro Yon, in a light, playful, canonic style; and the Prelude and Fugue on B-A-C-H by Liszt. "Moonlight," by Porter Steele, another tone picture, was well received and the applause was acknowledged by the composer. Two of the Short Preludes and Fugues of Bach and four traditional French carols followed. "Marche Champetre," by Boex, in the style of an ancient dance, was well applauded. The last number was the "Liebestod" from "Tristan and Isolde," Wagner, given in true orchestral style, with great breadth and reserve, but most effectively.

As encore numbers Mr. Biggs played the Paderewski Minuet, "In Summer," by Stebbins (a delightful number in a pastoral style, savoring somewhat of Rimsky-Korsakoff), "Moonlight," by Porter Steele and a Scherzo by James Rogers.

Harold Gleason, head of the organ department of the Eastman School of Music, Rochester, appeared in a joint recital with Donald McGill, baritone, at the Wanamaker Auditorium Monday afternoon, March 22. A small, but enthusiastic and appreciative audience greeted these artists.

Mr. Gleason's part of the program was well chosen from a variety of sources and schools, and was especially well arranged. His playing is characterized by excellent technical equipment, combined with a well-balanced sense of rhythm and expression. In several of the numbers he worked up tremendous climaxes, but always with a consistent crescendo; the quieter selections especially exhibited his mastery of expression.

The following organ pieces were rendered: Trumpet Tune and Air, Purcell; "Ave Maria," Arkadelt-Liszt; Allegro Vivace (Fifth Symphony), Widor; Solemn Prelude, Noble; Canon in B minor, Schumann; Chorale in A minor, Franck; Finale (First Symphony), Barnes; "Ariel," Bonnet; "Vermeland," Hanson; Toccata (Fifth Symphony), Widor.

The new Skinner organ in the Church of St. Paul the Apostle, Fifty-ninth street and Columbus avenue, where Father William J. Finn is organist and choirmaster, was dedicated Wednesday evening, March 24. This organ replaces the antiquated Jardine organ, used for the last time in December.

Five eminent organists were scheduled to assist at the dedication: Jacques Unger of St. Patrick's Cathedral, Pietro Yon of St. Francis Xavier, honorary organist at the Vatican; Channing Lefebvre of Old Trinity, T. Tertius Noble of St. Thomas' and Father Finn, O.S.B. Formal dedication was by the pastor of the church, the Rev. Henry F. Riley, O.S.B. The specifications for this organ, which is primarily for the accompaniment of the liturgical services of

the church, were drawn up by Father Finn.

The following statement regarding the organ has been made: "This is a cathedral organ, quite different in its balance of high and low notes, in its timbre and resonance, in its tonal ensemble, from the average church organ, and emphatically different from the organs in motion picture theaters. There are more than 2,300 pipes and seventy-five control devices, twenty chimes of unusual timbre and a harp of sixty-one notes. The instrument is suited to the remarkable acoustics of the church, and to the qualities of the choir, which employs boys' voices for the soprano parts."

Lynnwood Farnam concluded his annual series of organ recitals at the Church of the Holy Communion with four Bach programs given on the Monday evenings in February. These Bach recitals had their inception in February, 1924, since which time the audiences have more than doubled in size, numerous prominent instrumentalists, singers and critics of the city being frequently noted among those present. The programs were published in the March Diapason. For his Bach series next February Mr. Farnam plans to give the forty-five chorale preludes of the collection known as the "Orgelbuechlein."

Special musical programs have been given at the Sunday evening services in the Old First Presbyterian Church by Dr. William C. Carl and his motet choir of seventeen professional artists as follows:

March 7.—Excerpts from Elgar's "Light of Life" and Mendelssohn's "Elijah."

March 14.—"Hymn of Faith," Kremser, and "Tu es Petra," Palestrina.

March 21.—Selections from Stainer's "Crucifixion."

March 28.—"Passion according to St. Matthew."

Dr. Carl's soloists are the following artists: Ruth Schaffner, Amy Ellerman, Ernest Davis and Edgar Schofield.

Carolyn M. Cramp, F. A. G. O., teacher of music and organist in Newtown High School, formerly of the Ninth Church of Christ, Scientist, and a gold-medal graduate of the Guilman Organ School, appeared in recital at the Town Hall, March 5, before a very enthusiastic audience. Her pedal work is brilliant, and throughout the program she exhibited a remarkable poise and ease of execution. The program was as follows: "Finlandia," Sibelius; "Soeur Monique," Couperin; Prelude, Clerambault; "Variations de Concert," Bonnet; "Angelus" from "Scenes Pittoresques," Massenet; Berceuse, Dickinson; Finale from First Symphony, Vieme; Chorale in B minor, Franck; "Dream of Childhood," Bonnet; Spring Song, Bonnet. Miss Hogan displays a brilliant technique and excellent interpretative ability. The program was altogether a pleasing one.

Miss Cramp is scheduled to give a recital at Reading, Pa., April 8.

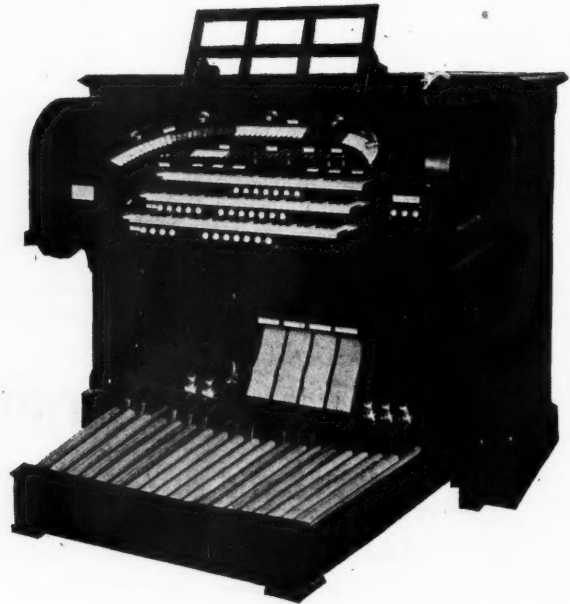
Hugo Troetschel gave his 200th free organ recital on the three-manual Roosevelt organ in the Schermerhorn Street Evangelical Lutheran Church, Brooklyn, March 15. He was assisted on this occasion by Mrs. Herbert Peters, soprano; Mrs. Louise Bollermann, violinist; Miss Olive Brower, harpist; Charles Mertens, baritone, and the Brooklyn Saengerbund, a male chorus of eighty voices. The organ numbers were as follows: Prelude and Fugue in A minor, Bach; Epilogue, "Annees de Pelerinage," Liszt; "Marche Nuptiale," Guilmant; "Marche Funebre" (from "Götterdämmerung"), Wagner; Fantasia on One Hundred and Fiftieth Psalm, Huber, and "Waldweben" (from "Siegfried"), Wagner.

Mr. Troetschel is a native of Taubach, Germany, coming to New York in 1887. He has given extensive recitals, including one at Wanamaker Auditorium, Philadelphia.

Helen Hogan, who recently made her New York debut at the organ in the Great Hall, College of the City of New York, appeared in recital at the Wanamaker Auditorium Tuesday afternoon, March 16, the program being a joint recital with Marcel Grandjany, the famous French harpist. The following organ numbers were given:

ORGAN SUPPLY CORP.

540-550 East 2nd Street
ERIE, PA.



MANUFACTURES

CONSOLES ACTIONS PIPES SWELL ENGINES
CHESTS TREMOLOS WOOD PARTS SUPPLIES, ETC.

Prelude, Fugue and Chaconne, Dietrich; Concerto in D minor, Handel; "In dulci júbilo," Bach; Prelude and Fugue in G major, Bach; Cantabile from "Symphony Gothique," Widor; Scherzo from Second Symphony, Vieme; Chorale in B minor, Franck; "Dream of Childhood," Bonnet; Spring Song, Bonnet. Miss Hogan displays a brilliant technique and excellent interpretative ability. The program was altogether a pleasing one.

Jennings Goes to Large Church.

Arthur B. Jennings, Jr., the Pittsburgh organist whose recitals in other cities, as well as at home, have won him fame, will leave St. Stephen's Church, Sewickley, Pa., and take charge of the choir and organ at the Sixth United Presbyterian Church of Pittsburgh, May 1. The organ to which he goes is a four-manual Austin that was rebuilt last summer and equipped with a modern console. Mr.

Jennings has been in Sewickley for ten years and the move to a large metropolitan church will give him a wider opportunity for professional work.

Mrs. Thomas Invited to Oklahoma.

Mrs. Virginia Carrington Thomas, who will give her postponed recital in Kimball Hall, Chicago, April 6, will be the guest at luncheon of the Illinois council of the N. A. O. on the same day. Mrs. Thomas has been invited to play two of her compositions at Oklahoma City April 8 in the Oklahoma manuscript composition competition.

Palmer Christian, director of the organ department of the University of Michigan, Ann Arbor, was the twenty-first virtuoso in the "great artist" series of organ recitals radiated from the Skinner studio in Fifth avenue, New York, by WAHG, the Grebe broadcasting station.

A Wonderful Program of ORGAN MUSIC

by **R. S. STOUGHTON**

- | | |
|------------------------------------------------------|--------------------------------------------|
| 1. Rameses II (Egyptian Suite) | 6. The Pygmies (Tanglewood Tales) 40 |
| 2. Rose Garden of Samarkand 40 | 7. Softening Shadows 40 |
| 3. Dancing Girls of Delhi (In India) | 8. Saki (Persian Suite) 50 |
| 4. Song of Autumn 35 | 9. Dreams 45 |
| 5. By the Pool of Pirene (Tanglewood Tales) 40 | 10. Ancient Phoenician Procession 40 |

Broadcast by EDITH LANG

from Estey Organ Studio, Boston, March 3rd
You should become familiar with
Stoughton's Organ Compositions

WHITE-SMITH MUSIC PUBLISHING COMPANY
40-44 WINCHESTER ST., BOSTON, MASS.

New York: 13 East 17th St., Chicago: 316 South Wabash Ave.

ANDREW BAIRD, A. A. G. O.

Organist for Mrs. E. H. Harriman at Arden House
RECITALS
Kings Court, Poughkeepsie, N. Y.

WILHELM MIDDELSCHULTE

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

CHARLES GALLOWAY

Organist-Director Chapel Choir Washington University
Organist and Choir Director St. Peter's Episcopal Church
Conductor Apollo Club Conductor Morning Choral Club
Organ Recitals Instruction
4171 Magnolia Avenue Saint Louis, Missouri

EMORY L. GALLUP

Organist and Director of Music
FOUNTAIN STREET BAPTIST CHURCH
Grand Rapids, Michigan

JOHN DOANE

ORGANIST AND CHOIRMASTER The Church of the Incarnation, New York City
Formerly Director of the Organ Department, Northwestern University School of Music, Evanston, Ill.
Organ Instruction Recitals
Three fine Hutchings Organs available for students' practice.
25 EAST 35th STREET NEW YORK CITY

KYLE DUNKEL

CATHEDRAL OF THE INCARNATION
GARDEN CITY, L. I., N. Y.

HUGH McAMIS

F. A. G. O.
St. Luke's Chapel
PARIS . . . FRANCE

Palmer Christian

ORGANIST
University School of Music
ANN ARBOR, MICH.

Marshall Bidwell

A. A. G. O.
CONCERT ORGANIST
Coe College, Cedar Rapids, Iowa

Ernest Prang Stamm

CONCERT ORGANIST—INSTRUCTION
SECOND PRESBYTERIAN CHURCH
B'N'AI EL TEMPLE
St. Louis, Mo.

GEORGE H. CLARK

Organist and Choirmaster
Grace Episcopal Church
Oak Park, Illinois
RECITALS—INSTRUCTION

HARRIS S. SHAW

A. A. G. O.
Piano, Organ, Coaching in Interpretation of Songs and Ensemble
(Studio) 175 Dartmouth St.
(Trinity Court) Boston, Mass.

JAMES E. SCHEIRER

ORGANIST
Southern Representative
Estey Organ Co.
ATLANTA, GA.

J. WARREN ANDREWS

Concert Organist and Teacher
Special Ten-Lesson Course in Organ and Church Service Playing
Short Course, also, in Piano Teaching
4 West 76th Street New York

BERT WILLIAMS

Strand Theatre
HARTFORD, CONN.

SIBLEY G. PEASE

ORGANIST—COMPOSER
E. P. O. Elks No. 99
Mgr. BARKER BROS., Organ Dept.
Res. No. 322 South Milton Avenue
Los Angeles, Calif.

Dr. RAY HASTINGS

Concert Organist
Philharmonic Auditorium
LOS ANGELES, CAL.

ELSIE MAC GREGOR

RECITALS and DEDICATIONS
Organist, Memorial Presbyterian Church
INDIANAPOLIS, INDIANA
Address—6 West 26th Street

J. W. MATHER

CONCERT ORGANIST
Lewis and Clark, High School, Spokane, Wash.

GEORGE HENRY **DAY** Mus. Doc. F. A. G. O.
ROCHESTER, N. Y.

KATE ELIZABETH FOX, F. A. G. O.
Organ Recitals
Organist and Choir Director
FIRST PRESBYTERIAN CHURCH
Watertown, N. Y.

VINCENT H. PERCY

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

ALBERT RIEMENSCHNEIDER

CONCERT ORGANIST Director of Music Baldwin-Wallace College, Berea, Ohio
ORGAN Organist and Director of Music, Calvary Presbyterian Church, Cleveland, Ohio
INSTRUCTION Address 10001 Edgewater Drive Cleveland, Ohio

FRANK WRIGHT

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

CHARLES R. CRONHAM

RECITALS . . . MUNICIPAL ORGANIST
Room T, City Hall PORTLAND, ME.

Albert O. Anderson

F. A. G. O.
58 Washington Mews
New York City
Phone, Spring 3433

RAYMOND ALLYN SMITH

ORGANIST
Congregational Church
Winnethka, Ill.
633 Fine Arts Building, Chicago
Phone Harrison 5865

JAMES ROBERT GILLETTE

CARLETON COLLEGE
NORTHFIELD, MINN.

WILSHIRE PRESBYTERIAN CHOR

LOS ANGELES, CALIFORNIA
SIXTY BOYS AND MEN
WILLIAM RIPLEY DORR
DIRECTOR

ARTHUR GUTOW

Solo Organist
New North Center Theatre
Chicago
Phone Fairfax 1425

WALTER WILD, F. R. C. O.

Clinton Avenue
Congregational Church
BROOKLYN, N. Y.

ZEUCH BOSTON

Alexander McCurdy, Jr.

ORGANIST and CHOIRMASTER
Church of the Redeemer Morristown, N. J.
Director of Music
Morristown Preparatory School for Boys

HAROLD F. RIVENBURGH

Organist and Choirmaster
CHRIST CHURCH, HUDSON, N. Y.

WALTER PECK STANLEY

Organist and Choir Master
Teacher NORTH Associate
Piano REFORMED CHURCH Member
Organ Newark, N. J. A. G. O.
Accompanist and Coach
157 West 87th Street Circle 1309
Recitals New York City

ARTHUR DAVIS

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

CHARLES E. CLEMENS

Mus. Doc.
Professor of Music and Organist
Western Reserve University
Organist Church of the Covenant
RECITALS and INSTRUCTIONS
4617 Prospect Ave., Cleveland, Ohio

EDWIN LYLES TAYLOR

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

W. LAWRENCE COOK, A. A. G. O.
Organist and Choirmaster Calvary
Episcopal Church and Temple B'nai
Shalom, Head of Organ Department
Louisville Conservatory of Music
AVAILABLE FOR RECITALS
2027 Alta Ave. Louisville, Ky.

ROSSETTER COLE

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

JOHN MURIE

THEATRE ORGANIST
Hoosier Theatre Whiting, Indiana

PERCY SHAUL HALLETT

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

PROGRAM AT HARRISBURG.

Lenten Recital Given by Members of Organists' Association.

An organ recital of numbers suited to the Lenten season was given March 1 in the First Church of God at Harrisburg, Pa., under the auspices of the Harrisburg Association of Organists. The recital opened with the "Lamentation" by Guilmant, played by Miss Helen Runkle, organist of the Fourth Reformed Church. Miss Irene Coble, organist of the First Church of God, followed with the Sketch in D flat by Schumann and the Andante from the Second Symphony by Widor.

The soloist of the evening was Miss Catharine Heefner, soprano of the First Church of God, who sang a number with Lenten text, "Repent Ye," by John Prindle Scott.

Two numbers of unusual interest were played by Clarence E. Heckler, organist of the First United Brethren Church. The first, "The Eyes of All Are upon Me," and "O Death, Death Shall Be Thine," are from the Quadragesima Symphony by de Maleingreau, an ultra-modern French composer.

Irwin L. Boose, organist of the Harris Street Evangelical Church, played the Spring Song by Hollins and the Prayer from the Gothic Suite by Boellmann.

The closing numbers were played by Miss Mary A. Jelley, organist of the Ridge Avenue Methodist Church, who used the chorale prelude "Out of My Soul's Great Sorrow," by Brosig, and the Gregorian Chorus by Guilmant.

Following the recital, a business and social hour was held in the social rooms of the church, and the Rev. Thomas M. Funk addressed the association on the church organist and his part in the worship of the church.

Vesper Concerts at Wilmette.

The Wilmette Baptist Church, being blessed with an unusually effective organ, which it thought was not heard enough in the regular course of events at the Sunday morning services, induced its organist, William H. Barnes, to put on a series of vesper

concerts the last Sunday in each month. These concerts feature the organ, but are varied by the voice or violin. The success of the programs has been most gratifying. At the last one, after all available chairs were used, many persons had to be turned away. The January recital was played by Mr. Barnes, assisted by Mme. Gilderoy Scott, contralto, and Vilas Johnson, baritone. The February concert was by Dr. J. Lewis Browne, assisted by his brilliant young soprano, Sarah Ann McCabe, and Milan Lusk, violinist. The March recital features Clarence Eddy, assisted by Grace Parmele, soprano. At this concert the new harp celesta recently added to the organ, as the gift of the organist, in memory of his late uncle, Albert R. Barnes, will be dedicated. The April recital will be played by Edwin Stanley Seder, assisted by Mme. Scott, while the May concert will be a joint program played by Stanley Martin and S. E. Gruenstein.

Wurlitzer Welfare Plan.

A welfare plan for the benefit of its more than 1,000 employes has been adopted in the organ and piano factory of the Rudolph Wurlitzer Company at North Tonawanda, N. Y., officials of the company have announced. The system is one which has been found, after months of study, to be best suited to the particular needs of the Wurlitzer organization. A complete medical dispensary and rest room constitute the central feature of the plan, so far as immediate aid to employes is concerned. The dispensary is completely equipped and consists of a waiting room, a dressing room, a nurses' office, a doctor's office, a hospital room and a rest room. A graduate nurse is in charge. A popular feature of the new plan is the annual medical examination for all employes. Reports of examiners are held confidential. Physical defects or conditions which may lead to disease are called to the employe's attention, and he is advised to consult his family physician. Two North Tonawanda physicians are engaged as the examining physicians.

Liberty Organ Percussions

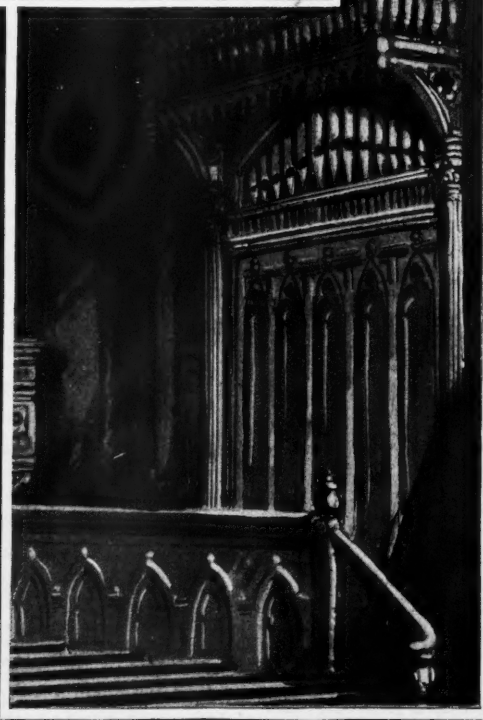
The permanency of perfect tonal quality of the Liberty Percussions is best illustrated by the following:

A recent fire left a large edifice all but a total wreck. Among the few items salvaged was a set of Liberty Cathedral Chimes which the organ contained. Although the organ itself was a total loss the Liberty Cathedral Chimes, flame scarred and scorched, were brought back to us for inspection and aside from being slightly out of tune they were found in such perfect tonal condition it was decided to retune them so that they may again take their place in the new organ now being constructed for the church which is being rebuilt.

These particular chimes, the Liberty Style "O" Graduated Cathedral Chimes, were originally installed about twelve years ago. Graduating in length, diameter and thickness of wall, the construction which assures perfect tonal blend, we unhesitatingly recommend these chimes as the best procurable.

Sole Manufacturers

The Kohler-Liebich Co. Inc.
3549-53 Lincoln Ave. Chicago, U. S. A.



EDWARD RECHLIN

RECITALS of True Organ Music

Spring Tour Now Booking (40 Recitals)

Address: Rechlin Recital Tours
1188 Park Avenue
NEW YORK CITY

Lewis & Hitchcock

Factory and Offices 228-30-32 K St. S. W.
WASHINGTON, D. C.

Organ Architects and Builders

Churches—Auditoriums—Residences

Yearly care of organs. Cleaning, Tone Regulating
and Tuning. ¶ Blowers furnished and installed.

Phone Main 6368

BE SATISFIED!

Insist on

GENUINE DEAGAN PERCUSSIONS

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

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

J. C. Deagan Inc.

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

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



Comfort Plus -

New, immaculate, distinctive—a step ahead in travel luxury. Finest appointments—many innovations. Endorsed and patronized by discriminating travelers.

North Western Limited

| | | |
|------------|---------------------|----------------|
| 6:30 p. m. | Lv. Chicago (daily) | Ar. 8:35 a. m. |
| 9:00 p. m. | Lv. Milwaukee | Lv. 6:00 a. m. |
| 7:05 a. m. | Ar. St. Paul | Lv. 8:40 p. m. |
| 7:40 a. m. | Ar. Minneapolis | Lv. 8:00 p. m. |

(Standard Time)

Roomy observation car; compartment, drawing-room and enclosed section sleeping cars; buffet-club-lounge car, and free reclining chair car. The famous North Western table d'hote dinner ready to serve a half hour before departure. 6 other daily trains between Chicago and the Twin Cities

For tickets and reservations, apply
H. G. Van Winkle, General Agent
148 S. Clark St., Phone Dearborn 2323
or 226 W. Jackson St., Phone Dearborn 2121
or Passenger Terminal, Madison and Canal Sts.
Telephone Dearborn 2060

CHICAGO & NORTHWESTERN RY.

ST. PAUL MINNEAPOLIS



1156

Eight of the Foremost Organs in the Southwest are the Product of

Hillgreen, Lane & Company
ALLIANCE, OHIO

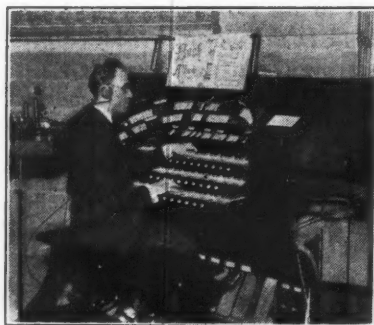
- SOUTHERN METHODIST UNIVERSITY
DALLAS, TEXAS
(4-Manual and Echo Organ. Also 3-Manual Studio Organ)
- SOUTHWESTERN BAPTIST THEOLOGICAL SEMINARY
FT. WORTH, TEXAS
(4-Manual Organ)
- MC FARLIN MEMORIAL M. E. CHURCH
NORMAN, OKLA.
(3-Manual Organ)
- FIRST PRESBYTERIAN CHURCH, TULSA, OKLA.
(4-Manual Organ)
- FIRST CHRISTIAN CHURCH, TULSA, OKLA.
(3-Manual and Echo Organ)
- FIRST M. E. CHURCH, PARIS, TEXAS
(3-Manual and Echo Organ)
- FIRST BAPTIST CHURCH, SHAWNEE, OKLA.
(3-Manual Organ)
- WILL A. WATKIN COMPANY, DALLAS, TEXAS
Distributors for
HILLGREEN-LANE ORGANS
in Texas, Arkansas, Louisiana and Oklahoma

MR. ALBERT F. BROWN

at the console of

The "BRILLIANT" GENEVA ORGAN

Broadcast Thru Radio Station WJJD, Mooseheart, Ill.



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

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

[Signed] ALBERT F. BROWN

GENEVA ORGANS For Church Theatre Residence
Musical Elegance and Mechanical Perfection

GENEVA ORGAN COMPANY
GENEVA, ILLINOIS

A. Gottfried & Co.
ERIE, PENNA.

ORDER YOUR

**Organ Pipes
Keys--Actions
Wires**

and everything else that is needed for a complete Organ from the Largest Supply and Export House in the United States.

Our Pipes Are the Standard of the World

Space

Necessary for the proper installation of an organ often presents serious difficulties.

Recognize the fact that the

DIRECT ELECTRIC ORGAN

due to its simplified and compact construction, requires less room than any other type organ of equal tonal units.

*This Service
Is Gratis*

Church Committees, Theatre Managers, Architects and all others, confronted with particularly difficult problems along these lines, are invited to consult us and to let us work out practical solutions.

Address
Sales Manager

WICKS PIPE ORGAN COMPANY
Highland, Illinois

THE HALL ORGAN COMPANY WEST HAVEN, CONN. PIPE ORGANS

For Churches
For Schools
For Lodge Rooms
For Theatres

Unexcelled Tonal Qualities, Simplest,
Most Modern Action.

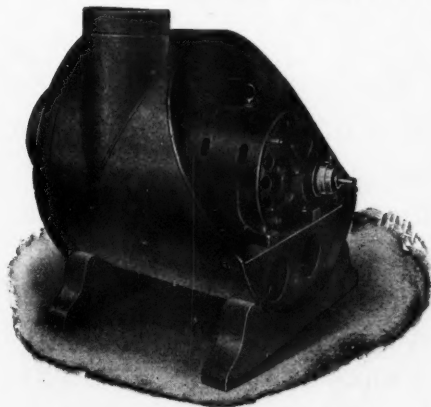
Reproducing pipe organs for residences and lodges employing the Famed and Extensive Welte Library of personally recorded organ music rolls.

Factory at West Haven, Conn.
Studio, 665 Fifth Avenue (Cor. 53rd)
New York City

THE FACT that an "ORGOBLO"

is specified for practically every great organ which is installed is proof of the widespread recognition of its

SUPERIORITY



Special Orgoblo Junior for Reed and Student Organs.

Write for Literature

The Spencer Turbine Company

Organ Power Dept.
HARTFORD, CONNECTICUT
Chicago Office: 53 West Jackson Boulevard

DENNISON ORGAN PIPE CO.

Successors to
Samuel Pierce Organ Pipe Co.

Manufacturers of
**Metal and Wood
ORGAN STOPS**

WILLIAM S. DENNISON, Treas. and Manager
READING, MASS.

1847

1925

ODELL ORGANS

One of the first Odell Organs, built and installed in 1868, is still in excellent condition and giving satisfactory service in Westminster Unitarian Church, Providence, Rhode Island.

One of the latest Odell Organs, just completed in Westminster Presbyterian Church, Bloomfield, New Jersey, has been characterized by a famous organist as having "a dignity and solidarity that make it second to none in this district" (and there are many large and prominent organs nearby).

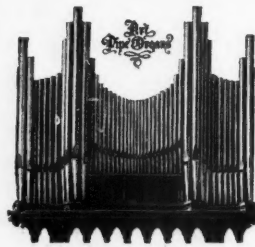
In the years intervening between the inauguration of these two organs, the Art of Organ Building has advanced remarkably, and a comparison of the two will furnish a striking revelation of all these remarkable advances and improvements—but one thing that no one in the industry has ever been able to improve upon as yet is the Odell policy and practice of putting into the Odell Organ only such quality in materials and workmanship as will last indefinitely and only such tonal character as will make it "second to none."



J. H. & C. S. Odell & Co.

407-409 West 42nd Street
New York City

Established 1859



The Wangerin Art Pipe Organ

Unusual care and refinement in workmanship throughout; use of the highest grade of materials; conscientious attention to every detail—these things make the Wangerin Organ not a mere manufactured product, but a genuine work of art.

We shall appreciate an opportunity to prove to you what many of the leading organists of the United States have proved to their satisfaction and freely proclaimed—that there is no question as to the enviable prestige of our instruments.

WE WILL SEND ON REQUEST OUR NEW BROCHURE

"QUALITY and MERIT"



WANGERIN ORGAN COMPANY

110-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

ISN'T THIS REMARKABLE?

An organ built by us in 1831 has just come into our possession. It gave continuous service for ninety-five years.

Only organs of best selected materials and finest craftsmanship could stand such a test. It could have continued its service much longer, but a modern electrically equipped instrument was desired and installed by us.

The durability of the organs we produce is proof that only the best enters into our product. There is a source of real satisfaction in the feeling that we are treating our clients honestly.

HOOK & HASTINGS COMPANY

Main Office and Works

Kendal Green, Mass.