

THE DIAPASON

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BUFFALO CONVENTION MARKS GUILD JUBILEE

FINE PROGRAM IS PREPARED

Meeting June 1, 2 and 3 Will Commemorate Thirtieth Anniversary of A. G. O.—Farnam, Allen Groom and Others to Play.

Frank L. Sealy, warden of the American Guild of Organists, announces rapid progress in the arrangements for the fifth general convention of the Guild, which will be held at Buffalo, June 1, 2 and 3. This gathering will be in commemoration of the thirtieth anniversary of the founding of the A. G. O. Starting from a small beginning, the Guild has become a large body, embracing in its membership the leading organists of the United States, and it also has members in Canada, Europe and Australia.

Mr. Sealy writes that the convention will have as soloists during its three days' session Warren D. Allen, from Stanford University, in California; Lester W. Groom of Chicago, Mrs. Virginia Carrington Thomas and Mrs. Kate Elizabeth Fox, representing the woman membership of the Guild; Harold Fix of Buffalo, Harold Gleason of the Eastman School of Music, Rochester, N. Y., and Lynnwood Farnam of New York.

A festival service with combined choirs will be held on June 1 in St. Paul's Cathedral. A feature of the music at this service will be the singing of the anthem "In Him We Live," by H. Leroy Baumgartner, for which a prize was awarded in 1925, as well as a new anthem by the warden, "O Thou Who Keepst the Stars Alight."

Prominent speakers will address the convention, among them being Howard Hanson, director of the Eastman School of Music at Rochester, and Walter Henry Hall of Columbia University, New York. There will also be an address on the history, place and use of the anthem in the service.

A part of one of the convention days will be devoted to a visit and luncheon at the organ factory of the Rudolph Wurlitzer Company in North Tonawanda.

The convention will close with a banquet at the Hotel Statler. Members of the Guild are coming from all parts of the United States.

FARNAM IN CHICAGO MAY 11.

Kimball Hall Recital Under Auspices of Illinois Chapter, A. G. O.

Chicago is looking forward to the impending visit of Lynnwood Farnam. As announced in The Diapason last month, Mr. Farnam will give a recital in Kimball Hall May 11. The recital is under the auspices of the Illinois chapter of the American Guild of Organists, which brings Mr. Farnam to the city. Admission is to be by ticket, but there will be no admittance charge. Seats remaining after the requirements of the Guild members have been met may be obtained on request.

The program announced for the recital includes these numbers: *Divertissement* in F major, Vierne; *Pastorale* in F major, Roger-Ducasse; *Adagio* from Sonata on the Ninety-fourth Psalm, Reubke; *Intermezzo* from Second Symphony, Edward Shippin Barnes; "The Tumult in the Praetorium," from "Symphonie de la Passion," de Maleingreau; *Fugue* in C sharp minor, Honegger; *Un Poco Allegro*, from Fourth Trio-Sonata, Bach; *Concerto No. 5* in F, Handel; *Canon* in B minor, Schumann; "The Legend of the Mountain," from "Seven Pastels from Lake Constance," Karg-Elert; *Divertissement* (MS.), H. L. Baumgartner; *Carillon-Sortie* in D, Mulet.

JOHN DOANE, NOTED NEW YORK ORGANIST.



IN MEMORY OF DR. MURPHY.

Estey to Be Placed in Chicago Edifice by American Surgeons.

The American College of Surgeons, an honorary professional organization of national scope, has placed a contract for a large Estey organ with a player mechanism through A. R. Dolbeer, manager of the organ department of Lyon & Healy. The instrument is to serve a magnificent auditorium in a headquarters building being constructed in Chicago as a memorial to the great surgeon, John B. Murphy.

KIMBALL FOR LOS ANGELES

Four-Manual of Seventy Stops for First Baptist Church.

A telegram from the Los Angeles correspondent of The Diapason contains news of the award of a contract to the W. W. Kimball Company of Chicago for an organ of seventy stops, four manuals and echo, to be placed in the First Baptist Church of Los Angeles. This instrument will go into one of the most beautiful and costly religious edifices in California. The deal was negotiated by Stanley W. Williams of the Kimball sales force.

Frederick Maxson of Philadelphia is the author of the first of a series of articles in the Baptist, published in Chicago, on church music.

YOUNGSTOWN TO HAVE FINE CIVIC MEMORIAL

SKINNER ORGAN A FEATURE

Auditorium Seating 2,700 in Ohio City Will Have Four-Manual Instrument—Building Gift of Philanthropist.

As the final touch in a memorial building which is designed to be of benefit to all the people of Youngstown, Ohio, the contract has been let for a large four-manual organ, which is to be built by the Skinner Organ Company. This will be the latest addition to the civic organs of the United States.

Henry H. Stambaugh, who died Jan. 4, 1919, left a large part of his fortune to five trustees for the purpose of building in the city of Youngstown, a growing manufacturing center, an auditorium for the use and benefit of the people of Youngstown and the Mahoning Valley. Mr. Stambaugh was philanthropic and much of his time, particularly late in life, was devoted to attempting to better the condition of those less fortunately situated. He had spent his entire life in Youngstown, where for many years he was interested in the iron and steel business.

The auditorium, which is on Fifth avenue, opposite Wick Park, was started in the spring of 1925 and will be completed probably by November. Helmle & Corbett, New York City, are the architects. The main auditorium will seat about 2,700 people. The exterior of the building, as well as a large part of the interior, will be Indiana limestone. In the basement will be an exhibition hall 92 by 110 feet.

Following is the specification of the organ:

GREAT ORGAN.

- Diapason, 16 ft., 61 pipes.
- Bourdon (Pedal Extension), 16 ft., 17 pipes.
- Diapason, No. 1, 8 ft., 61 pipes.
- Claribel Flute, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 rks., 244 pipes.
- *Ophicleide, 16 ft., 61 pipes.
- *Tuba, 8 ft., 61 pipes.
- *Clarion, 4 ft., 61 pipes.
- Chimes, 20 tubes.

*In Choir box on high pressure.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Mixture, 5 rks., 365 pipes.
- Posaune, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Corno d'Amore, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Gamba, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Kleine Erzähler, 2 rks., 8 ft., 122 pipes.
- Gamba, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Harp and Celesta, 61 bars.
- Tremolo.

SOLO ORGAN.

- Gross Gedeckt, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Corno di Bassetto, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN (Augmented).

- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Bourdon (from Swell), 16 ft., 32 notes.
- Gamba (from Choir), 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Cello, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.

Two Prize Contests

Awards as follows are to be made in contests under the auspices of the National Association of Organists:

1. For the best organ composition submitted in competition on or before June 1, 1926 (no restrictions as to form or length):

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

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

2. (a) For a paper on a subject connected with organ playing: First prize, \$50; Second prize, \$25.

(b) For a paper on a subject connected with organ construction: First prize, \$50; Second prize, \$25.

These cash prizes are donated by The Diapason. Papers must be submitted by July 1.

Address inquiries for further information to the National Association of Organists, Wanamaker Auditorium, New York City.

Still Gedeckt (from Swell), 8 ft., 32 notes.
Flute, 4 ft., 12 pipes.
Tierce, 3 1/5 ft., 32 notes.
Septieme, 2 2/7 ft., 32 notes.
Bombarde, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Fossame (from Swell), 16 ft., 32 notes.
Ophicleide, 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes (from Great), 20 notes.
Resultant, 32 ft.

MRS. V. C. THOMAS IN CHICAGO

Recital at Kimball Hall Gives Evidence of Her Ability.

Virginia Carrington Thomas' introduction to Chicago made a distinctly favorable impression and presented to the jaded tastes of the central western metropolis a new artist for whom enthusiastic predictions of future greatness were expressed. Mrs. Thomas' recital at Kimball Hall April 6 was attended by a terrific rainstorm which followed a snow, and the flooded streets no doubt kept many at home for the evening, decimating the audience. But those who came out felt well rewarded.

Mrs. Thomas' rendition of the opening Bach number was one of the best things of the evening, the Fugue in G minor being played especially well. The entire program was most ambitious, for besides the big Bach number there were Widor's Sixth Symphony, three of Georges Jacob's "Les Heures Bourguignonnes" and an entire symphony written by Mrs. Thomas, an accomplishment of no mean proportions, when it is realized that she is still in her twenties and in the short span of her organistic life has achieved an A.G.O. fellowship, an excellent teaching position, high rank in New York, and a young family. The Bach Prelude on "O Man, Bemoan Thy Fearful Sin" was beautifully played. Her interpretation of the Bonnet "Matin Provincial" did not convince thoroughly. The Scherzo from Parker's Sonata in D flat was played with sprightliness and style. Mrs. Thomas' own work has unquestioned worth.

The performance left conviction of the precocity, the energy and the talent which promise a noteworthy career for this young organist.

PROGRAM FOR N. Y. FESTIVAL

Music Week To Be Marked by Daily Events under N. A. O. Auspices.

Following is an outline of the program for the fifth annual festival of organ music under the auspices of the National Association of Organists at the Wanamaker Auditorium, New York City, in music week, May 3 to 8:

Monday—Organ recital by Charles M. Courboin.

Tuesday—Recital of the lighter music of Bach. (This program will contain the "Coffee" Cantata). Philip Gordon and ensemble.

Wednesday—Program under the auspices of the Society of Theater Organists, John Priest, president. Miss Vera Kitchener at the organ.

Thursday—Organ recital by Richard Keys Biggs. Choral music by the Morning Choral Society, Herbert S. Sammond, conductor.

Friday—Mrs. Winifred Cornish and Lynnwood Farnam; program of piano and organ music.

Saturday—T. Tertius Noble and the choir of St. Thomas' Church in organ and choral music.

Kimball for LaGrange Church.

A three-manual organ built by the W. W. Kimball Company is to be placed in the new edifice of Emmanuel Episcopal Church at LaGrange, a suburb of Chicago. The contract was let in April and the specification was drawn up by William H. Barnes. The Gothic edifice is described as one of the most imposing ecclesiastical buildings in the United States. This is one of the largest churches in the Episcopal diocese of Chicago.

THE DIAPASON.

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CLASSIFIED ADVERTISEMENTS

POSITIONS WANTED.

TWO PIPE ORGAN EXPERTS. With years of experience and formerly connected with some of the largest organ builders in the country, are looking for a good location, South, West or Southwest, to build organs or have the representation of a first-class builder, for erection and general organ work. Address E-1, The Diapason.

POSITION WANTED—ORGANIST—Director desires church, school or college affiliation near Pacific coast, with good organ and field for recitals and teaching. Successful in prominent Episcopal churches. Notable references; excellent credentials. Address E-14, The Diapason.

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

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—AS ORGANIST and choir-master in church having mixed choir and good modern organ. Experience gained in first-class appointments. Address Organist, 25 Brantly street, Atlanta, Ga.

SUBSTITUTE WORK—ORGANIST of adequate ability and experience will substitute for church organists in St. Louis during summer. Telephone Grand 6621M, 4231 Castleman avenue, St. Louis.

WANTED—ORGANS, ETC.

WANTED—WANT TO PURCHASE player organ for a home. Desire three-manual of about sixty stops. Second-hand Aeolian or any good make. Will not consider junk that is so far out of date it will cost more to rebuild than to buy new. Please give list of stops, date organ was built, present location. Address H-2, The Diapason. [7]

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

WANTED—PIPE ORGAN—SMALL, used instrument; two-manual preferred. Communicate price, age, condition; also specifications if possible, to J. W. Poole, 26 Broadway, New York, N. Y. Tel. Hanover 3460.

WANTED—TWO OR THREE-MANUAL modern church organ. Must be in good condition and reasonable. Give specifications and price. Address E-8, The Diapason.

WANTED—BOOKS ON ORGAN TUNING and repairing, to fill out my library. What have you to offer? Address P. O. Box 7, Ottawa, Ill. [6]

WANTED—HELP.

WANTED—YOUNG MAN WITH knowledge of the organ and qualifications for newspaper work, possessing a newsense and the ability to write. One with general journalistic experience preferred. Good opening offered to do publicity and routine work and to qualify for highly desirable position. Address E-3, The Diapason.

WANTED—FIRST-CLASS PIPE ORGAN salesman, by a well-established, Eastern manufacturer, to work on a strictly commission basis. Address E 4, The Diapason.

WANTED—EXPERIENCED METAL pipe makers. Steady employment. Good wages or piece work. The Hall Organ Company, West Haven, Conn.

WANTED—ORGAN MEN IN ALL branches. Good pay. Steady work. Write E 6, The Diapason.

FOR SALE.

FOR SALE—FORTY-STOP STEERE organ. Pneumatic action, including blower. Price \$4,000 cash, f. o. b. church, Minneapolis. V. M. Anderson, Westminster Church, Minneapolis, Minn. [6]

FOR SALE—USED PIPE ORGAN, two-manual and pedal, fourteen stops, tracker action. Now in use in church. Write Joseph J. Smith, 6 Federal street, Albany, N. Y.

FOR SALE—Small two-manual electric organ suitable for Church or Theatre. Four years old. Good condition. Address E-15, The Diapason.

FOR SALE.

FOR SALE
AEOLIAN
ORGAN TWO
MANUAL
15 real stops and harp only
7 years old and in fine condition. Owner giving up home. Has Aeolian 116-note 2-manual player. The price is right.
Address E5, The Diapason.

FOR SALE—JOHNSON THREE- manual tracker. Has thirty-three stops with 2 hp. Spencer Orgoblo. A fine-tuned, well-balanced church organ which could be modernized by putting in electric action, to make some one a fine organ for a fraction of the cost of present construction. Frank W. Edwards, 56 Harrison avenue, Springfield, Mass.

FOR SALE—A WELL-ESTABLISHED teaching connection, piano and singing 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—VOTEY ONE-MANUAL, automatic pipe organ; case 7' 9" long, 5' 9" deep, 3' 11" high; 353 speaking pipes; 1/2 H.P. Kinetic blower; library of about 350 rolls. Address Estey Organ Company, 448 Park Square building, Boston, Mass. [7]

FOR SALE—ONE CLOUGH & WARREN pipe-top church organ, twenty-one stops, like new. One rebuilt Story & Clark two-manual and pedal bass; good as new; \$500.00. A. L. White Manufacturing Company, 215 Englewood avenue, Chicago, Ill.

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

USED BLOWERS FOR SALE— Three-quarters, 1/2 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 \$500, f. o. b. office. Christensen School of Popular Music, 20 East Jackson boulevard, Chicago.

FOR SALE—A TWO-MANUAL AEOLIAN organ. Fine for small church or residence. Over two hundred rolls of the best music included. Price \$6,000. Address Mrs. Elmer Beardsley, Bridgeport, Conn.

FOR SALE—ONE-QUARTER H.P. blower, new, \$75.00. One-half h.p., \$125.00. One one and one-half h.p. Conn blower, used. One unit organ, new, four sets pipes, \$2,900. Perry Cozatt, Danville, Ill.

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 \$900, crated for shipment. LINK, Binghamton, N. Y. [6]

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

FOR SALE—HENRY F. MILLER & Sons Piano, with folding organ pedals. Price \$200. Edward Benedict, 226 Kimball Hall, Chicago.

WANTED—HELP.

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

Representation, Erection and Maintenance of Organs, with reliable builder; Chicago and surrounding states.

Stahl Organ Co., Maywood, Ill.

WANTED

By small Eastern firm, organ man with five or more years' experience in building, rebuilding, tuning and repairing organs. Good wages. Forty-eight hour week. Address E7, The Diapason.

WANTED

COMPETENT BENCH HANDS, ERECTORS and MAINTENANCE MEN

VOTTLELER-HOLTKAMP-SPARLING ORGAN COMPANY
3265 West 30th Street, Cleveland, Ohio

WANTED—EXPERTS FOR consoles, windchests, actions; also first rank flue voicer, by large concern in middle West. Ideal working conditions; good pay. Address E-10, The Diapason.

WANTED—BY A LARGE Eastern concern, expert console makers and high-grade voicers. Steady work, good wages. Address E-9, The Diapason.

WANTED—ORGAN HELP of all kinds. Mudler-Hunter Company, Inc., 2638 West Gordon street, Philadelphia, Pa.

WANTED—EXPERIENCED PIPE ORGAN salesman for Southwest. Organ well established. Excellent position for capable man. Erection experience not required. Address E-12, The Diapason.

WANTED—EXPERIENCED ORGAN man. Must be familiar with tubular and electric organs. Steady work and high wages. Must live in vicinity of New York City. Address E-16, The Diapason.

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. [5]

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

EXAMPLE IN PLACING ORGAN SUCCESSFULLY

ACHIEVEMENT ON THE COAST

Four-Manual Skinner in New Temple Emanu-El Shows What Careful Designing of Building and Instrument Can Do.

The new Skinner organ in Temple Emanu-El, San Francisco, has been installed and the new temple offers a conspicuous example of successful designing and placing of a large organ. The audience room is rectangular, with a shallow dome overhead. The organ is in the rear of the choir gallery in a space 50 feet wide by 35 feet high and 15 feet deep. This space is slightly curved. The choir sits directly in front of the organ and the organist in front of and partly surrounded by the choir. The position of the organist with regard to choir and organ, because of the curvature of the organ and choir, is exactly similar to that of the conductor of an orchestra.

The organ chamber is acoustically treated to make perfect resonance. The building was similarly treated, but no dampening felt of any kind was used. In too many instances acoustical charm is murdered by the excessive use of deadening felt under a mistaken presumption that the acoustics will be too much alive. In the present instance the surface of the shallow dome was the only one receiving a treatment different from that of the remainder of the building. A slightly absorptive plaster was used on the dome tests. The acoustics are said to be perfect for both speaking voice and for the music. The placement of the organ and choir cannot be improved, according to those who have seen it.

The musical quality of the organ has been tested in every department. As is usual under perfect acoustical conditions, the more delicate voices are easily heard. On the other hand, the more commanding tones are never burdensome. Each voice sounds at its best with respect to quality and audibility. The full organ has a magnificent volume, a combination of solidity and brilliance. Its color detail is rich in orchestral material, but it has a foundation common to that of the cathedral instruments of Europe. The Temple Emanu-El organ has first an ensemble that fills the auditorium with a tone of inspiring richness. On the other hand it has a wealth of the small voices of poetic character—muted strings, flutes, orchestral reeds, orchestral strings and mixtures—a pedal of impressive dignity, great power and depth of pitch, and a diapason chorus giving a characteristic organ foundation to the whole.

The specifications are as follows:

- GREAT.**
- Bourdon, 16 ft.
- Diapason 1, 8 ft.
- Diapason 2, 8 ft.
- Clavichord, 8 ft.
- Erzähler, 8 ft.
- Octave, 4 ft.
- Twelfth, 2 1/2 ft.
- Fifteenth, 2 ft.
- Trumpet, 8 ft.
- Flute Celeste (from Swell), 8 ft.
- Gedeckt (from Swell), 8 ft.
- Flute (from Swell), 4 ft.
- SWELL.**
- Bourdon, 16 ft.
- Diapason, 8 ft.
- Clavichord, 8 ft.
- Chimney Flute, 8 ft.
- Voix Celeste (2 rks.), 8 ft.
- Flute Celeste (3 rks.), 8 ft.
- Gamba, 8 ft.
- Octave, 4 ft.
- Flute, 4 ft.
- Unda Maris (2 rks.), 4 ft.
- Fifteenth, 2 ft.
- Chorus Mixture (5 rks.)
- French Cornet (5 rks.)
- Posaune, 16 ft.
- Cornopean, 8 ft.
- Corno d'Amour, 8 ft.
- Vox Humana, 8 ft.
- Clarion, 4 ft.
- Tremolo.
- CHOIR.**
- Dulciana, 16 ft.
- Diapason, 8 ft.
- Concert Flute, 8 ft.
- Dulciana, 8 ft.
- Flute, 4 ft.
- Spitz Flöte, 4 ft.
- Nazard, 2 1/2 ft.
- Piccolo, 2 ft.
- Tierce.
- Septieme.
- Clarinet, 5 ft.
- Orchestral Oboe, 8 ft.
- Celeste.
- Harp.
- Tremolo.
- SOLO.**
- Gross Gedeckt, 8 ft.

W. D. ALLEN AT SKINNER CONSOLE, STANFORD UNIVERSITY



- Violoncello, 8 ft.
- Gamba Celeste, 8 ft.
- Orchestral Flute, 4 ft.
- English Horn, 8 ft.
- French Horn, 8 ft.
- Tuba Mirabilis, 8 ft.
- Tremolo.
- ECHO.**
- Chimney Flute.
- Muted Viole.
- Shofar.
- Tremolo.
- PEDAL.**
- Diapason, 32 ft.
- Diapason, 16 ft.
- Violone, 16 ft.
- Bourdon, 16 ft.
- Dulciana (Choir), 16 ft.
- Echo Lieblich (Swell), 16 ft.
- Octave, 8 ft.
- Gedeckt, 8 ft.
- Still Gedeckt, 8 ft.
- Cello, 8 ft.
- Flute, 4 ft.
- Quinte, 10 1/2 ft.
- Twelfth, 5 1/2 ft.
- Tierce, 3 1/5 ft.
- Larigot, 2 1/2 ft.
- Bombarde, 32 ft.
- Trombone, 16 ft.
- Posaune (Swell), 16 ft.
- Tromba, 8 ft.

RADIO RECITALISTS LISTED

Dates and Players from Station WAHG from May 1 to July 9.

- Following is the schedule of organists and the dates of recitals to be broadcast from the Skinner studio in New York by station WAHG from May 1 to July 9, as announced by the Skinner Organ Company:
- May 7—John Priest, Colony Theater, New York.
- May 14—Channing Lefebvre, Trinity Church, New York.
- May 21—Gordon Balch Nevin, First Lutheran Church, Johnstown, Pa.
- May 28—Warren D. Allen, Stanford University.
- June 4—Franklin Glynn, Worcester, Mass.
- June 4—R. S. Stoughton, Worcester, Mass.
- June 11—G. H. Federlein, Brooklyn.
- June 18—Julian Williams, Huntington, W. Va.
- June 25—Edwin Stanley Seder, Chicago.
- July 2—Maurice Garabrant, St. Thomas' Church, New York.
- July 9—Chandler Goldthwaite.

At the First Presbyterian Church of Watertown, N. Y., Gounod's "Gallia" was sung on March 21, and on March 28 "The Crucifixion," by Stainer, under the direction of Kate Elizabeth Fox, organist and choir director.

PILCHER FOUR-MANUAL INSTALLED AT DALLAS

OPENING RECITAL EASTER

Instrument in First Methodist Church Completes Equipment of Edifice Which Cost \$850,000—The Specification.

Edward C. Haury, Texas representative of Henry Pilcher's Sons, recently completed installation of the new four-manual organ in the First Methodist Church at Dallas. The handsome edifice, which has been completed at an approximate cost of over \$850,000, is said to rank with the handsomest churches in the South. The instrument is known as the "Owens memorial organ," having been given by Mr. and Mrs. J. T. Owens, in memory of Mr. Owens' parents. The Rev. Carl C. Gregory, D.D., is pastor, Mrs. Robert H. Morton choir director and Mrs. A. L. Knaur organist. The R. H. Hunt Company of Dallas and Chattanooga were architects of the building, the seating capacity of which is 2,000.

Carl Wiesemann, organist of St. Matthew's Cathedral, Dallas, gave the opening recital at the night service on Easter.

Following is the specification of the instrument:

- GREAT ORGAN.**
- Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Hohl Flöte, 4 ft., 73 pipes.
- Ophicleide, 16 ft., 97 pipes.
- Tuba (from Ophicleide), 8 ft., 73 notes.
- Clarion (from Tuba), 4 ft., 73 notes.
- Chimes (from Echo).
- Tremolo.
- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Acoline, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viola, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Cornet, 3 rks., 183 pipes.
- Filaatina (from second rk. Cornet), 2 ft., 61 notes.
- Contra Fagotto, 16 ft., 85 pipes.
- Oboe (from Contra Fagotto), 8 ft., 73 notes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 5 ft., 73 pipes.
- Tremolo.
- CHOIR ORGAN.**
- Contra Viol, 16 ft., 35 pipes.
- Viol d'Amour (from Contra Viol), 8 ft., 73 notes.
- English Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Piccolo Harmonic, 2 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celestial Harp, Deagan, 61 bars.
- Chimes (from Echo).
- Tremolo.
- Viola (in Choir assembly room from Tenor C), 8 ft., 49 pipes.
- ECHO ORGAN.**
- Violin Diapason, 8 ft., 73 pipes.
- Muted Viol, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Cor de Nuit, 8 ft., 73 pipes.
- Pern Flöte, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, Deagan Class A, 25 tubular bells.
- Tremolo.
- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Violone (from Great Open Diapason), 16 ft., 32 notes.
- Contra Viol (from Choir), 16 ft., 32 notes.
- Sub Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Ophicleide (from Great), 16 ft., 32 notes.
- Cello (from Great Gamba), 8 ft., 32 notes.
- Open Flute (Pedal Extended), 8 ft., 32 notes.
- Dolce Flute (Extended), 8 ft., 32 notes.
- Vox, 8 ft., 32 notes.

There are thirty-nine couplers and thirty-three combinations.

Morey Gives Franck's Works.

At Trinity Methodist Church, the Church of the Wesley Foundation at the University of Illinois, the service lists for the Sundays in Lent show that Lloyd Morey, the organist and choir director, gave from two to three compositions by Cesar Franck at each service, including them in anthems and organ preludes. The anthems were from "The Beatitudes," to harmonize with the sermon topics.

TOUR BOOKED BY W. D. ALLEN

Will Play Recitals in Various Places Before Going to Europe.

Before sailing for Europe from New York on June 4, Warren D. Allen, organist of Stanford University, will demonstrate his capability as a concert organist at various points on the way across the continent. He has booked a tour which takes in many places. On May 23 he will play the dedicatory recital on the Skinner organ in the Episcopal Cathedral at Laramie, Wyo. Other dates thus far booked include the following:

- May 27—Eastman School of Music, Rochester, N. Y.
- May 28—Radio recital at the Skinner studio, New York City.
- June 1—American Guild of Organists convention, Buffalo.
- On Oct. 4, after his return, Mr. Allen is to give a recital at the Sesqui-centennial Exposition, Philadelphia.

Norden to Conduct Great Chorus.

Among the important choral events which will open the Sesqui-centennial Exposition will be a performance of Mendelssohn's "Hymn of Praise" by the Mendelssohn Club of Philadelphia, the Reading Choral Society of Reading, Pa., and the Strawbridge & Clothier Chorus of Philadelphia, with the Philadelphia Orchestra, under the direction of N. Lindsay Norden. These three well-known choruses combined will present an ensemble of 500 voices or more. There will be in addition several orchestral numbers. The date set for this performance is July 17, at the Sesqui-centennial grounds.

Sowerby to Evanston Church.

Leo Sowerby, the composer, has been appointed organist and choir director of the First Methodist Church of Evanston, Ill., and began his duties there Palm Sunday. He succeeded Charles H. Demorest, whose retirement from the Evanston position was noted in The Diapason last month. Mr. Sowerby goes to Evanston from the Fourth Presbyterian Church, where he was assistant to Eric DeLamarer. In his new field he occupies an important post, as the First Church of Evanston is one of the largest in the denomination and has a four-manual Austin organ.

PROGRAM ON THE COAST FILLED WITH INTEREST

PROMINENT MEN WILL PLAY

Pasadena Convention June 21 to 24 to Bring Out Recitals by Such Men as Farnam, Geer, Stewart, Courboin and Baldwin.

Arrangements for the second Pacific coast organists' convention, to be held in Pasadena, Cal., June 21 to 24, are practically complete. Members and officers of the Southern California chapter, A. G. O., are pleased over the encouraging response received from many distinguished members of the profession whose co-operation has enabled them to prepare a program of great interest for the musician and considerable attractiveness to the laity.

A civic reception will be held on Monday evening, June 21, in the parlors of the First Methodist Church. The mayor and the official representatives of the A. G. O. and the N. A. O. will voice their greetings and a short program will be given by the Musicians' Club of Los Angeles.

Tuesday morning Dr. H. J. Stewart of San Diego will present his paper on "Organ Recital Programs," which will be followed by a discussion. Dr. Stewart will give a "straight from the shoulder" talk and ask that those present be prepared to take part in a frank and free discussion. In the afternoon Samuel A. Baldwin of New York will give the opening recital on the Skinner organ in the First Methodist Church. The evening program will be given in Bovard Hall, Los Angeles, at the University of Southern California, and it is hoped that Charles M. Courboin will be at the Robert-Morton organ. This particular program is being arranged by W. F. Skeele, dean of music at the university, and of the local chapter of the A. G. O.

On Wednesday morning Professor E. C. Watson of the physics department at California Institute of Technology will give a lecture on "The Nature of Sound" in Culbertson Hall of the C. I. T., Pasadena. Professor Watson will illustrate the fundamental properties of all wave motions by striking experiments on water waves and ripples performed in an experimental ripple tank and will show that sound waves act in the same way. He will also analyze various sounds by the use of an optical sonometer, called the "phonotoscope," which renders the wave-form visible and shows to what causes differences of tone quality are due.

In the afternoon Professor Harold Geer of Vassar College will give a recital on the Van Nuys organ in the beautiful All Saints' Episcopal Church. The evening program will be at the First Methodist Church, Lynnwood Farnam being the recitalist. Arrangements for this program are not complete. They will probably include Handel's Concerto in F with small orchestra and the combined choirs of the First Methodist and All Saints' Church, rendering the "Alleluia" which is associated with this Concerto. Dupre's "Cortege et Litanie" will also be included in Mr. Farnam's program. Mr. Farnam has been appointed official representative for this convention by the N. A. O.

On Thursday morning a short business session will be held, after which Percy Shaul Hallett will present a paper dealing with "Modern Chorale Preludes." Local organists will prepare a selection of chorale preludes to illustrate Mr. Hallett's paper and these will be played at the request and selection of the audience. Thursday afternoon will be devoted to a sight-seeing tour of the city, arranged by the Pasadena Chamber of Commerce, and a banquet in the evening will conclude the official proceedings.

A reception and welcome committee under the chairmanship of Mrs. W. J. Carr, president of the Pasadena Fine Arts Club, will be ready throughout the convention to assist the visitors. Arrangements will be made for luncheons, etc., to be served at headquarters. Hotel accommodations are excellent. All general inquiries may be addressed to Clarence Mader, A. A.

MISS EDITH LANG AT THE BOSTON CITY CLUB.



Here is a picture of Miss Edith Lang at the console of the Skinner organ in the concert hall of the Boston City Club, where she has been broadcasting a series of organ programs every Sunday afternoon from Feb. 14 to April 18 from station WNAC. The engagement to play was given her as a "return engagement" from the recital she gave for the City Club Dec. 13, one of the regular win-

ter concert series for members and their guests. The club calls the radio concerts "The Fireside Hour," 5:45 p. m. being the time for the program. Hundreds of letters commenting on these radio recitals have been received and they brought much real happiness to many New Englanders and Canadians, from Rhode Island to Cape Sable Island. The programs are popular.

G. O., 27½ South Craig avenue, Pasadena, assistant secretary.

In the interims between programs, a competition in extemporization will be conducted, for which Barker Brothers of Los Angeles have offered a prize of the value of \$25. Organists of the Pacific coast are asked to call attention to this convention by arranging to give organ recitals on Sunday, June 13, or thereabouts. Notices should be sent to Mr. Mader and a list of these recitals will be published in The Diapason.

PRIZE OF \$500 IS OFFERED

Organists Have Place in Federation of Music Clubs Contest.

The organ will have a place in the national interstate student contest to be conducted by the National Federation of Music Clubs under the auspices of the Sesqui-centennial music committee. There will be eight classifications in the contest, such as vocal, piano and violin. Contestants must not have reached their twenty-fourth birthday on Nov. 4, 1926. The required organ pieces are the Prelude and Fugue in E minor, Bach, and the Concert Piece No. 2 by Parker.

Winners in each of these eight events will be named in each state. State winners will progress to a district contest, where winners will be named in each of the eight events. District winners will advance to the national contest, where winners will be named in each of the eight events. State contests will be held in each state Oct. 7 and Oct. 17. District contests will be held in the fourteen districts between Oct. 19 and Oct. 24. The national contest will be held in Philadelphia Nov. 1, 2 and 3. The winners will give a concert at the Sesqui-centennial Exposition Nov. 4.

The national winner in each of the eight classifications will receive an award of \$500 cash and shall appear in the recital by national winners to be given in Philadelphia Nov. 4.

Van Dusen Organ Club Meets.

The Van Dusen Organ Club held its monthly meeting at Kimball Hall Tuesday evening, April 13. About seventy-five members were present. The program consisted of a string quintet number written by one of its members, Mrs. Helen Searles Westbrook, and played by the Girvin String quintet; a group of songs by Robert Malone and a brief talk on the history and development of the organ from 200 B. C., to the present time by Frank Van Dusen, after which the time was spent socially, closing with refreshments and a dance.

ORGANISTS OF KANSAS IN FETE AT LAWRENCE

COURBOIN HEARD IN RECITAL

University is Host to A. G. O. and Austin Instrument is Dedicated in Recognition of Service of Charles S. Skilton.

Kansas chapter, A. G. O., because of the wide dispersion of its members, holds meetings annually. This year the meeting was at the University of Kansas at Lawrence, on April 5 and 6, in connection with the dedication of the four-manual Austin organ recently installed in Fraser Hall. Dean D. A. Hirschler, A. G. O., was absent because of illness, and the sub-dean, Charles S. Skilton, F. A. G. O., who is head of the organ and theory departments at the university, presided. A round-table was held on Monday afternoon, with talks by Dean Donald M. Swarthout of the university, Dean Henry V. Stearns of Washburn College, Topeka, and others. At 4:30 a recital was given by visiting members, with the following program: Sonata Cromatica, Yon (Eleanor Allen, A. G. O., Topeka); Russian Rhapsody Milligan (Marjory Garlinghouse Gard, Kansas City); "The Bells of St. Anne," Russell; "Will o' the Wisp," Nevin, and Toccata in E major, Bartlett (Henry V. Stearns, F. A. G. O., Topeka); Toccata and Fugue in D minor, Bach (Pearl Elliott, Kansas City).

After a dinner at the University Club a program in honor of the visitors was rendered by the students of the school of fine arts, the organ students being colleagues of the Guild and organists of Lawrence churches. Those who participated were Helen Marcell, Bertha Thomas, Frances Robinson, Esther Ott, Helen Kennedy, Lee Greene, Marguerite Fischer and Arlo Hulse.

Tuesday morning was spent in visiting the university and the Reuter organ factory, where there was an interesting display of organs in various stages of construction. In the afternoon another round-table was conducted with talks by Alfred Hubach of Independence and others, followed by a business meeting at which the following officers were elected for the coming year: Dean, Charles S. Skilton, F. A. G. O., Lawrence; sub-dean, Alfred Hubach, Independence; secretary-treasurer, Hagbard Brase of Lindsborg; members of executive committee, D. A. Hirschler, Helen Pendleton and Henry V. Stearns.

At 4:30 a program in honor of the visitors was rendered by the faculty of the school of fine arts, a noteworthy number being the first performance by the composer of three new piano pieces by Carl A. Preyer, for thirty-two years director of the piano department at the university and a widely-known composer and teacher.

At 6:30 a banquet was held at the University Commons, the guest of honor being Charles M. Courboin, who had come to dedicate the organ. The toastmaster, Mr. Skilton, told of meeting Mr. Courboin at Springfield, Mass., on the occasion of Pietro Yon's first appearance at the convention of the National Association of Organists. Mr. Courboin in response told of the great growth of interest in organ music since that time and commended the Kansas organ students whom he had heard that afternoon for memorizing their numbers and for their musicianship. The company then adjourned to Fraser Hall, where Mr. Courboin gave the dedicatory recital with almost more than his usual magnificent form. Before the recital Dean Swarthout called on Chancellor E. H. Lindley of the university, who announced that the new organ was dedicated to Professor Charles S. Skilton, in recognition of his twenty-three years of service as director of the organ department.

Positive identification of the victim of a collision between two South Shore line electric trains near Gary, Ind., on April 10 as Fred Greves, an organist of Crown Point, Ind., was made by Greve's wife.

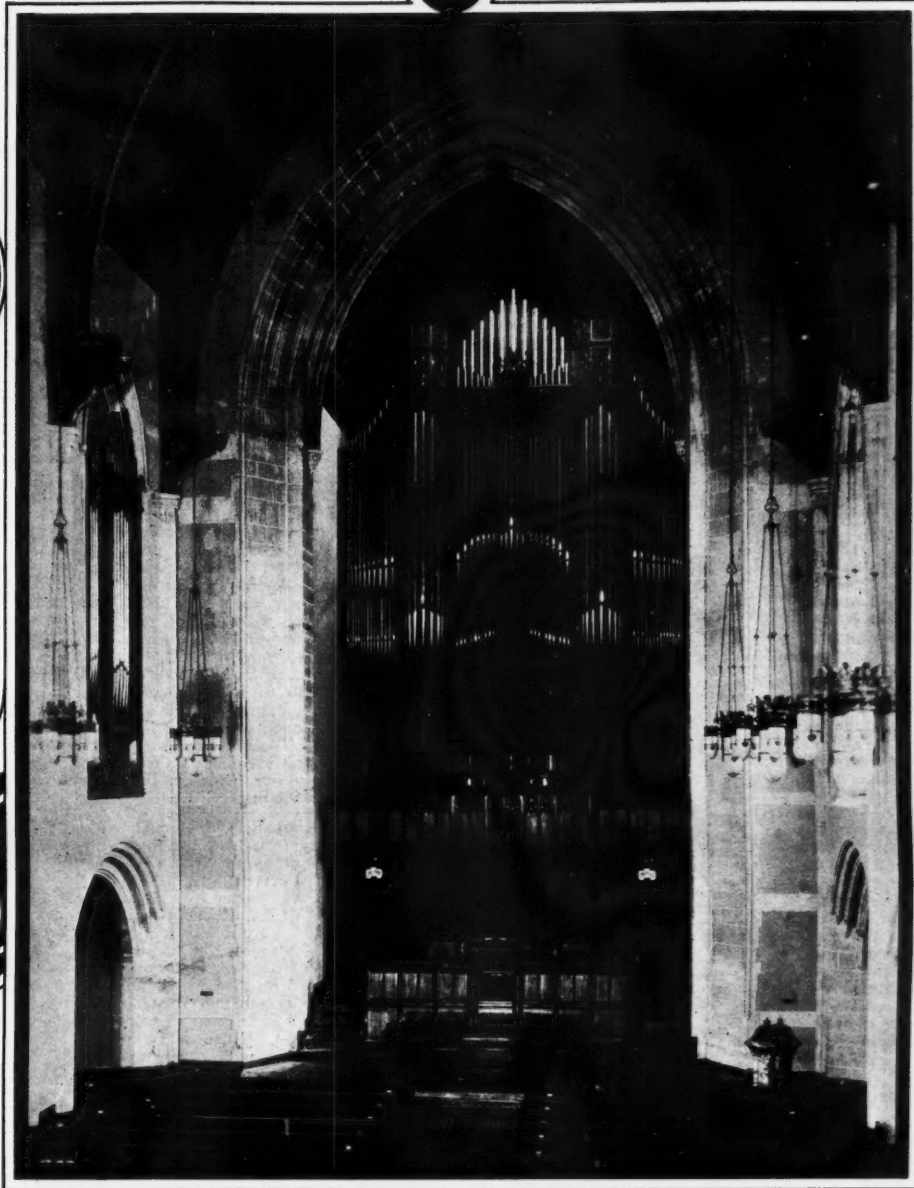
ARTHUR DUNHAM.



Supplementing the announcement of the appointment of Arthur Dunham, noted Chicago organist, as head of the organ department at the Bush Temple Conservatory, made in The Diapason last month, comes the further announcement that one of Mr. Dunham's first moves as director of the organ department was to secure Arthur Gutow, the theater organist, for the theater classes. Mr. Gutow is one of the foremost exponents of theater organ playing in America, having been associate organist at the Chicago Theater for four years. He is now playing at the new North Central Theater. He has introduced many excellent ideas into his work and his summer course for theater organists will embody the most modern practice in this newest field for the professional organist.

President Edgar Nelson of Bush Conservatory, himself a capable organist and well-known conductor and vocal coach, selected Mr. Dunham to succeed him as director of the organ department. Mr. Dunham is organist and director of the First Methodist Episcopal Church in the Chicago Temple, and has the use of the eighty-stop Skinner organ for his lessons.

Several other organists of standing are on the Bush faculty, among them Harry T. Carlson, organist at the Irving Park Lutheran Church; Keith Holton, organist and director of the Wellington Avenue Congregational Church; Jessie A. Willy, and Robert Yale Smith.



JEFFERSON AVENUE PRESBYTERIAN CHURCH, DETROIT

The instrument is indeed complete. It is entirely satisfactory in every smallest detail. We marvel at its tonal qualities, its range of possibilities as they are revealed to us from week to week, and at its thrilling power. You have done for us an excellent piece of work.

Very truly yours,

SAMUEL H. FORRER.

□

As organist of the Jefferson Avenue Presbyterian Church, in which you have recently installed

the great Dodge Memorial Organ, it is my pleasure to congratulate you on the excellence of this instrument. The superb tonal dignity and the remarkable facility of operation are a delight to the organist, and the wealth of coloring and the majesty of the full organ are a source of appreciation to the listener. I am sure this organ will come to be known among the finest in the middle West and that it will be an inspiration to all who are privileged to play and hear it.

Yours very truly,

ALLE D. ZUIDEMA, Mus. Doc.
Detroit Conservatory of Music.

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SACRAMENTO, CAL., CITY ORGAN TO BE AN ESTEY

ORDER FOR A FOUR-MANUAL

Interesting Specification Provides for Eighty-four Stops, with Fifty-one Sets of Pipes, for Civic Auditorium.

The Estey Organ Company has been awarded the contract for an organ for the Sacramento, Cal., Civic Auditorium. The instrument is to be a four-manual of eighty-four stops and fifty-one ranks of pipes. Partial unification is employed and the soft stops of the great will be duplexed from the choir. The great is free with the exception of the patented wood tuba which is to be enclosed with the choir. The Estey patented reedless reeds are placed where their special attributes will count most heavily, the tuba in the great and the contra fagotto, unified at 16, 8 and 4 ft. in the choir, where its pungent and colorful tone make it more valuable than a contra gamba. The cor glorieux is placed in the solo on 15-inch wind.

It has been the desire to provide a massive great, a conventional swell with varied reeds, the double trumpet being unified at three pitches and reinforced at 8 ft. by a slightly blander horn, the choir to be varied and orchestral. No choir diapason is supplied, but a tibia plena, 8 ft., and the regulation concert flute are considered more useful. The dulciana at seven pitches provides soft mutation work. The solo is made up of large-scaled flue work of the Haskell type and the reeds are dominated by the ophicleide at 16, 8 and 4 ft., and the more brilliant trumpet, both on 20-inch wind. Pressures vary from four to twenty inches.

Points of special interest are mutation couplers, choir to great $5\frac{1}{2}$ ft., etc., second touch, and the sustaining pedal on the choir. The combination pistons are of the type adjustable at the bench and affect manual stops on first touch and pedal stops on second touch. Each manual is provided with a switch making the couplers affected or unaffected by the combination pistons. It is possible to play the entire organ from the solo manual.

The console will be of the luminous stop-key type, with top resistance touch.

Specifications of the instrument are as follows:

- PEDAL ORGAN.**
1. Acoustic Bass, 32 ft., 32 notes.
 2. Open Diapason (10-inch wind, free), 16 ft., 44 pipes.
 3. Open Diapason, 8 ft., 32 notes.
 4. Bourdon (in Solo), 16 ft., 44 pipes.
 5. Bourdon, 8 ft., 32 notes.
 6. Trombone (10-inch wind, free), 16 ft., 44 pipes.
 7. Trombone, 8 ft., 32 notes.
 8. Open Diapason (from Great), 16 ft., 32 notes.
 9. Gedeckt (from Swell), 16 ft., 32 notes.
 10. Gedeckt (from Swell), 8 ft., 32 notes.
 11. Double Trumpet (from Swell), 16 ft., 32 notes.
 12. Fagotto (from Choir), 16 ft., 32 notes.
 13. Fagotto (from Choir), 8 ft., 32 notes.
 14. Dulciana (from Choir), 16 ft., 32 notes.
 15. Ophicleide (from Solo, 20-inch wind), 16 ft., 32 notes.
 16. Ophicleide (from Solo), 8 ft., 32 notes.
 17. Ophicleide (from Solo), 4 ft., 32 notes.

18. Trumpet (from Solo, 20-inch wind), 8 ft., 32 notes.
19. Second Open Diapason (scale 41), 16 ft., 37 pipes.
20. Second Open Diapason, 8 ft., 73 notes.
21. Second Open Diapason, 4 ft., 73 notes.
22. Second Open Diapason, 2½ ft., 61 notes.
23. Second Open Diapason, 2 ft., 61 notes.
24. First Open Diapason (scale 39), 8 ft., 73 pipes.
25. Gross Flöte, 8 ft., 73 pipes.
26. Tibia Clausa, 8 ft., 73 pipes.
27. Mixture (3 rks.), 183 pipes.
28. Tuba (15-inch wind) (with Choir), 8 ft., 73 pipes.
29. Tibia Plena (from Choir), 8 ft., 73 notes.
30. Flute Celeste, 2 rks. (from Choir), 8 ft., 73 notes.
31. Viol d'Amour (from Choir), 8 ft., 73 notes.
32. Viol d'Amour Celeste (from Choir), 8 ft., 61 notes.
33. Wald Flöte (from Choir), 4 ft., 73 notes.

- CHOIR ORGAN (6-inch wind).**
34. Dulciana, 16 ft., 101 pipes.
 35. Dulciana, 8 ft., 73 notes.
 36. Dulciana, 4 ft., 73 notes.
 37. Dulciana, 2½ ft., 61 notes.
 38. Dulciana, 2 ft., 61 notes.
 39. Dulciana, 1½ ft., 61 notes.
 40. Dulciana, 1 ft., 61 notes.
 41. Tibia Plena, 8 ft., 73 pipes.
 42. Concert Flute, 8 ft., 73 pipes.
 43. Flute Celeste, 2 rks., 8 ft., 134 pipes.
 44. Viol d'Amour, 8 ft., 73 pipes.
 45. Viol d'Amour Celeste, 8 ft., 61 pipes.
 46. Viol d'Orchestre, 8 ft., 73 pipes.
 47. Viol d'Orchestre Celeste, 8 ft., 61 pipes.

48. Wald Flöte, 4 ft., 73 pipes.
49. Flautina, 2 ft., 61 pipes.
50. Contra Fagotto, 16 ft., 85 pipes.
51. Contra Fagotto, 8 ft., 73 notes.
52. Contra Fagotto, 4 ft., 61 notes.
53. French Horn, 8 ft., 73 pipes.
54. Clarinet, 8 ft., 73 pipes.
55. Harp, 8 ft., 49 bars.
56. Harp, 4 ft., 37 notes.

- SWELL ORGAN (6-inch wind).**
57. Gedeckt, 16 ft., 101 pipes.
 58. Gedeckt, 8 ft., 73 notes.
 59. Gedeckt, 4 ft., 73 notes.
 60. Gedeckt, 2½ ft., 61 notes.
 61. Gedeckt, 2 ft., 61 notes.
 62. Gedeckt, 1½ ft., 61 notes.
 63. Open Diapason (scale 43), 8 ft., 73 pipes.
 64. Melodia, 8 ft., 73 pipes.
 65. Salicional, 8 ft., 73 pipes.
 66. Voix Celeste, 8 ft., 61 pipes.
 67. Flauto Traverso, 4 ft., 73 pipes.
 68. Mixture, 4 rks., 244 pipes.
 69. Double Trumpet (10-inch wind), 16 ft., 37 pipes.
 70. Double Trumpet, 8 ft., 73 notes.
 71. Double Trumpet, 4 ft., 73 notes.
 72. Horn (10-inch wind), 8 ft., 73 pipes.
 73. Oboe, 8 ft., 73 pipes.
 74. Vox Humana, 8 ft., 73 pipes.

- SOLO ORGAN (15-inch wind).**
75. Stentorphone (scale 37), 8 ft., 73 pipes.
 76. Major Flute, 8 ft., 73 pipes.
 77. Solo Violins, 3 rks., 8 ft., 219 pipes.
 78. Hohl Flöte, 4 ft., 73 pipes.
 79. Cor Glorieux, 8 ft., 73 pipes.
 80. Orchestral Oboe, 8 ft., 73 pipes.
 81. Ophicleide (20-inch wind), 16 ft., 97 pipes.
 82. Ophicleide, 8 ft., 73 notes.
 83. Ophicleide, 4 ft., 73 notes.
 84. Trumpet (20-inch wind), 8 ft., 73 pipes.
 85. Chimes, 8 ft., 20 tubes.

There is to be a total of 3,555 pipes. Forty couplers and thirty-eight combination pistons are included in the mechanical part of the organ.

Miss Broughton Succeeds Sowerby.

Miss Ruth S. Broughton has been appointed assistant organist of the Fourth Presbyterian Church, Chicago, and thus becomes the chief aid to Eric DeLamarter at this important organ. Miss Broughton succeeds Leo Sowerby, who leaves the Fourth Church to become organist of the First Methodist Church of Evanston. Miss Broughton formerly held the same position, succeeding Mr. Sowerby when he joined the colors during the world war.

PORTER AND M'CURDY PLAY.

Two Capable Men of Younger Generation in Joint Recital.

Hugh Porter and Alexander McCurdy, Jr., two of the shining lights in the younger generation of American organists, gave a joint recital at the Town Hall in New York City April 13 and won high encomiums by their virtuoso performance. Mr. Porter, formerly of Chicago, where he first won fame, is organist of Calvary Episcopal Church in New York and also organist of the Chautauqua Institution. Mr. McCurdy, who also came from the West, is organist and choirmaster of the Church of the Redeemer, Morristown, N. J.

The two artists gave an interesting program consisting of two groups for each player, and in closing Lynnwood Farnam appeared, playing works by Byrd and Vierne with his familiar taste and skill.

Messrs. Porter and McCurdy succeeded first of all in drawing a large and intelligent audience. And their performance had an unusual interest, according to the estimates of the critics, which was due, first of all, to the life, spirit and skill of their interpretations. They both disclosed musicianship, taste and restraint in the employment of stops and combinations, with command of technique on manuals and pedals. Mr. Porter gave a good display of his powers in the allegros from Widor's Sixth and Fifth Symphonies at the start of the program. Mr. McCurdy followed with a piece showing delicacy of skill, "In Summer," by Stebbins, and the Scherzo and Finale from Vierne's Second Symphony. He was heard later in works by Bach and so was Mr. Porter, who gave the Toccata, Adagio and Fugue in C major. Selections from Vierne's "Twenty-four Pieces in Free Style" figured twice in the list.

Kraft Opens Kimball Four-Manual.

The dedicatory recital on the four-manual Kimball organ in Northwestern College at Naperville, Ill., a suburb of Chicago, was played by Edwin Arthur Kraft, F.A.G.O., of Trinity Cathedral, Cleveland, on the evening of April 16. Mr. Kraft presented a program which included: "Marche Triomphale," Hollins; Minuet, Carl Phillip Bach; Fugue in G minor (Greater), Bach; "Evening Bells and Cradle Song," Macfarlane; Overture to "Tannhäuser," Wagner; Serenade, Rachmaninoff; Toccata, Bartlett; "Liebestod" (from "Tristan and Isolde"), Wagner; Nocturne, Dethier; "Ride of the Valkyries," Wagner. The specification of this instrument has appeared in The Diapason.

Biggs at St. Paul's, New York.

Richard Keys Biggs played Liszt's Prelude and Fugue on B-A-C-H and his own "Sunset" on March 24 at the dedicatory services of the Skinner organ in the Church of St. Paul the Apostle, New York. The organ is a fitting embellishment to one of the most noble churches in the metropolis. Father Finn spoke of Mr. Biggs' playing as "a magnificent performance, each number convincing in its own idiom." There were more than 2,500 persons in attendance.

HARTFORD CATHEDRAL TO HAVE FOUR-MANUAL

SCHEME BY ARTHUR PRIEST

Skinner Company Is Awarded the Contract for Instrument for Christ Church—Will Have Fifty-Three Stops.

Christ Church Cathedral at Hartford, Conn., has awarded to the Skinner Organ Company the contract for a four-manual organ of fifty-three speaking stops. The specification was drawn up by Arthur Priest, Mus. B., F.A.G.O., organist and choirmaster of the church, and is as follows:

- GREAT ORGAN.**
- Bourdon (Pedal Ext.), 16 ft., 17 pipes.
 - Diapason, 8 ft., 61 pipes.
 - Diapason, 8 ft., 61 pipes.
 - Waldflöte, 8 ft., 61 pipes.
 - Erzähler (Great, 73 note chest), 8 ft., 61 pipes.
 - Octave, 4 ft., 61 pipes.
 - Flute, 4 ft., 61 pipes.
 - Fifteenth, 2 ft., 61 pipes.
 - Tromba, 8 ft., 61 pipes.

- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
 - Diapason, 8 ft., 73 pipes.
 - Salicional, 8 ft., 73 pipes.
 - Voix Celeste, 8 ft., 73 pipes.
 - Flauto Dolce, 8 ft., 61 pipes.
 - Flute Celeste, 8 ft., 61 pipes.
 - Gemshorn, 4 ft., 73 pipes.
 - Flute Triangulaire, 4 ft., 73 pipes.
 - Piccolo, 2 ft., 61 pipes.
 - French Cornet (5 ranks), 305 pipes.
 - Waldhorn, 16 ft., 73 pipes.
 - Cornopean, 8 ft., 73 pipes.
 - Corno d'Amore, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 61 pipes.
 - Claron, 4 ft., 61 pipes.
 - Tremolo.

- CHOIR ORGAN.**
- Dulciana, 16 ft., 73 pipes.
 - Geigen Principal, 8 ft., 73 pipes.
 - Concert Flute, 8 ft., 73 pipes.
 - Dulciana (Choir, 61-note chest), 8 ft., 12 pipes.
 - Quintadena, 8 ft., 73 pipes.
 - Flute, 4 ft., 61 pipes.
 - Nazard, 2½ ft., 61 pipes.
 - Clarinet, 8 ft., 61 pipes.
 - Orchestral Oboe, 8 ft., 61 pipes.
 - Harp, 8 ft., 61 bars.
 - Celesta, 4 ft., 61 notes.
 - Tremolo.

- SOLO ORGAN.**
- Harmonic Flute, 8 ft., 73 pipes.
 - Violoncello, 8 ft., 73 pipes.
 - Gamba Celeste, 8 ft., 73 pipes.
 - Orchestral Flute, 4 ft., 73 pipes.
 - French Horn, 8 ft., 73 pipes.
 - Tuba Mirabilis, 8 ft., 73 pipes.
 - Tremolo.

- PEDAL ORGAN (Augmented).**
- Diapason (12 acoustic), 32 ft.
 - Diapason, 16 ft., 32 pipes.
 - Bourdon, 16 ft., 32 pipes.
 - Echo Lieblich (Swell), 16 ft., 32 notes.
 - Dulciana (Choir), 16 ft., 32 notes.
 - Octave, 8 ft., 12 pipes.
 - Gedeckt, 8 ft., 12 pipes.
 - Still Gedeckt (Swell), 8 ft., 32 notes.
 - Flute, 4 ft., 12 pipes.
 - Trombone, 16 ft., 32 pipes.
 - Waldhorn (Swell), 16 ft., 32 notes.
 - Tromba, 8 ft., 12 pipes.

Courboin Is Guest in Dallas.

Charles M. Courboin, who gave two recitals as a part of the dedicatory program for the new McFarlin Memorial Auditorium at Southern Methodist University, was entertained with a luncheon at the Adolphus Hotel in Dallas, Tex., March 27. The hosts were Will A. Watkin, Mrs. J. H. Cassidy, head of the organ department in the Southern Methodist University school of music, and Mr. and Mrs. R. M. McFarlin of San Antonio, donors of the auditorium and the organ. Forty guests were present.

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

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

GIBSON TO DIRECT AEOLIAN REPERTOIRE

WILL ALSO MAKE RECORDS

Noted Organist Engaged to Choose Music Recorded for Aeolian Catalogue of Organ Rolls

Archer Gibson, the eminent American organist, has been engaged by The Aeolian Company as Director of Repertoire for the Aeolian Pipe Organ Department.

Mr. Gibson will select the music that is recorded for the Duo-Art (Reproducing) Aeolian Pipe Organ. He will also make records of his own playing.

His distinguished career as an organist and his enormous repertoire make Mr. Gibson an ideal choice for this work. Also he has particular knowledge of Aeolian Organs through long association with them. Mr. Gibson is private organist for John D. Rockefeller, John D. Rockefeller, Jr., Charles M. Schwab, Mrs. Henry White, and Mrs. H. McK. Twombly, all of whom have large Aeolian Pipe Organs installed in their residences. Much of Mr. Gibson's recital work, therefore, is done at the console of Aeolian Organs.

The library of music for the Aeolian Organ already comprises more than



ARCHER GIBSON

two thousand rolls, the finest catalogue of its kind in existence. It consists of the best organ music, and other music that has been specially arranged and played for the Aeolian Organ by the world's most famous organists and musicians. The classical masterpieces for organ, for orchestra, for piano, for violin, for cello; operatic music, popular salon music, songs, dance music and marches are in this great collection.

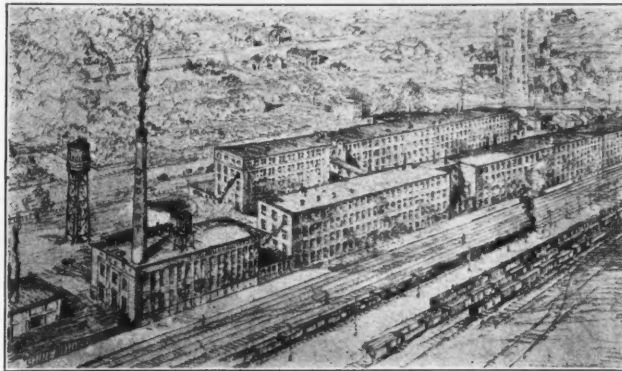
Upon this fine musical foundation Mr. Gibson will continue to build, to make the collection of Aeolian Rolls an even larger representation of all that is best in the literature of music.

Aeolian Organs to be Sold

The great four-manual organ now in the Aeolian Concert Hall, New York, is to be sold when The Aeolian Company moves into its new home on 5th Avenue this summer. The same fate will be shared by the demonstration organ in the Pipe Organ Department, on which the world's most famous organists have recorded their playing.

Both of these instruments have been declared masterpieces of the organ building art by the many noted musicians who have played them. They will not be removed to the new building, however. Due to the difference in space requirements they will be replaced in the new Hall by three new Aeolian Pipe Organs.

AEOLIAN PIPE ORGAN FACTORY AT GARWOOD, NEW JERSEY



AEOLIAN ORGAN FACTORY GREATLY ENLARGED

NEW IMPROVEMENTS MADE

Plant at Garwood Far Exceeds Its Former Size to Accommodate Fast Increasing Organ Business

Important new additions were recently made to the Aeolian Pipe Organ factory at Garwood, N. J. The great increase in Aeolian business during the past two years has made necessary the enlargements to the plant, until it now far exceeds the former size.

The personnel of the factory also has been greatly increased in the past eighteen months. Three times the former number of men are now employed in the building of Aeolian Organs. New machinery has been added. The latest methods of production are employed to speed up the output and at the same time insure an even greater degree of the care and individual attention that Aeolian methods demand.

Every part which is used in Aeolian Organs is manufactured in the Garwood factory. Pipes and action are all made to order for the individual instrument.

There are no "stock organs" among Aeolian instruments. Since no two residences or buildings are alike, each Aeolian Organ is made from beginning to end for the particular conditions of its installation.

Interesting comparisons might be made between the present great plant and the modest structure that stood upon the site over twenty-five years ago, when The Aeolian Company entered the organ building field. In the intervening years, the factory was rebuilt several times, to accommodate the steady growth of Aeolian business.

Uda Waldrop Visits Aeolian Hall

Uda Waldrop, Municipal Organist of San Francisco, sailed recently from New York to spend a vacation of several months in Europe. Prior to his departure Mr. Waldrop visited Aeolian Hall to hear the latest records of his playing, made for the Duo-Art (Reproducing) Aeolian Pipe Organ. Included were some of his own works, as well as several of Fritz Kreisler's most popular compositions.

He was greatly impressed by the absolute fidelity with which they reproduced his playing, saying that he had never before believed such perfection possible.

NEW ROLL OF STRAVINSKY'S "FIREBIRD"

Record made by Famous Russian Composer for Aeolian Organs

When the Aeolian Pipe Organ Roll of the Berceuse and Finale from Igor Stravinsky's "Firebird" is released in the near future, a new and interesting addition to organ music will be given to the world.

The unusual record was played by Stravinsky himself at the Aeolian Pipe Organ Studios, Aeolian Hall, during his recent visit to America. The famous Russian composer came to this country to conduct his works with the important orchestras in New York, Philadelphia, Detroit, Chicago and other cities, and also to make records of his playing of his own compositions for the Duo-Art Reproducing Piano and the Duo-Art Aeolian Pipe Organ.

Stravinsky has contracted with The Aeolian Company to make records of his playing exclusively for the Duo-Art Organ and Piano, over a long period of time.

Stravinsky expressed his great delight with the exceptional beauty of tone of the Aeolian Organ, as well as with the possibilities that it offered in obtaining striking orchestral effects.

"The Firebird" is a suite for orchestra, originally produced with immense success by the Russian Ballet. It established Stravinsky as a composer of the first rank—a leader among modernists and an artist of extraordinary individuality and daring. The work is now a great favorite with the music public and is in the regular repertoire of major orchestras everywhere.

In this suite the lovely Berceuse stands out as a masterpiece in itself. It is richly lyrical, yet replete with the vivid harmonic coloring for which Stravinsky is noted. The chief theme, an exquisite song of long melodic line, is one that lends itself admirably to organ arrangement.

Between this excerpt and the Finale is an entirely new section which Stravinsky composed especially for the Aeolian Organ. The last page of it, in manuscript and with the signature of the composer, is pictured on this page.

The manuscript is now preserved in a cabinet in the Aeolian Pipe Organ Studios, where a number of similar pages are also on display. These include works by Camille Saint Saens, Engelbert Humperdinck, Maurice Moszkowski, Victor Herbert, Edwin H. Lemare, Felix Weingartner, and others. All of the pages are in the handwriting of the composers. In each case the music was especially composed for the Aeolian Organ and published only in Aeolian Organ Rolls.

The collection also includes manuscripts of symphonic arrangements made by Alfred Hertz, J. C. Bunge, Samuel P. Warren and Felix Mottl.

TO BROADCAST AEOLIAN ORGAN

Instrument Chosen for Large Station in Canada

Station CKNC of Toronto, the largest broadcasting station in Canada, will soon be sending forth the music of an Aeolian Pipe Organ. Mr. R. H. Combs, who operates the station, has awarded the contract for the building of the organ to the Aeolian Company.

Mr. Combs is a radio expert of wide reputation. He was a pioneer in the field, having studied and experimented with radio for a number of years. His choice of the Aeolian Organ was made after a long investigation of all types and makes of organs. It was his aim to find the one which would stand the test of perfect broadcasting. In most cases of organ broadcasting the distinctive and individual tone quality and coloring of the different stops are lost, and a diapason-like tone predominates continually.

The Aeolian Organ was selected because it met the most exacting requirements, retaining to the highest degree its tonal beauties when transmitted by radio. Mr. Combs attributed this in a great measure to the purity of the tone quality and the successful Aeolian methods of voicing.

The instrument will be installed in Mr. Combs' home, from which regular recitals will be broadcast over Station CKNC. It will be the most advanced type of Aeolian Residence Pipe Organ, with the Duo-Art. It promises to be one of the most interesting of current Aeolian installations.



A PORTION OF THE ORIGINAL MANUSCRIPT OF STRAVINSKY'S MUSIC, COMPOSED ESPECIALLY FOR THE AEOLIAN ORGAN ARRANGEMENT OF "THE FIREBIRD"

LOS ANGELES SHRINE HAS CONCERT ORGAN

SCHEME OF FOUR-MANUAL

Instrument Being Installed by M. P. Möller in Al Malaikah Temple Attracts Attention on the Pacific Coast.

Installation of the large organ built by M. P. Möller for Al Malaikah Shrine Temple at Los Angeles has attracted considerable attention on the Pacific coast, as this is one of the large instruments in that part of the country, and one of the largest possessed by any Masonic organization in the United States. There are four manuals and various modern features. Double touch is used for some of the stops of the great and the swell. Percussion instruments are well represented in the ensemble and the instrument is a complete modern concert organ.

Following are the specifications:

GREAT ORGAN.

- Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 notes.
- Third Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Fern Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Double Trumpet, 16 ft., 61 pipes.
- Trombone, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Musette, 8 ft., 61 pipes.
- Chimes, 25 tubes.
- Tremulant.
- Double Touch:
- First Open Diapason, 8 ft.
- Gross Flöte, 8 ft.
- Cello, 8 ft.
- Double Trumpet, 16 ft.
- Trombone, 8 ft.
- Clarion, 4 ft.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Tibia Clausa, 8 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Flauto Traverso, 8 ft., 73 pipes.
- Saliccional, 8 ft., 73 pipes.
- Saliccional Celeste, 8 ft., 61 pipes.
- Muted Viöle, 8 ft., 134 pipes.
- Viöle d'Orchestre, 8 ft., 73 pipes.
- Viöle d'Orchestre Celeste, 8 ft., 61 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- Principal, 4 ft., 61 notes.
- Muted Viöle, 4 ft., 61 notes.
- Violin, 4 ft., 61 notes.
- Flute Twelfth, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 notes.
- Dolce Cornet, 4 rks., 244 pipes.
- Contra Posaune, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Marimba, single stroke.
- Marimba, repeating.
- Xylophone, 37 bars.
- Orchestra Bells, single stroke, 32 bars.
- Orchestra Bells, repeating, 37 notes.
- Tremulant.
- Double Touch:
- Tibia Clausa, 8 ft.
- Viöle d'Orchestre, 8 ft.
- Contra Posaune, 16 ft.
- Cornopean, 8 ft.

CHOIR ORGAN.

- Contra Viöle, 16 ft., 73 pipes.
- English Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Viöle d'Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Quintaadena, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo Harmonic, 2 ft., 61 pipes.
- Dulciana Mixture, 5 rks., 305 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Octave Horn, 4 ft., 61 notes.
- Harp, 8 ft., 49 notes.
- Harp, 4 ft., 61 bars.
- Castanets.
- Tambourine.
- Snare Drum.
- Tom Tom.
- Indian Block.
- Sleigh Bells.
- Triangle.
- Tremulant.

SOLO ORGAN.

- Stentorphone, 8 ft., 61 pipes.
- Tibia Plena, 8 ft., 61 pipes.
- Gross Gamba, 8 ft., 61 pipes.
- Gross Gamba Celeste, 8 ft., 49 pipes.
- Major Violin, 8 ft., 61 pipes.
- Hohl Pfeife, 4 ft., 61 pipes.
- French Trumpet, 8 ft., 61 pipes.
- Tuba, 16 ft., 81 pipes.
- Tuba Mirabilis, 8 ft., 61 notes.
- Clarion, 4 ft., 61 notes.
- Kinura, 8 ft., 61 pipes.
- Major Vox Humana, 8 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

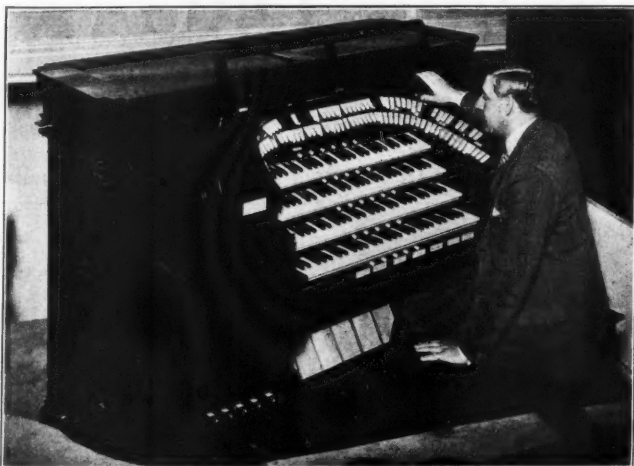
- Contra Bombarde, 32 ft., 32 pipes.
- Contra Bourdon, 32 ft., 56 pipes.
- Resultant, 32 ft., 32 notes.
- Bourdon, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Trumpet, 16 ft., 32 notes.
- Tuba, 16 ft., 32 notes.
- Contra Posaune, 16 ft., 32 notes.

ORGAN AT SOUTHERN UNIVERSITY; COURBOIN AT CONSOLE.

OVER FIFTY RECITALS FILL FARNAM'S SEASON

PLAYS IN ALL PARTS OF U. S.

Yale University and Chicago Appearances Among Closing Events of Busy Year—Programs in England in Summer.



With his recitals at Yale University on April 8 and in Chicago May 11, Lynnwood Farnam completes upwards of fifty appearances in various parts of the North American continent, including California and Canada.

Beginning with the opening of the new Skinner organ at the Library of Congress auditorium at the Coolidge chamber music festival in Washington last October, he has played recitals at Stanford University, Cal.; the First Methodist Church, Pasadena, Cal.; Saskatoon, Sask.; New Rochelle, N. Y., and Emanuel Church, Baltimore, where he appeared before the local chapter of the Guild; had three appearances with the Society of the Friends of Music at Town Hall, New York, with orchestra, playing Handel's Fifth Concerto, and as organ soloist in three Bach works and with orchestra in the presentation of the St. John Passion. He also made at Town Hall three appearances with Winifred Young Cornish, pianist, at one of which, as pianist, he played his own piano transcription of the Bach Concerto in A minor for four pianofortes and strings. Mr. Farnam also gave a series of three historical recitals at the Cleveland Museum of Art, and appeared as one of the soloists in the special artists' recitals at Oberlin Conservatory late in April. He has appeared at two of his pupils' recitals and in one of his own at Town Hall, making a total of nine appearances since last November at this popular New York auditorium.

DEDICATION AT DALLAS, TEX.

Four-Manual Hillgreen-Lane for University Opened by Courboin.

The large organ which was installed in the new \$700,000 McFarlin Memorial Auditorium at Southern Methodist University, Dallas, was dedicated on March 24 by Charles M. Courboin with a recital before a cultured audience which taxed the new hall to its capacity. The crowd insisted on encores, and at the conclusion of the program refused to leave until piece after piece was played.

Following the recital musicians of the city and the music faculty of Southern Methodist University held an informal reception for Mr. Courboin. Many members of the Texas chapter of the American Guild of Organists were present.

The organ is a large four-manual built by Hillgreen, Lane & Co. and sold by the Will A. Watkin Company. It was presented to Southern Methodist University by Mrs. R. M. McFarlin, a wealthy patroness of music and the arts in the Southwest. The presidents of the colleges of the Southwest were present at the dedication services, and representatives of various other colleges were also among those present to do honor to the occasion.

The opening recital by Mr. Courboin and a second recital the next afternoon were broadcast by station WFAA, the Dallas News and the Dallas Journal.

The complete specifications of this organ appeared in The Diapason July 1, 1925.

Orchestra Plays McKinley's Work.

Carl McKinley's symphonic poem "The Blue Flower" was played at the regular concerts of the Chicago Symphony Orchestra, March 12 and 13. This composition originally won the Flager prize of \$500 and was first performed by the New York Philharmonic under Henry Hadley during the season of 1923-24. In the Chicago papers Glenn Dillard Gunn spoke of it as "the most interesting number on the program" and the Tribune reviewer, Mr. Moore, found it "an enjoyable number, full of melody, color and sense of the orchestra."

Union Services at Grand Rapids.

During Lent each year the Episcopal churches of Grand Rapids, Mich., hold united services. This year they were held at Grace Church, of which Verne R. Stilwell is organist. Among the anthems used at these services were: "Turn Thy Face," Woodman; "Seek Ye the Lord," Bradley, and Magnificat and Nunc Dimittis, Lutkin. On Palm Sunday evening the choir sang Maunder's "Penitence, Pardon and Peace," which was enthusiastically received by a good-sized congregation. Easter Day Mr. Stilwell and his choristers furnished music for two communion services, also morning prayer and afternoon service. Mr. Stilwell's organ numbers were "Morning Voices," Grieg; "Jubilate Deo," Silver; "I Know That My Redeemer Liveth," Handel; "Hallelujah Chorus," Handel; "Resurrection Morn," Johnston; "Pomp and Circumstance," Elgar.

HENRY H. FREEMAN IS DEAD

Organist and Choirmaster of St. Paul's Church, Washington.

Henry H. Freeman, a prominent organist of the national capital and a designer of many organs, died at his home in Washington March 25. For five years Mr. Freeman had been organist and choirmaster of St. Paul's Episcopal Church, previous to which he was for twenty-two years in charge of the music at St. John's Church on Lafayette Square.

Mr. Freeman was a member of the faculty of the Washington College of Music and had been a director of the Washington Oratorio Society.

Born at Goldsboro, N. C., in 1872, Mr. Freeman received his first instruction from his mother, who was a noted musician, and completed his studies at the Broad Street Conservatory of Music, Philadelphia, and the New York Conservatory of Music, New York. He is survived by his widow, a son and a daughter.

Death of G. Howard Freed.

G. Howard Freed of Lansdale, Pa., a prominent organist of that city, died late in March of pneumonia. He was not only an organist and music instructor, but owned a piano store at Lansdale. For many years he had conducted a male chorus of thirty voices. He was formerly organist of St. John's Reformed Church in Lansdale, and was organist of the Mainland Christ Reformed Church for thirty-seven years, beginning to play the organ when he was 13 years old. The Freed-Bean Orchestra, of which he was director, was formed many years ago and he was active in its service until two years ago.

Program for Port Huron Templars.

Four Easter services were played by David McClintock at Grace Church, Port Huron, Mich., the first being a sung mass with men's voices at 7:30 a. m. The music was Merbecke's Plainsong. At 7:30 p. m. the church was host to Port Huron Commandery No. 7, Knights Templar, and Sarnia Preceptory (Ontario). In addition to the special Knights Templar music the organ numbers included: Processional March, Kinder; "A Song of Sunshine," Diggle; Nocturne, Stoughton; MacDowell Sketches, and "War March of the Priests," Mendelssohn.

On Monday nights in December Mr. Farnam gave a special series at the Church of the Holy Communion and his famous Bach series Monday nights in February at the same place. He also supplied the musical background for five unique Lenten series at the Church of the Resurrection in New York City. In addition to this he has given nine monthly organ recitals at the Church of the Holy Communion. He will appear before the Illinois Chapter, A. G. O., at Kimball Hall, Chicago, Tuesday, May 11, and will be one of the soloists at the Buffalo convention of the American Guild of Organists in June. He is scheduled for recitals at the Sesqui-centennial Exposition at Philadelphia Nov. 22, 23 and 24.

Mr. Farnam expects to leave for England in July to play a series of recitals there in August and September. He has appeared at York Minster, Exeter Cathedral, Christ Church Cathedral, Oxford; Trinity College Chapel, Cambridge, and Bath Abbey, England; the American Cathedral, Paris; St. Mary Redcliffe, Bristol, England, and the Church of St. Owen, Rouen, France, and it is expected that he will have return engagements at many of these places on his coming tour.

With Mrs. Winifred Young Cornish he will play a repetition of the Vivaldi-Bach Concerto in A minor during music week May 8 at the Wanamaker Auditorium, New York.

New Contracts for Kilgen.

Contracts for Kilgen organs have been received by the company for the following churches:

- Sixth Church of Christ, Scientist, Kansas City, Mo.
- First Italian M. E. Church, Chicago.
- Trinity Reformed Church, Grand Rapids, Mich.
- First Baptist Church, Tarpon Springs, Fla.
- Good Shepherd Convent, Chicago.
- Methodist Church, Bloomfield, Va.
- Scottish Rite Cathedral, Omaha.
- First Presbyterian Church, Salineville, Ohio.
- Church of the Resurrection, Detroit.
- Martini Evangelical Church, Cincinnati.
- St. Catharine of Alexandria, Brooklyn, N. Y.



ONE more delightful retreat for organ lovers is added to the Welte-Mignon Corporation group, by this splendid Studio, occupying the entire top floor of the new Gothic Building, 173-175 North Michigan Avenue, at Randolph Street, Chicago, Illinois.



The musical equipment consists of a three manual

Welte Philharmonic Organ

with a separate reproducing console and an

Original Welte-built Welte-Mignon Grand Piano

Mr. James Topp, Manager, will be glad to demonstrate these fine instruments, and is prepared to discuss and deal with any organ installation problem.

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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.

The treasurer reports that there has been a splendid response to the bills for the 1926 dues. The association has many new obligations to shoulder this year, and if all dues are paid at once those burdens will be easy to carry. If you have overlooked your bill, please give it prompt attention.

We trust that you will spread the news of the prize contests. The valuable prizes offered through the generosity of our friends are worthy of a keen competition.

Once more, through the kindness of the Wanamaker Concert Direction, the headquarters council of the N. A. O. is presenting a brilliant program for music week in the Wanamaker Auditorium, New York. There will be a wealth of organ and choral music, and the entire program, as published elsewhere, maintains the high level of those annual festivals.

Early in June President Fry will make a trip through the middle West under the auspices of the N. A. O. He will play several recitals and take part in the various chapter meetings. Plans have been made for important events in his honor. The Missouri chapter, under the direction of Dr. Eversden, will hold a state rally day.

Many details of the Philadelphia convention have been arranged. The 1926 meeting is to be a great one. There will be all-day excursions to Longwood, Del., where Mr. Swinnen will play on the duPont organ, and to Atlantic City, where we shall have an opportunity of again hearing the remarkable organ in the Atlantic City high school. The trip to Atlantic City will be made by bus, and there will be plenty of time for recreation at the seashore. The Wanamaker store in Philadelphia will provide one large concert for the convention, and the meetings will also be held at the Wanamaker store. The Philadelphia committee is busy with other important details.

With the Sesqui-centennial in Philadelphia this summer we must reserve hotel accommodations early. Railroad fares to Philadelphia will be low, so plan now to be with us, and when you receive your letter regarding hotel reservations, please give the committee a prompt reply. It will be almost impossible to engage a room at the last minute.

This is to be a convention you cannot afford to miss.

Chicago Orchestra Concert.

The annual organ-orchestra concert, given April 20, which has become a feature of the activities of the Illinois council, will go down in the council's annals as an event of decided interest, and for various reasons. In the first place, it is probably the first occasion on which three concertos for organ and small orchestra, all written by living composers of Chicago, have been presented at one and the same time. For the sizable task so seriously carried out by Messrs. DeLamarter, Sowerby and Borowski they are entitled to much credit. Kimball Hall was filled to the last seat and the audience was sufficient to inspire any composer or performer. Another noteworthy fact was that all the concertos were distinctly and faultlessly modernistic and made use of the organ in a way which would have

aroused the composers of the day of Bach to comment which we would be interested in reproducing in these columns. Three organists shone in the performance—Messrs. Maitland, Eigenschenk and Zimmerman. The last-named, who played the Rhapsody of Felix Borowski, conducted by the composer, played with poise, assurance and good taste. Mr. Sowerby's "Medieval Poem" was a work that increased in attractiveness as it went along. Mr. Maitland played with marvelous assurance and that sparkle for which he is famous. A soprano part sung from behind the curtain added a fine touch. When it is realized that Mr. Maitland did the entire job from memory and had to play without any previous rehearsal with the orchestra his work appears even more excellent. It is to be regretted that he could not have been heard in a work which would have offered the organ as a solo part, rather than as one of the ensemble of instruments. It is also unfortunate that the Philadelphia guest was not put down for an organ selection.

Mr. DeLamarter's "Weaver of Tales" evoked an ovation both for the composer, who conducted, and for Edward Eigenschenk, on the organ bench. The latter is a young man of the greatest accomplishment for his age and of still greater promise. It is easy to see in him a leader in the coming generation of concert players.

Between these three concertos the orchestra played a "Passepied" by Rameau, a delightful variation from the other food spread before the audience, and a "Pastorale d'Ete" by Honegger, based on impressions of the composer on a trip in Switzerland. We always have wished for the opportunity to see Switzerland, but if the results would be the same as in the case of Mr. Honegger, a native of that beautiful country, we prefer an automobile trip to Gary, Ind., taking in the oil tanks at Whiting on the way. Possibly Mr. Honegger had just joined the famous Swiss navy and become seacock.

Altogether the Illinois council and the organists and composers who made the evening possible may well feel that they have illumined our conception of the possibilities of the organ with the orchestra.

Large Attendance at Luncheon.

The joint luncheon of the Illinois council, N. A. O., and of the Illinois chapter of the A. G. O., held April 6 at the Woman's Club, was one of the best-attended and most interesting meetings of Chicago organists for some time. Frank W. Van Dusen, state president of the N. A. O., was in the chair and announced the plans for the annual organ-orchestra concert, given April 20 at Kimball Hall. He also introduced the three composers who were represented on the program and who were guests at the luncheon. These men were Eric DeLamarter, who made an informative talk on the construction of the program; Felix Borowski, who greatly entertained his hosts with a talk scintillating with amusing stories, and Leo Sowerby, who also dwelt on the plans for the concert. Another guest of honor was Mrs. Virginia Carrington Thomas, who gave her Kimball Hall recital the same evening.

Camden Chapter, New Jersey.

It was our delight at the March meeting to entertain Henry S. Fry, president, and Reginald L. McAll, executive committee chairman, whose presence indeed afforded us a helpful and enjoyable evening together. Our beloved president, whose interest in our progress has been keen from the inception of our chapter, and whose interest we highly esteem, has been a steady attendant at our meetings all through the season. But this night had been set aside for him to play his first recital for us, so that the entire evening would be given over to our guests. Unfortunately the organ, which had been undergoing re-

pairs, developed a cipher, causing Mr. Fry to stop. We are glad to learn, however, that he is to play again for us May 6.

The address of the evening followed, given by Mr. McAll on the subject "Music of the Church School." Mr. McAll's attitude toward his subject was so earnest and enthusiastic from the outset that his listeners could not help but be interested. His conceptions of the purpose of the church school, and the function of music in the accomplishment of that purpose, were both based on a high religious plane. His demonstration of the proper way to teach ensemble reading was novel and helpful to all. Some time was devoted to a review of the chief causes for failure of Sunday-school music. Mr. McAll fairly bubbled over with enthusiasm, and after the close of the meeting he continued to discuss the subject with many of our members and friends in an informal way.

The chapter extends a welcome to four new active members—Miss Helen M. Boland, Herbert Richardson, W. Lawrence Curry and Vincent J. Rebeck—and to two associate members—Herbert R. Leicht and James Rebeck.

HOWARD S. TUSSEY,
President.

Union-Essex Chapter.

The monthly meeting of the Union-Essex chapter was held in the First Congregational Church, Palisade Drive, Elizabeth, N. J. This church is exceptionally simple, but very beautiful, and a lasting memorial to its pastor, Colonel Dudley, who not only designed it, but superintended its building as well. It is a striking example of what can be done with a small amount of money plus the great vision of an artist. Colonel Dudley is chaplain of the chapter and we consider ourselves most fortunate in having such a man among our members.

The president opened the meeting and business was transacted before the program for the evening was given. A motion was passed expressing the personal loss of the chapter in the death of its efficient treasurer and friend, Miss Catherine Chetwood, who passed away at her home in Elizabeth April 7. Miss Chetwood was a woman of great culture and at the time of her death was secretary of Trinity Episcopal Church, Elizabeth.

The members had been asked to bring five anthems for inspection as the program for the evening. Colonel Dudley introduced a collection of anthems published by the Congregational Society, Inc., of London. Mr. Duncklee of the West End Reformed Church, New York City, presented a "Choral Service with Readings" by William Arms Fischer. Some of the other numbers presented were as follows: "Rejoice Greatly," Woodward; "Listen to the Lambs," Dett; "The Lord Is My Light," Stoughton; "Hymn Exultant," Clokey; "Rock of Ages," Buck; "The Lord Is My Shepherd," Shelley.

Mr. Tithworth, the state treasurer, as well as the vice president of the chapter, made known a service of characteristic hymns of the Lutheran, Dutch, Episcopal, Methodist, Baptist, Presbyterian and Catholic Churches, with hymns sung by the choir.

The next meeting, May 10, is the annual one, at which the election of officers will be held. As Mr. Keese of Upper Montclair is chairman of the nominating committee, all names should be sent to him.

On March 18 in the First Congregational Church of Westfield, where a new three-manual Möller organ was installed about a year ago, Norman Landis of Flemington gave a recital. It was the first of a series of three which the organist, Grace Leeds Darnell, planned for the spring. The program was as follows: Allegro con Fuoco (Sonata No. 6), Guillemant; "Ave Maria," No. 2, Bossi; "Elves," Bon-

net; Vesper Processional, Gaul; "Desert Sunrise Song" and Cantilene, Landis (written for this recital and inscribed to Miss Darnell); Fantasy, "The Mountains," Landis; Andante Sostenuto (Symphony Gothique), Widor; "The Wind in the Chimney," and "Canyon Walls," Clokey; Minuet, C. P. E. Bach; Finale (Symphony No. 2), Barnes. Mr. Landis played with color and a clean technique, which made the program, aside from its subject matter, pleasing to the musician as well as to the layman.

The next recital in the series will be given April 23 by the organist of the church, Grace Leeds Darnell, and the last some time in May.

Thursday of Passion Week Stainer's "Crucifixion" was given by the male chorus of Trinity Church in Cranford, where George F. Huddleston is organist. The service was opened with a "Prelude in Ancient Style" of Rogers and was followed by the processional hymn, "Ride on in Majesty." A brief evensong service preceded the cantata. The boys of the choir have developed a beautiful tone under Mr. Huddleston's care, which showed to advantage in the ensemble.

Lancaster Chapter Service.

A public service was held in Trinity Lutheran Church, Lancaster, Pa., under the auspices of Lancaster chapter, Sunday afternoon, April 11. The program, in charge of Harry A. Sykes, served to introduce Edgar C. Meisky, organist, assisted by Mrs. Elsa Meisky, soprano. The program follows: Sonata Cromatica, Yon; Canonetta, Sykes; Fugue in G minor, Bach; soprano solo, "Angels Ever Bright and Fair," Handel; "Piece Heroique," Franck; Chorale Prelude on Hymn-tune "Eventide," Parry; soprano solo, "I Will Extol Thee," Costa; Serenade, Rachmaninoff; "Adeste Fideles," from "Cathedral Windows," Karg-Elert; "Joyous March," Sowerby.

Executive Committee.

The monthly meeting of the executive committee was held at headquarters Monday, April 12. Those present were President Fry, Chairman McAll, Mrs. Keator, Miss Whittemore, and Messrs. Maitland, Stanley, Richards, Riesberg, Russell and Nevins. The usual reports of the secretary and treasurer were heard. Mrs. Keator gave a report of the Monmouth chapter of New Jersey, speaking especially regarding the Hollins recital in Asbury Park.

President Fry was authorized to make a trip through the middle West to take up new organization work, and Mr. Maitland, who was to represent the East at the orchestral concert in Chicago, was asked to convey the greetings of the executive committee to the Illinois council.

The remainder of the meeting was devoted to discussion of the music week program and the Philadelphia convention.

Rhode Island Council.

A meeting was planned for the Rhode Island council at St. Stephen's guild house, Providence, through the courtesy of Walter Williams, organist, on April 27. Miss Blanche Davis gave a paper on various subjects, including the music of Bethlehem, Pa. Mrs. Alfa Small also gave a paper and George W. Stanley, Jr., read an unusually exhaustive paper on synthetic registration.

M. C. BALLOU, President.

Central New Jersey.

Firmin Swinnen, the celebrated Belgian-American organist, gave a recital at the First Presbyterian Church, Trenton, April 13. The church was filled with music-lovers who had heard of this master artist and it is needless to say that they were not disappointed. Mr. Swinnen played the entire taxing program from memory. His technique and tasteful registration made this one of the best recitals of the

season. In the Allegro Vivace from Widor's Fifth Symphony Mr. Swinnen played his own pedal cadenza, composed several years ago for an organ-orchestral setting arranged by Frank Stewart Adams. His entire program follows: Toccata and Fugue in D minor, Bach; Berceuse, Dickinson; Scherzo from Fourth Symphony, Widor; Minuet in A, Boccherini; Allegro Vivace from Fifth Symphony, Widor; "Finlandia," Sibelius; "Ave Maria," Schubert; Humoresque, Dvorak; "The Russian Patrol," Rubinstein; Largo and Finale from "New World" Symphony, Dvorak.

CRONHAM HEARD BY 53,000

Large Increase in Attendance at Portland, Maine, Concerts.

An interesting resume of the season recently closed at the Portland, Maine, city hall, where Charles R. Cronham is the municipal organist in charge, shows that from November to April Mr. Cronham played before a total of 53,000 people, which is an increase of 13,000 over the preceding year. The total number of compositions played by Mr. Cronham was 102, the work of fifty-seven composers. Twenty American composers were represented by thirty compositions. France came next with twelve composers and sixteen compositions, while there were five German composers, with fifteen works, and five English, with seven compositions.

A number of noted soloists assisted Mr. Cronham. There was a total of seventeen Sunday afternoon concerts, besides several special performances, including the singing of "The Messiah." The largest attendance at any performance was 4,000 and the smallest was 1,200. On four Sundays it was necessary to turn away 800 people.

Twelve half-hour organ recitals were broadcast through station WCSH, Portland, in January, February and March. These recitals were experimental. Seventy-two compositions were played at the radio recitals.

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**AMERICAN
ORGAN QUARTERLY**

Vol. 7 No. 17

APRIL, 1926

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- 5th week lessons—Long feature film and comedy
- 6th week lessons—Long feature film, comedy, cartoon, scenic and effects; and playing of song slides

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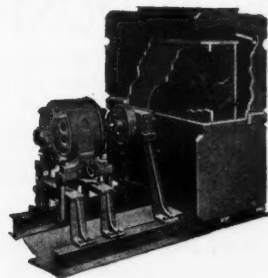
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**ST. MARK'S, EVANSTON,
TO HAVE NEW AUSTIN**

WEST END ORGAN A FEATURE

Stanley A. Martin Will Have New Four-Manual at His Disposal—Installation to Take Place in the Late Summer.

St. Mark's Episcopal Church of Evanston, Ill., is to have the latest addition to the large organs of that musically prominent suburb of Chicago. Stanley A. Martin, organist and choir-master of St. Mark's, is looking forward to the installation of the new four-manual, the contract for which has been awarded to the Austin Company. A west end organ, to be placed in the tower room, is to be a feature of the instrument. The specifications were drawn up by Mr. Martin in consultation with William H. Barnes and with Calvin B. Brown of the Austin Company. The new organ is to be installed in the late summer and will be ready for fall activities. Mr. Martin, who is dean of the Illinois chapter of the A. G. O., is planning a series of recitals by Chicago organists for the dedicatory festivities.

Following is the specification of the St. Mark's organ:

- GREAT ORGAN (Chancel Division). Open Diapason (large scale), 8 ft., 73 pipes.
- *Second Open Diapason, 8 ft., 73 pipes.
- *Doppel Flöte, 8 ft., 73 pipes.
- *Gemshorn, 8 ft., 73 pipes.
- *Gemshorn Celeste, 8 ft., 61 pipes.
- *Octave, 4 ft., 73 pipes.
- *Trumpet, 8 ft., 73 pipes.

***Enclosed.**

Five adjustable combination pistons to control Great and Pedal stops. Three pistons affecting Echo and Pedal stops.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Violina, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Double Oboe Horn, 16 ft., 85 pipes.
- Oboe, 8 ft., 73 notes.
- Cornopean, 8 ft., 73 pipes.
- Tremolo.

Eight adjustable combination pistons to control Swell and Pedal stops.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Unda Maria, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celestial Harp, 8 ft., 61 bars.
- Tremolo.

Eight adjustable combination pistons to control Choir and Pedal stops.

SOLO ORGAN (West End).

- Stentorphone, 8 ft., 73 pipes.
- Major Flute, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gross Gamba Celeste, 8 ft., 73 pipes.
- Flute Overtre, 4 ft., 73 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tremolo.

Eight adjustable combination pistons to control Solo and Pedal stops.

ECHO ORGAN (West End).

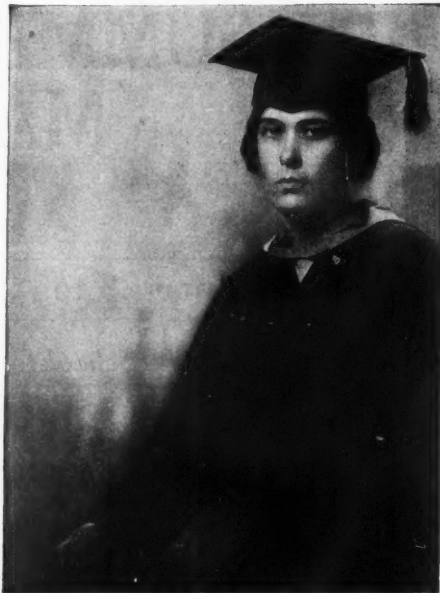
- Chimney Flute, 8 ft., 73 pipes.
- Viole Aetheria, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Fern Flöte, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 25 tubes.
- Tremolo.

PEDAL ORGAN.

- Double Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason (West End), 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Dolce Bourdon (from Swell), 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Flute Dolce (Extension of Chimney Flute), 16 ft., 32 notes.
- Contra Bourdon, 32 ft., 32 notes.
- Trombone (West End) 16 ft., 32 notes.
- Tuba, 8 ft., 32 notes.
- Oboe Horn (Swell) 16 ft., 32 notes.
- Six adjustable pedals affecting Pedal stops and couplers.
- Eight general adjustable combination pistons placed over upper manual to control all stops and couplers.

Service with New Organ Broadcast.

The new organ for St. Francis Xavier Church in St. Louis, though not quite completed, was used for the first time at the services from 12 to 3 on Good Friday. George Devereux, the organist, played and directed his choir of seventy voices. The music used was Dubois' "Seven Last Words." This service was broadcast by station KSD in St. Louis. The organ is a Kilgen four-manual, with an antiphonal organ of two manuals and



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pedal playable from any two manuals on the main console. It also has a separate console of two manuals in the sanctuary of the church, controlling the antiphonal organ.

Galloway Opens Organ in St. Louis.

The beautiful new Sixth Church of Christ, Scientist, St. Louis, one of the most imposing edifices in the city, held its opening recital and dedication on April 4. Charles Galloway played the opening and had a pleasant and varied program, which was enthusiastically received by an audience which packed the church. The instrument is a large three-manual Kilgen of unusual power and variety.

Organ Campaign at Paterson, N. J.

Organization of the mayor's music week committee for 1926 at Paterson, N. J., was marked by suggestions that the committee this year start a movement for a fund with which to purchase a suitable organ for the new \$1,500,000 Eastside High School.

August Eppel, who was elected chairman for the second time, brought forward the idea of the organ and it was heartily approved by those present.

Played by Simpson and Pupils.

An interesting event at Joplin, Mo., recently was a dedicatory recital on the rebuilt Kilgen organ in the First Methodist Church, South, in which G. Criss Simpson, A.A.G.O., was assisted by several of his pupils, as well as vocal soloists. Mr. Simpson himself played Lemare's Andantino, the Finale from Pagella's First Sonata, and with Miss May Ramsay at the piano, Rubinstein's "Kammenoi-Ostrow."

Miss Catherine Chinn, Miss Odessa Brunson, Miss Helen Neil, Miss Estelle Davis, Mrs. Howard Marshall and Mrs. H. B. Miles also played organ solos.

Thomas Cramp died in England on March 4 at the age of 80 years. For nearly sixty-six years he had served as organist at Holy Trinity, Hastings, and though blind from birth had always found his way from his house to the church unaided.

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ORGAN WORKS OF WESLEY

List Issued on Occasion of Fiftieth Anniversary of His Death.

In view of the fiftieth anniversary of the death of Samuel Sebastian Wesley, the English composer, a list of his compositions, both for instrumental and choir use, has been prepared by the British Music Society. Wesley died on April 19, 1876. The list includes the following compositions for the organ:

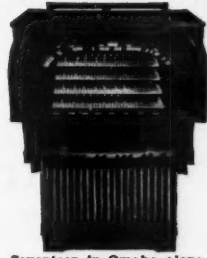
- Andante in G.
 - Larghetto with Variations (F sharp minor).
 - Andante in E flat.
 - Andante in F.
 - Choral Song and Fugue in C.
 - Voluntary (Grave and Andante).
 - Andante Cantabile in G.
 - Introduction and Fugue (C sharp minor).
 - Introduction and Fugue (First Edition).
 - National Anthem with Variations in G.
 - Selection of Psalm Tunes, arranged as Studies for the Organ with pedal obligato: Psalm Tunes (St. Stephen, St. Matthew, 104th Psalm).
 - Psalm Tunes (St. David, St. Bride, St. Ann, 100th Psalm).
 - Psalm Tunes (Westminster, Angel's Hymn, Irish, St. Mary).
 - Psalm Tunes (Windsor, Liverpool, Bedford, Manchester).
 - Voluntary in C. Edited by John E. West.
 - Air for Holsworthy Church Bells, varied.
 - Andante in A.
 - Andante in E minor.
 - Choral Song, A ("Village Organist," Book 47).
 - Larghetto in F minor.
 - Studio for the Organ (a series of exercises in the strict and free styles).
 - "Thou Wilt Keep Him in Perfect Peace." Anthem (arr. by Westbrook).
 - "Young Organist," No. 11.
 - Six Pieces for the Organ (Bayley & Ferguson).
 - Favourite Pieces for the Organ (Hammond).
- All except the last two compositions on the list are published by Novello.

New Welte Organs on the Coast.

James H. Nuttall has just finished the installation of the Welte Philharmonic reproducing organ in the residence of W. Q. Patten, Los Angeles, and will have another one completed in the residence of John A. Evans, Los Angeles, early in May. Mr. Nuttall is rushing the installation of the Welte orchestral unit in the Casa del Mar Club, Santa Monica, which will be played by Julius K. Johnson, formerly organist and managing director of the Forum, Los Angeles, and later guest organist at the St. Louis Theater, from its opening up to a month ago, when he left to carry out his contract with the club. Mr. Johnson has organized a large orchestra and will have charge of music and entertainment features, and do a great deal of concert work on the organ, which is a large Welte, but not a reproducing instrument. In addition to the Casa del Mar Club, the Welte factory is building a large reproducing organ for the Commercial Club in Los Angeles, which is to be finished some time next winter.

The vestry of St. John's Episcopal Church at Newport News, Va., has decided to purchase a Skinner three-manual organ for use in the historic church. The scheme for the instrument was made by John W. Starnes, the organist, and it is hoped that the new organ will be ready for use late in the coming summer.

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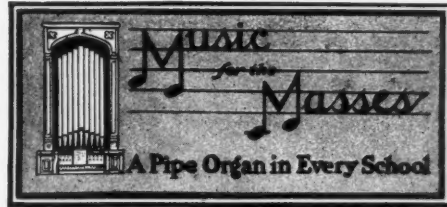
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Some of the Comments on Mr. Maitland's Performance at
the Annual Organ-Orchestra Concert in Chicago,
April 20, 1926:

"His performance was of exquisite quality and that he had memorized much more of the involved score than merely his own portion of it may be gathered from the fact that the work went smoothly without a preliminary rehearsal on his part."—Chicago Journal.

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RECHLIN DRAWS BIG CROWD

Aeolian Hall in New York Jammed for Recital of Classics.

Edward Rechlin's annual New York recital of Bach and his contemporaries took place Wednesday, April 14, at Aeolian Hall. For the first time in the history of the hall, it is said, it was completely sold out, up to standing room. The huge audience refused to leave at the close of the program and demanded to hear more.

Mr. Rechlin's improvisation was based on "If Thou but Suffer God to Guide Thee." He also improvised on "Now Rest Beneath Night's Shadow," and "A Mighty Fortress." He played the devotional chorales with deep understanding of their spiritual meaning.

Mr. Rechlin's program was as follows: Prelude and Fugue in A major, Walthers; Chorale, Wilhelm Friedemann Bach; Toccata, Buxtehude; Three Chorale Harmonizations, Bach; Three Shorter Chorale Preludes, Bach; Chorale Prelude, "How Brightly Shines the Morning Star," and Fugue in D major, Bach.

Mr. Rechlin will appear on the new exposition organ at Philadelphia on June 5. His annual fall tour of the middle West is booking and he is preparing a new program from the works of Bach and his associates.

SUMMER WORK IS OFFERED

Two Courses at Guilman School to Be Conducted by Nevins.

Dr. William C. Carl announces two special summer courses at the Guilman Organ School, New York, during his absence in Europe, to be conducted by Willard Irving Nevins. The plan of work to be followed will consist of a systematic study of the art of organ playing, covering advanced manual and pedal technique, registration, service playing and repertoire. Course A will extend from June 1 to Aug. 10 and course B from July 2 to Aug. 10.

Dr. Carl will return from Paris in the fall to fill his engagement at the Sesqui-centennial Exposition in Phila-

delphia, where he will play a recital Sept. 30. Mr. Nevins will play a recital Aug. 10.

Extensive plans are being made for the twenty-fifth commencement and graduation exercises the latter part of May. Two years ago the twenty-fifth anniversary of the school was celebrated, and this year marks the quarter-century commencement exercises.

A. Leslie Jacobs to Worcester.

A. Leslie Jacobs, organist and director of music of the First Presbyterian Church at Wheeling, W. Va., and one of the most talented among the organists of the younger generation, has signed a contract for two years with Wesley M. E. Church of Worcester, Mass., to become organist and musical director. Wesley is the result of a merger of two large Methodist churches in the downtown section, and a large new plant is being built, costing close to a million dollars. The building will be in pure Gothic style. The auditorium will seat 1,800 people. A large organ costing \$40,000 will be part of the equipment, the money for which was left as a memorial. The builder is not determined. Wesley proposes to carry on a large musical program, not the least of which will be a chorus supported by a paid quartet of soloists. A junior choir and an orchestra are planned, as are also noonday organ recitals. Mr. Jacobs' new duties commence the first of September, but he will leave Wheeling about the middle of July for a period of vacation and study.

Charlotte Klein to Florida.

Miss Charlotte Klein of Washington, D. C., one of the recitalists at the A. G. O. convention in Chicago last summer, has accepted a call to Trinity Episcopal Church, St. Augustine, Fla. Miss Klein succeeded Miles P. A. Martin, formerly general secretary of the Guild, who has gone to Connecticut. Trinity is the oldest church in Florida. The congregation is made up largely of visitors from the North. It has a three-manual Austin organ and a mixed choir of about thirty voices.

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"Played with genuine charm...an enthusiastic sense of registration, eagerness of taste and dependable craftsmanship were continually in evidence"—*Chicago Journal*.



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(Signed) James H. Carter,
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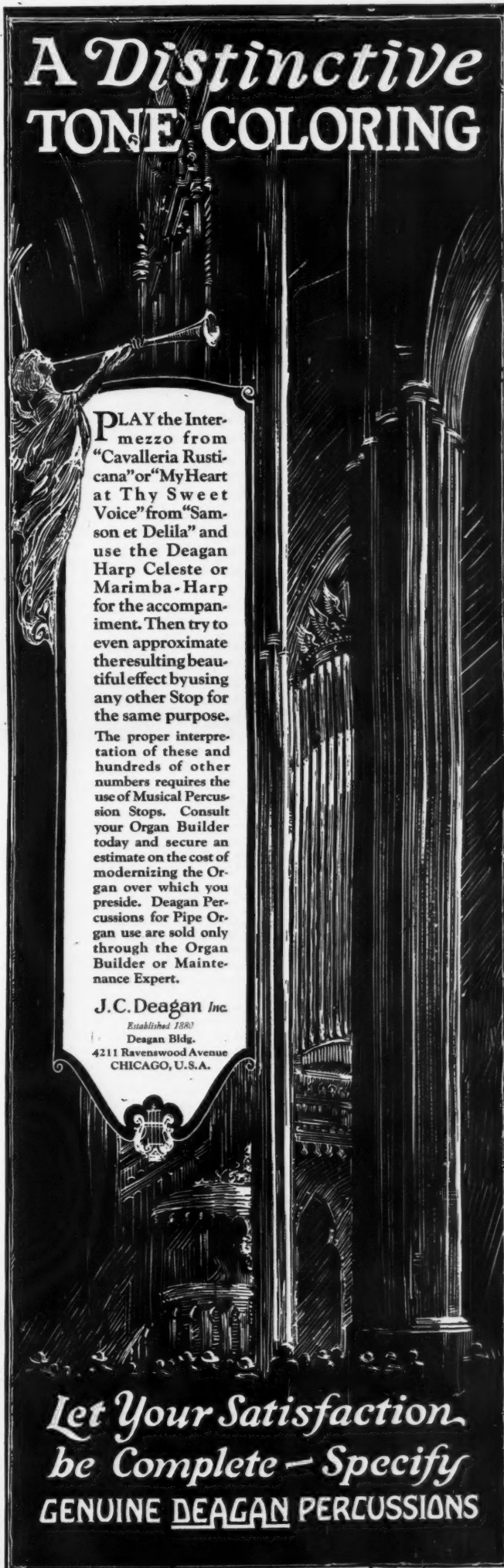
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The Busy-ness of the "Movie" Organist

By EDWARD BENEDICT

Among the well-known busy men of history might be enumerated the one-armed paper-hanger with the hives, the one-eyed man at the Follies and the vaudeville trap drummer. To my mind, however, the most be-like of modern artisans is the "movie" organist.

The simultaneous performance of three distinct operations is a tax on the physical and mental equipment little appreciated by the layman. The "movie" organist not only must handle the mechanism of the modern unit while he plays his music, but he must perform both of these exacting tasks while watching the action taking place on a screen many feet away.

The threefold exactions of his profession compel the average player to line up in one or the other of two ever-warring groups. On one side is the "cueing" group, whose members follow each and every action of the picture with some appropriate tune or noise and "fake" music to fill in the neutral scenes. On the other side we find the "playing" group, whose devotees are satisfied to play a sequence of numbers which may or may not fit the action on the screen.

Somewhere in between these hostile extremes is the ideal picture player whose characteristics I would define as follows: He should have music to bring out the significance of every scene either by playing some well-known piece appropriate to the action or improvising a characteristic setting; he should play interesting music during the neutral scenes in an artistic manner; lastly, he should never forget the endless resources of the instrument he is working on, paying special attention to the varying of solo stops and combinations and a sane use of the percussions.

In my capacity as teacher of "movie" organists striving to attain this ideal I have found out certain facts which might be of interest to organists in general. It can be seen clearly that when a human being is called upon to do three simultaneous stunts, at least one or two of the actions must be delegated to the subconscious mind. The old lady who rocks, knits and gossips without dropping a stitch or a detail is a case in point. The knitting and the rocking are done automatically.

In the "movie" organist's case it is the playing which should be performed sub-consciously. He should have his pieces memorized so thoroughly that, having begun one it will continue to the end almost without conscious effort on his part. He should also be able to improvise under the auspices of his subconscious mind. Training and practice will produce an automatic flow of creditable music from his finger tips.

There are, however, definite limits to memorized music and improvisa-

tions. To keep his music interesting week after week the theater organist must have recourse to the printed page. To do this successfully he must develop a third form of sub-conscious effort. Nothing is sadder than to see an organist buried in a number entirely oblivious to the fact that the scene has changed and his music is decidedly out of order. To avoid this catastrophe the player should be able to memorize the high lights of a picture the first time he sees it and also remember the immediate preceding scene as a warning. When the warning scene flashes on the silver sheet an experienced player will unconsciously feel uneasy, knowing that something which demands special musical treatment is about to occur. A quick modulation and he is ready for eventualities.

The only way to learn to play pictures is actually to play pictures, and a small projecting machine gives the students practice under actual working conditions. It is interesting to note the almost complete demoralization which occurs during the playing of the first picture. The mind becomes a blank. Tunes which have been life-time companions mysteriously vanish when called upon. The feet lose their cunning and blue pedal notes are painfully in evidence. In the course of time the pupil regains his equilibrium and eventually he attains that exalted state of self-control which enables him to accompany a picture on a four-manual organ and carry on a conversation with the head usher at the same time.

Playing for the "movies" is no easy task and the path of least resistance leads to that curse of theater playing, "sloppy work." Reading a symphony at sight while following the intrigues of Nita Naldi is not conducive to accurate work, but one can always hear intrepid organists attempting it just the same.

In conclusion let me repeat: The theater organist is a busy man, and if he would get the shekels from the "movie" plant he must improve each shining hour with a lot of hard, conscientious work.

Dorr Represents Hall Company.

William Ripley Dorr, well-known organist, has been appointed representative of the Hall Organ Company of West Haven, Conn., for southern California. Mr. Dorr not only is a capable musician, as illustrated in his work at the organ and as a choir director, but has many years' experience as an organ salesman. He was the Hall Company's representative in the middle West, with headquarters in the twin cities, from 1912 to 1916. Then he came to Chicago to join the staff of the Aeolian Company and also was organist and choirmaster of Emmanuel Episcopal Church, LaGrange. The Aeolian Company sent him to Los Angeles, where he represented it until about a year ago. He is organist and choirmaster of the Wilshire Presbyterian Church at Los Angeles. Mr. Dorr will install a two-manual Hall organ in his new home at Palos Verdes.

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With the Moving Picture Organist

By WESLEY RAY BURROUGHS

Descriptive Music.

There are two words which publishers of motion picture music use to excess and which are very deceptive. They are "descriptive" and "characteristic." Readers will find these repeatedly printed under the titles of many pieces, but just what does the composer and publisher imply by them? Descriptive or characteristic of what? All music may be termed this, as each individual work presents a different mood—romance, nocturne, barcarolle, misterioso, agitato, etc.

We maintain that the true definition of the music should be in the title proper—Spanish dance, Chinese Wedding Procession, etc.—and then the picture player in search of new material would be informed what the composer intended to write. How many times have we seen "Western Allegro" (characteristic) and "Barcarolle" (descriptive). This is ridiculous. No sane musician expects to find an oriental mood in either of the foregoing. Motion picture music, written, as it is, in dozens of different styles and rhythms, should be characteristic of the country of its derivation, and should not need further explanation.

That there is real descriptive music is undeniable. To take one well-known example: Lemmens' "Storm Fantasia" portrays the approach of the storm, the pattering of the rain-drops, the crash of the tempest, the evening hymn in the country chapel and the recession of the storm. Furthermore, the results are obtained by legitimate musical ideas, and in the playing of it one does not have to depend upon clap-traps for effects. Dudley Buck's "On the Coast," an organ number written many years ago, still stands the test of time. The dashing of the surf against the rock-bound coast and the lovely vesper hymn are the two main themes. Flagler's "Alpine Fantasy and Storm" pictures a snowstorm in the Swiss Alps, and has a contrasting part punctuated with the Tyrolean horn. Stoughton's "Sea Sketches" are another example. These are all legitimate organ solos.

In the realm of orchestral music, from which the theater organist should draw heavily in his choice of music to accompany the film, Saint-Saens' "Le Rouet d'Omphale" depicts the girl at the spinning wheel. Tschalkowsky's "1812 Overture" is a martial episode of the Russian-French war. Other excellent military descriptive fantasias are Suppe's "Light Cavalry," Herbert's "American Fantasia" and Langey's "Hands Across the Sea" and "Liberty Overture." The last-mentioned contains the national airs of the nations engaged in the world war. Lake's "Evolution of Dixie" is the well-known American song treated in various rhythms, while J. B. Lampe's "Home Sweet Home the World Over" shows how the famous melody would be rendered in the characteristic manner of different European and Asiatic nations. These numbers make splendid solo numbers for the organist for the "light-up" previous to the screening of the feature.

This is real descriptive music and requires no sub-title to bolster it up, whereas the pieces that are listed under this classification are many times worthless.

A comedy which required a little out-of-the-ordinary in fitting was "East Side, West Side" (Fox film), which opened with a scene in a New York Jewish clothing store. "Yiddish Mammy," by Gerber, which introduces phrases of "Mazel To" and "Eli, Eli" was used. At the scene with the Irish waitress Ernest Ball's ballad, "An Irish Girl Like You," suggested itself. Play bright selections from this point to where Abie enters the store, when a mysterious, followed by a hurry as the officer starts in pursuit, is correct. When Abie and girl are together the song "When Two Hearts Discover," from the opera

"See Saw," by Hirsch, was used to the end.

New Photoplay Music.

"Ten Popular Compositions for the Organ" by Mason Slade (Palma Music Company, Chicago) will prove of great value to the theater organist. Each number is written in an entirely different style and portrays its subject faithfully. (1) "Parade" is a military march in a melodious and inspiring vein, good for the usual army scenes in the weekly film, and can be used also as an eccentric and comedy march with lighter registration. (2) "Sleigh Ride," a capricious scherzo, has two themes. One thinks immediately of the old-fashioned sleighing party. (3) "Ukrania," as its name implies, is a Russian march in the minor mode. (4) "The Town Pump," a fanciful rural sketch, includes a country dance. (5) "Soudanese" has as its first theme the notes A, A, G, A, re-iterated in the treble, with a clever contrapuntal theme in the left hand combining to form an oriental dance of decided local atmosphere. (6) "Joy of Living," a "Caprice Viennois," is in the style of a mazurka. (7) "Punch and Judy" ("Morceau Parisien") requires crisp staccato playing, and the catchy swing of the melody is infectious. (8) "The Musical Clock" has the imitation in the left hand and a smooth theme in the right. Chimes may be used to good advantage here. (9) In "On the Bowery" the writer catches the spirit of the old-time waltz favorites, of which "Sidewalks of New York" is a standard example. (10) "Old Mammy," a southern lullaby, is characteristic of the cotton fields and plantation scenes.

It can readily be seen that each number has a definite use in picture playing, and all are legitimate organ solos.

In confirmation of the statement that American publishers are endeavoring to print special pieces particularly applicable to comedy playing we cite two new issues for pen and ink films. "Animal Cartoonix," by M. Aborn, consists of two parts. No. 1 is a rapid allegro, the left hand playing in the treble on one manual while the right hand alternates between a piccolo and oboe combination and a cello and string imitation. A trio of rapid thirds offers splendid contrast. No. 2 has alternative notes and chords played close together, a tutti in octaves and a trumpet or tuba solo to end.

DRAMATIC QUIET: "Autumn Voices," by R. H. Bassett, is a melodious intermezzo in D. An agitated section in G minor is succeeded by a quiet aftermath.

BRIGHT: "Alluring Coquetry," by M. Baron; "Rural Flirts," by J. C. Bradford; "Early Roses," by Baron, and "Whimsical Charms" are all sparkling little pieces, refreshing in their originality.

HEAVY DRAMATIC: "Dante's Inferno," by G. Borch. Here we have a remarkable composition of worthwhile musical material. Designed to synchronize with weirdly grotesque and infernal scenes, it is also effective on any long-continued dramatic scene where there is a constant dramatic tension leading to an expected climax.

ROMANTIC AND QUIET-NEUTRAL: Several new issues in the Hawkes photoplay series are deserving of mention. "In a Kentish Garden," by H. Rawlinson, is a smooth aria, with a rhapsodical episode and a minor section, all contrasted to good advantage. "Angel's Song," by A. Sammons, has an oboe solo, followed by a stirring dramatic division, which terminates, after modulation, in horn and oboe solos on the theme. "Bygone Days," by H. Carr, is a plaintive minor melody. "Dreaming," by Haydn Wood, as its name indicates, is a reverie in D. The numbers in this last division are to be had from Belwin, Inc.

Miss Judith Nevins arrived at the Brooklyn Hospital on the morning of April 3 to add melody to the already musical home of Mr. and Mrs. Willard Irving Nevins. Mr. Nevins, who among his many activities is editor of the N. A. O. page in The Diapason, writes tersely that "We had quite a busy Easter week."

Gotham Gleanings

By JOHN PRIEST, S. T. O.

Harold Ramsay, organist of the Rivoli, whose popular solos, with and without slides, have achieved considerable success, has been transferred to the Buffalo Theater, Buffalo, N. Y. His place at the Rivoli has been filled by Henry B. Murtagh, from the Lafayette Theater, Buffalo. The circuit system has been extended by the Public Theaters Corporation to include organists as well as other entertainers. The S. T. O. is the poorer, losing in Harold Ramsay an indefatigable recording secretary and a very congenial colleague.

Other changes in the shake-up are H. C. Geis to the Lafayette from the Rialto and L. G. del Castillo to the Rialto from the Buffalo.

The Society of Theater Organists is in the midst of an enjoyable and prosperous season. The membership is steadily increasing, and the attendance at all the meetings of the society, both educational and social, is always encouraging.

April 8, at the Haven Studio, a large number of members and guests foregathered at midnight, and the ensuing festivities were voted a huge success by all those lucky enough to be present. No little of the credit (as always on these occasions) was due the lady members of the entertainment committee, who both furnished the refreshments and superintended the service in a manner calculated to strike terror into the hearts of professional restaurateurs.

Saturday, April 24, Dr. M. Mauro-Cottone played his annual recital at the Capitol Theater. This event is typical of the serious aims actuating individual members of the S. T. O., and contributing to maintain the high level of the organization.

May will be an unusually busy month. On Wednesday, the 5th, the S. T. O. shares in the music week celebration at the Wanamaker Auditorium. It presents Miss Vera Kit-chener, a prominent organist on the Loew circuit, in the "Blackbird" (featuring Lon Chaney), also in an organ solo, Concert Overture in C minor, Hollins.

May 12 the S. T. O. meets in the forenoon at Loew's Lexington Theater, where a demonstration on the large Moller will be given by Marsh McCurdy. Widely known to radio fans, Mr. McCurdy has specialized in the performance of popular music.

Thursday, May 20, the annual meeting for the election of officers will be held in the studios of the Estey Organ Company, courteously placed at the disposal of the society for the occasion. The formal routine of balloting will be enlivened by a short organ recital played by Frank Stewart Adams of the Rivoli and Carl McKinley of the Capitol.

Thursday, May 27, the examination of candidates for admission to academic membership in the S. T. O. will be held at 9 a. m. in the auditorium of the Wurlitzer Company's headquarters. Candidates will have the choice of playing on either a unit or straight type of console. The society is indebted to the Wurlitzer Company for the use of its excellent equipment.

The chairman of the examining board is George Crook, organist of the Strand, Brooklyn. Applications from prospective candidates should be sent to Mr. Crook not later than May 7. Application forms, together with all information regarding membership in the society, can be obtained from the secretary, Ronald Oliphant, Box 118, Station O, New York.

Richard Strauss recently conducted a "movie" version of his own "Rosenkavalier." "La Boheme" (the "movie" with Lillian Gish), has been shown for months with a musical accompaniment prepared by William Axt from material outside Puccini's opera. And, as my recollection goes, permission to use the original score of "Tosca," when a screen adaptation of that op-

era was produced several years ago, was withheld by the publishers. Someone has blundered!

Gleason Heard at Stanford.

Stanford University has been fortunate this year in hearing two of the most interesting American concert organists. Lynnwood Farnam's recital last November has been mentioned in The Diapason as an event which we shall long remember and cherish and in April we had the privilege of hearing Harold Gleason. The influence of Farnam and Bonnet is seen clearly in Gleason's clean, crisp playing, and in the absence of affectation and all that tends toward sentimentality and sensationalism. With all of his poise and clarity of style, however, Mr. Gleason succeeds in penetrating to the heart of the composition he plays, and he makes of the organ what it should be these days—a flexible instrument, as capable of all shades of meaning and emotion as the media favored by other artists. We were particularly pleased with his sparkling "Ariel," by Bonnet, his very charming rendition of Schumann's Canon in B minor and the dignified and brilliant playing of the Widor Allegro and the Chorale in A minor by Cesar Franck. The Canon was taken at a little slower tempo than usual, but with such good effect that the reviewer will try the same tempo himself henceforth. Mr. Gleason's program was of the sort that gives unalloyed pleasure and his playing will always be an attractive magnet at Stanford for lovers of the organ.

W. D. A.

Swift & Co. Offer \$100 Prize.

A prize of \$100 is offered for the best musical setting of the poem "The West," by Catherine Parmenter. The offer is made by the male chorus of Swift & Co. in its sixth annual prize competition. Previous competitions have brought generous response from composers throughout the country, and the selected compositions have been works of merit. D. A. Clippinger, conductor of the chorus, Kimball building, Chicago, is in charge of arrangements, and all compositions must be in his hands on or before Sept. 15. The composer must be a resident of the United States. The setting must be made for chorus of men's voices, with piano accompaniment. Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope, bearing upon the outside the fictitious name, and having inside his real name and address. The composition winning the prize may be produced in concert by the Swift & Co. chorus during the season of 1926-1927. The award will be made by a jury composed of Leo Sowerby, Arthur Olaf Andersen and D. A. Clippinger.

Mother of Elsie MacGregor Dies.

Mrs. Daniel D. MacGregor, mother of Miss Elsie MacGregor, the Indianapolis organist, died April 13 at the Methodist Hospital in the Indiana capital city. Mrs. MacGregor, who was born near Crawfordsville, Ind., moved to Indianapolis in her youth and took a prominent part in the activities of the Baptist denomination in the churches where her husband, the Rev. Daniel MacGregor, served. Surviving Mrs. MacGregor are her husband, her daughter, Miss Elsie MacGregor, and three sons, Robert MacGregor, secretary of the Indianapolis Real Estate Board; Henry MacGregor of Chicago and Dr. Donald MacGregor of Indianapolis.

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Who's Who Among American Organists

Hamlin Hunt.

Prominent as a sturdy figure in the musical forces of the Northwest is Hamlin Hunt, the Minneapolis organist and teacher, whose kindly spirit is a fitting accompaniment to an orthodox musicianship. Mr. Hunt is a native and product of Minnesota and was educated at Carleton College, Northfield, Minn., a school which has done much to promote organ music. Later he studied organ in Berlin with Wilhelm

has been devoted to the studio. Twice he has been president of the Minnesota State Music Teachers' Association and twice dean of the Minnesota chapter of the American Guild of Organists.

John Doane.

Towering like one of the cedars of Lebanon above the general run in the organ world, both physically and professionally, is a young man who has

Edwin H. Lemare.

Returning in 1913 Mr. Doane accepted the position of head of the organ department at Northwestern University and as organist and choir director of the First Congregational Church of Evanston, Ill. He remained in these positions until 1918, when he was appointed organist and choirmaster of the Church of the Incarnation in New York City.

Mr. Doane has appeared in organ recitals and as a concert accompanist for noted singers from coast to coast. He gave a series of recitals at the Panama-Pacific Exposition at San Francisco and another at the Panama-California fair at San Diego. In later years he has specialized in vocal coaching and as an accompanist.

Mr. Doane is a former treasurer of the National Association of Organists and is held in high esteem by his fellow organists in both the East and the West.

George H. Clark.

George H. Clark, organist and choir-master of one of the most beautiful churches in the Chicago district—Grace Episcopal of Oak Park—has been at this church for the last five years, and has won for himself a place among the leading Chicago organists. He came to Oak Park from York, Pa., where he was organist and choirmaster for a number of years at St. John's Episcopal Church. In this parish he had one of the best male choirs in the diocese. He has kept up his record at Grace Church, and has a splendid choir of thirty boys and twenty men. Other choirs in the parish under his direction are St. Cecilia, of twenty women, and the church school choir of twenty-five girls.

Mr. Clark has a magnificent four-manual, sixty-four stop Casavant organ, built four years ago. He makes a feature of a fifteen-minute recital before services on Sunday mornings, and these recitals are attended by increasingly large numbers.

Mr. Clark was born in London, England, and was organist and choir-master of several important London

churches before coming to the United States. He studied in London under Dr. Warwick Jordan and Dr. Alcock, and in Paris with Joseph Bonnet.

Recital Activities of E. S. Seder.

Among recent recital appearances by Edwin Stanley Seder, F.A.G.O., Chicago, were dedication recitals March 9 at the Edgerton, Wis., Methodist Church, on an Estey two-manual organ; March 11 at Oak Park, in the Second Presbyterian Church, on a Möller three-manual organ, and March 26 at Hammond, Ind., in the First Christian Church, on a Möller two-manual. On March 15 Mr. Seder appeared for the second time as guest recitalist for the Missouri chapter, American Guild of Organists, at Pilgrim Congregational Church, St. Louis. On April 25 he appeared in the monthly series of recitals at the Wilmette Baptist Church. Mr. Seder has also been honored with an engagement to appear in recital at the Philadelphia Sesqui-centennial Exposition, the date to be announced. He will be heard this spring in a number of western recitals, including the dedication of the four-manual Skinner organ at the University of South Dakota, Vermilion, S. D. In his series of weekly radio recitals broadcast from station WGN, Mr. Seder has played over 1,100 compositions. These recitals will continue Sunday afternoons from 2 to 3.

School Organ for Tulsa, Okla.

Graduating classes of the Tulsa, Okla., High School have created a memorial fund as their departing gift to Central High School, and it has reached the sum of \$5,000. With this amount as an initial payment, the school expects to install an organ. Civic bodies of the city of Tulsa have volunteered aid to help on the payments as they come due.

Kreisler Takes Work by Organist.

Elwyn P. Owen, the Milwaukee organist, has been notified that one of his new violin compositions has been accepted by Fritz Kreisler and will be used on his programs. The score is entitled "Invocation."



HAMLIN HUNT, MINNEAPOLIS ORGANIST.

Middelschulte and Franz Grunicke and piano with Ernst Jedliczka.

For six years Mr. Hunt was organist at the First Congregational Church of Quincy, Ill., and director of the Quincy Conservatory of Music. After further study in Berlin and a period of study with Guilman in Paris he took up his residence in Minneapolis in 1898. Since then he has been continuously identified with the musical life of the city. At first he was organist and director at St. Mark's Episcopal Church. Then he went to Plymouth Congregational Church, where he has been organist and director for more than twenty-six years. Some years ago the position of organist and director was made one of the offices of the church. The end of the quarter century was marked by most complimentary remarks by the pastor from the pulpit on a Sunday morning and by a mid-week social affair at which the congregation presented a handsome sum of money and a three months' vacation was granted for a trip to Europe. Last summer was spent by Mr. Hunt in Great Britain.

The Plymouth Church equipment consists of a four-manual Skinner organ, a solo quartet and a paid chorus of twenty-five voices. The vesper service is always preceded by a half-hour organ recital. A series of Monday evening recitals each fall for years has never failed to draw full houses. Recitals have been given throughout the Northwest and at the St. Louis, San Francisco and San Diego expositions.

In 1918 Mr. Hunt became a teacher and officer of the MacPhail School of Music and the major part of his time

achieved a reputation in the largest two cities of the nation through years of good work and who is daily going on to higher things musically. John Doane, a product of that famous cradle of organists, Oberlin, made his impress in Chicago for a series of years and then, like other prominent ones before him, went on to New York and has labored there with distinction for eight years. He has also done noteworthy summer work on the Pacific coast. He holds one of the most desirable metropolitan positions, has won the highest praise for his playing in recitals, has taught many organists of reputation and, in addition, has attained a high position as a vocal coach.

Mr. Doane was born in Cleveland in 1886. He studied piano with his mother until he was 14 years old and then worked under Henry Purmort Eames at the school of music of the University of Nebraska, at Lincoln. At 15 he began study of the organ under Professor George W. Andrews of the Oberlin Conservatory. He held his first organ position in the First Presbyterian Church of Fremont, Neb. He was college organist at Colorado College and organist of the First Congregational Church of Colorado Springs in 1904 and 1905, but left Colorado to go to Oberlin in 1906. Here he received his bachelor of arts degree in 1909 and that of bachelor of music in 1910. He remained at Oberlin as instructor in organ and theory until 1912. From 1906 to 1912 he was organist of various Cleveland churches. In the latter year he went to England and was a pupil there of

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New York Activities

News of the Organists and Their Work
In the Metropolis

By RALPH A. HARRIS

New York, April 20.—The annual musical festival of Grace Church, Brooklyn Heights, New York, was held Thursday evening, April 15, under the direction of Frank Wright, Mus. Bac., A.G.O. Four choirs, composed exclusively of men and boys, took part in the service. They were the choirs of Grace Church, Brooklyn (Mr. Wright); Grace Church, Jamaica (John W. Turner), Church of St. Mark, Brooklyn (Allan Loew), and St. Luke's Church, Brooklyn (Charles O. Banks), a total of 130 choristers. An orchestra of thirty pieces also assisted.

As an organ prelude Mr. Banks played the Cathedral Prelude and Fugue in E minor of Bach, "Harmonies du Soir," by Karg-Elert, and Guilman's "Marche Religieuse." Brahms' cantata, "Song of Destiny," was the principal choral number. Other features were the motet "Hymn to the Creator," by Bridge, and two numbers by organ and orchestra—Godard's Adagio Pathetique and Elgar's "Pomp and Circumstance" March.

The musical festival has been an annual feature at Grace Church for many years, and is known as one of the important church events of the season. Mr. Wright and all who assisted are to be congratulated on the excellent ensemble throughout the program. The choral parts were well balanced, the tone was good, everything well enunciated, and, under Mr. Wright's baton, given with a variety of color and expression.

Under the auspices of the Washington Heights Musical Club, another splendid recital was given on Thursday evening, March 25. Four organ-

ists appeared, as follows: Helen C. Ballard, A.A.G.O., Ruth Barrett, A.A.G.O., Anna Carbone and Lilian Carpenter, F.A.G.O., assisted by Robert Lowrey, pianist, and Ernst Meyen, cellist. Miss Ballard played: Allegro Maestoso from Sonata I, Elgar; "Soeur Monique," Couperin; Intermezzo, Dickinson; "Piece Heroique," Franck. The Concerto in G minor, Op. 25, of Mendelssohn, was played by Robert Lowrey and Ruth Barrett. Miss Carbone played: Toccata and Fugue in D minor, Bach; "La Danza delle Streghe," Fontana; "Twilight," Carbone; Prelude, Carbone; "Within a Chinese Garden," Stoughton; Introduction to Third Act of "Lohengrin," Wagner. Miss Carpenter's selections included: Chorale in A minor, Franck; "L'Organo Primitivo," Yon; "The Song of the Basket Weaver," Russell, and Fugue in D major, Bach.

Carolyn M. Cramp, B.S., F.A.G.O., gave nine recitals at Newtown High School during the week of March 22, for educational purposes. Miss Cramp appeared in recital at St. Peter's M. E. Church, Reading, Pa., on Thursday evening, April 8. Her program was as follows: "Finlandia," Sibelius; "Soeur Monique," Couperin; Prelude, Clerambault; "Ave Maria," Arkadelt-Liszt; Finale from First Symphony, Vierne; Chorale Prelude, "We All Believe in One God," Bach; Serenade, Schubert; "Variations de Concert," Bonnet; Prelude and Fugue on Bach, Liszt; "Angelus," Massenet; Andante from "Symphony Pathetique," Tschaiakowsky; "Goblin Dance," Dvorak; Berceuse, Dickinson; Toccata, Jepson. The Reading Eagle said: "She proved herself a master of the instrument. Her clean pedal work was a feature, and was especially noticed." The audience was most enthusiastic, and at the close tendered Miss Cramp a hearty reception.

Palmer Christian, organist of the University of Michigan, gave his second New York recital on Monday afternoon, March 29. With a splendidly

arranged program, full of variety of styles, covering many schools of music, ancient and modern, Mr. Christian delighted his large audience. One cannot but notice his keen appreciation of the dramatic and his unusual interpretative powers. His program included: Allegro Maestoso (from Sonata in G), Elgar; "Song of the Basket Weaver," Russell; Rhapsodie Catalane," Bonnet; Prelude, Clerambault; Prelude, Corelli; Fantasie and Fugue in G minor, Bach; Two Improvisations, Karg-Elert; "Landscape in the Mist," Karg-Elert; Allegro Gioioso, Dethier; "Traumerer," Strauss; Finale (Symphony I), Vierne.

Mr. Christian appeared here a year ago in recital, and about the same time was one of the four organists to play in the gala organ-orchestra demonstration held in the Wanamaker Auditorium under the direction of Henry Hadley.

Dr. Alexander Russell, director of music at the Wanamaker stores, and head of the organ department of Princeton University, gave his annual Good Friday recital at the Wanamaker Auditorium. His first group, consisting of five Bach numbers, included the Passion Chorale, Air for the G String, and three chorale preludes, the latter preceded by the hymns upon which they are founded. His second selection was the "Marche Fenebre et Chant Seraphique," composed by Guilman in memory of his mother. The third and last group consisted of two episodes from Wagner's "Parsifal," the Good Friday music and the March to the Castle of the Holy Grail. The very nature of this program was of necessity sombre, but the large audience was enthusiastic, giving hearty applause for every number.

Duo-Art Aeolian in Church.

Installation of an Aeolian Duo-Art organ in Trinity English Lutheran Church, Fort Wayne, Ind., has been completed, and a concert to which the public was invited was given on the new instrument Sunday evening, March 28.

FOR CHATTANOOGA CHURCH

Three-Manual of Forty-one Stops Being Built by Austin.

A three-manual organ of forty-one speaking stops is under construction at the factory of the Austin Organ Company for the First Presbyterian Church of Chattanooga, Tenn. The specifications are as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Viole d'Gamba, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 notes
Octave, 4 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
Cathedral Chimes, 25 bells.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason Phoron, 8 ft., 73 pipes.
Tibia Clausa, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
ECHO Salicional, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Bassoon, 16 ft., 73 pipes.
Oboe, 8 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Violin Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Ishr Flöte, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.
Viola, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.
Sub Bass (Resultant), 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon Grande, 16 ft., 44 pipes.
Bordone Amabile, 16 ft., 32 notes.
Flauto Major, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Bassoon, 16 ft., 32 notes.
Tuba Profunda, 16 ft., 32 notes.

The echo organ is playable from swell or choir manual at will, and is affected by the couplers of those manuals. The combination pistons of the swell and choir organs will control the echo organ stops.

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The steady progress of Palmer Christian toward the top of the organ profession is one of the outstanding events of the organ world. Equally successful in recital and ensemble work, he has played in the past few seasons an increasing number of recitals and appeared with the Chicago, Detroit, Cincinnati, Rochester, New York Philharmonic and Philadelphia Orchestras.



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MAITLAND CHICAGO RECITAL

Improvisation Is Climax of Program at the Fourth Presbyterian.

Rollo F. Maitland, who came to Chicago from Philadelphia to represent the N. A. O. at the Illinois organ-orchestra concert, did not return home until he had quite captured the organ world of Chicago with a recital at the Fourth Presbyterian Church on the evening of April 22. Eric DeLamarter, organist of the church, was instrumental in arranging the recital and in thus giving the city the first opportunity to hear the Philadelphia man in a complete organ program.

Mr. Maitland has been known for many moons as one of the few really great orchestral players—a master of registration who always makes the organ interesting without making it cheap. The Chicago critics gathered the same impression from his recital. He opened with the overture to "A Midsummer Night's Dream" and gave it orchestral color and spirit without the slightest attempt to overdo it.

The Adagio in A minor and the Passacaglia of Bach showed the fine foundation possessed by this brilliant player, one of the disciples of the late David D. Wood. The Pastoral of de Maleingreau was done delightfully. The Cesar Franck Chorale in E major was effective in its climax. "The Bells of St. Anne de Beaupre," played on nearly every program if the organ has chimes, was never heard interpreted more effectively and the delicacy of Nevin's "Will o' the Wisp" and of the Canzonetta written by Mr. Maitland's musical young daughter linger in memory. Mr. Maitland's own Scherzo-Caprice is a manuscript piece whose publication is awaited.

But the climax of the evening was an improvisation on two contrasted themes, one written by Leo Sowerby and the other by Edward Moore, critic of the Tribune, and neither of them seen by the performer until two minutes before he began playing. It was really magnificent work. We let Mr. Moore speak of the way in which it

impressed him. After telling of the preparation of the themes he said:

"Out of these two Mr. Maitland constructed a complex fantasia that came near to being a symphonic movement, finally working into a four-voice fugato and ending with the full thunder of the organ. I do not know how Mr. Sowerby feels about it, but personally I had no idea that my simple twig of a theme could burst into such elaborate florescence and become so decorative."

Dedication at Lomira, Wis.

An organ built by the Schaefer Organ Company of Slinger, Wis., for St. Mary's Catholic Church at Lomira, Wis., was dedicated April 11 with a recital by the priest-organist, the Rev. L. A. Dobbelsteen of De Pere Wis. The church was filled to capacity. The Schaefer factory is building a two-manual electric organ for the Evangelical Reformed Church at West Bend, Wis., and also one for the Baptist Church at Oconomowoc, Wis.

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I was delighted with the console, and the infinite variety of combinations and stops with the new features, and the clever innovations that I have not found elsewhere. I shall be proud to be one of the first to play this great instrument and feel that it will be one of your best instruments ever turned out of your splendid factory.

Wishing you every success, I am,

Sincerely yours,

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

CHICAGO, MAY 1, 1926.

The storm which prevailed both in the East and the West at the time the April issue of The Diapason went into the mails caused delays for which this office is not responsible. Any reader who may not have received his April copy should notify us at once, so that a duplicate may be sent.

May we voice a word of protest against the tendency to use only foreign nomenclature in programs. Why not use a little English once in a while? We note that such men as Clarence Eddy are not afraid to translate the French and German names of the compositions they play into the language of the United States. Time after time our patient printers and proof readers wreck their eyes and their dispositions on "Les Heures Bourguignonnes," and at least half the time it is misspelled on the programs sent to this office. "Hours in Burgundy" is much more informative to the average uneducated American, it is much easier to pronounce, it almost spells itself and it uses up a lot less type and space. It is "Hours in Burgundy"—or "Hours with Burgundy," if you should prefer that as more interesting to your audience—as far as our preference goes.

WHY WE ARE THANKFUL.

Speaking at a gathering of organists a week or two ago a young but already famous composer outlined a program that had been arranged for a noteworthy event and declared: "There will be no arrangements or transcriptions, or anything of that kind, thank God!" The accent he laid on the last two words brought out to the full the feeling of contempt in the mind of the speaker; likewise it emphasized the irreverence of the statement.

Well, if we are going to offer gratitude to heaven for things we would like to express our thanks for the fact that after we have waded through some modern compositions written for the organ, originally and exclusively—no other instrument would own them—we can turn to good transcriptions like those of some of Wagner's works, or to Handel's Largo, or to the "New World" Symphony, or to some slow movements from the Beethoven sonatas, or to any one of a hundred other things our readers might mention.

We expect to be burned at the stake for this heresy, if a certain class of the elect have their way, but we have heard so much of this brand of snobbery that we feel like crying to them to bring on their faggots.

The great pianists do not despise transcriptions, nor do the violinists. Why should the organists? Some years ago a Chicago politician aspiring to office, whose record had some bad spots on it, which began to stand out when he sought the favor of the

voters, said in an attempt at verse: "It isn't what I used to be, but what I am today." It seems as if a composition should be judged in the same way. If in the form in which it is offered it is organistic, adaptable, musically meritorious, etc., its origin and ancestry should not be questioned or be the subject for haggling. If it is only mediocre music, with no special reason for having been written, or lacks elements of interest, there is no reason for giving it right of way merely because it is pure organ music, never defiled by being used for the voice or for another instrument.

We are not trying to argue for "popularizing" recitals or cheapening the profession. The Diapason has always stood for the best in organ music and for the education of the masses up to the highest standard—not the lowering of the organ to the level of the trashy. The organ has its splendid literature—a rare supply of classics, to which modern things of value are added every year. But we see no crime in supplementing that literature with judicious use of adaptations from other musical works. We find no valid reason for the exclusiveness which some exponents of the organ would impose upon the instrument.

And while we are giving thanks we might also do it for the fact that it is difficult to find even among our greatest organists any who are so sinless that they never play anything but pure organ music.

GRAFT AND A POSSIBLE CURE.

Our colleague, Mr. Buhman, tells the readers of the American Organist of an instance which illustrates an abuse that unfortunately is not rare. He heads his article "Graft Case No. 8,764,315," and then goes on to say:

A committee wrote to a selected list of organists for their advice as to a builder for the new organ. Four of the organists sent copies of their letters to the builder they recommended. Later the committee thanked their advisers, saying that they would be glad to know that the builder endorsed had been signed for the contract. The four promptly wrote to the builder and asked for a commission on the sale, each presumably thinking he was the only one interested. But is a mere endorsement enough warrant for the payment of a commission? Wouldn't the builders think more highly of us, and be able to build better organs, if we gave advice instead of trying to sell it? And is advice based on hopes of a commission trustworthy anyway?

Yes, it's all wrong, Mr. Buhman. And the pity of it is that a profession like that of the organist should be tainted with this form of unethical commercialism—if that is the right word to use. The Diapason has dwelt on this subject from time to time. We know of instances in which organ builders have tried to correct matters, so far as they were concerned, by rigidly refusing to hand over any "back-sheesh," but they found it a severe test of their principles to see contracts go to others who were more "liberal."

There is a remedy for the abuse, and it is a simple one—on paper. In the first place, churches should not ask outside organists to assist them without remuneration in designing their instruments and looking after their own interests in an organ purchase. This offers the temptation and the excuse to the graft-seeking organist, who naturally says: "Well, why should I put in my time and effort and get nothing out of it?" We do not include the regular organist of the church which buys an organ. He should, in ordinary circumstances, be glad to give his assistance in order to obtain an instrument that will please him. We have only contempt for the man who accepts a commission for negotiating a contract for the church which pays him a salary.

Having seen to it that the organist receives proper pay for whatever he does, we must take temptation out of his reach. This can be done by having the organ builders so thoroughly united that each one may feel certain that no other will yield to requests for commissions. In fact, the organ builders and the organists shall co-operate so fully for clean business principles in their profession that the name of any organist who seeks a secret commission will be reported at once to the A. G. O. and the N. A. O., which organizations shall proceed to place the name of the offender on a blacklist. This blacklist shall be published

in the American Organist and The Diapason.

Just such co-operation exists among many trades and in many lines of business; it is not at all unusual. In our profession the rule still is that of each man for himself and the devil catch the hindmost.

We hope the day may come soon when graft shall be unknown, but we predict that when it comes, Mr. Buhman, far from being the alert, energetic, enthusiastic apostle of all that is good for the organ which he is today, will be a silver-haired veteran, riding around in the Rolls-Royce purchased with one month's profits from the American Organist. The editor of this paper, if he is not disappointed, will be by that time where there are no delinquent subscribers and no printers.

One of our readers in South Africa sends in an interesting program of a recital under the auspices of the Cape Guild of Organists. The program was played at the Dutch Reformed Church in Cape Town Oct. 20, 1925. Several prominent organists took part. N. R. Ingleby, F.R.C.O., played a Scherzo in F major by Turner and Lemare's Romance in D flat. The Bach Fugue a la Gigue and Oliver King's Evening Song were offered by H. C. Hill. J. H. Alden, Mus. B., A.R.C.O., gave a group consisting of Walford Davies' Solemn Melody, the Larghetto from Mozart's Clarinet Quintet and Sketch No. 2, by Schumann. W. C. Cooper played Cesar Franck's Andantino and the Scherzo from Guilman's Fifth Sonata, while a "Vesperale" by Cyril Scott and the first movement of Basil Harwood's Sonata were the contributions of Norel Iverson. The program sets forth that the Cape Guild of Organists was formed in 1922 "to promote the efficiency of organ and choral music, and good fellowship and mutual help between its members." The officers are: President, W. E. Ranby; vice-president, P. S. Duffett; treasurer, A. C. Robson, and secretary, W. C. Cooper.

Philadelphia promises to exhibit at the Sesqui-centennial Exposition this summer and in the fall an array of organists such as seldom if ever before has been brought together. This exhibit alone is well worth the price of admission, we venture to say without fear of contradiction. Men from every part of the country have been invited to give recitals on the great Austin organ under construction for the exposition. The committee headed by Henry S. Fry has compiled—or, rather, is still compiling—the list and issuing invitations. It is our hope to publish the complete list of performers in our next issue.

Mr. Farnam Among Fortunate.

New York City, April 10, 1926.—Editor of The Diapason: I was interested to note in the April Diapason your editorial relating to the inclusion of the organ music within the service at the Church of the Ascension, Pittsburgh. This is a rare and encouraging departure which is undoubtedly a source of inspiration to the fortunate organist and those whom he serves in worship. I have been thus favored to a considerable degree of late years. During my last year as organist at Emmanuel Church, Boston, an organ piece was, at the request of the rector and certain members of the congregation, included with the offertory anthem on Sunday mornings, while here at the Church of the Holy Communion, New York, the organ music after the professional and before the recessional forms a regular part of every Sunday evening service.

LYNNWOOD FARNAM.

Calls It a Good Suggestion.

Alton, Ill., April 7, 1926.—Editor of The Diapason: I think all composers will agree with Mr. Macdougall's suggestion in one of your late issues—to thank the performers for playing their compositions. I do this whenever possible. However, owing to the great number of programs and notices I receive, particularly at Christmas and Easter, all cannot be acknowledged, owing to absence of addresses.

W. D. ARMSTRONG.

The Free Lance

By HAMILTON C. MACDOUGALL

Every one of us is a specialist in his dislikes; it may be olives, or clam chowder, or 5-cent cigars, or ultra-modern music. My pet abhorrences, to name only one or two, are Cardinal Newman's "Lead, Kindly Light," and dear old Bach's "My Heart Ever Faithful." I was complaining about the stodginess of the latter to a friend who remarked: "It's sort of tied to a post, isn't it?" Can you beat that for criticism?

Would it not be amusing to get the real inside of Smith, Jones and Robinson's feeling about masterpieces? When you come to think about it, masterpieces are fearfully tiresome; do you not agree? We have to kowtow to every one of them, whether they are in or outside our kingdom. Were you not shocked when your friend E. M. said Beethoven was only second-rate, and that the Fifth Symphony was a public nuisance? Many of our young friends who write or play modern music of the Gallic brand cannot endure the immediate classics (Beethoven, Mendelssohn, et al), although they will jump back a generation and slobber over Paisiello or Scarlatti or Pergolesi.

Still, have you never felt like yelling at the top of your lungs when in the stillness of a public library?

How many of the readers of The Diapason are aware of the fact that Schweitzer, the co-editor, with Widor, of the Bach organ works, is a medical missionary stationed in Africa? He is of the heroic type, too, working under the hardest conditions. He emerges from the jungles every few years for a breath of air, plays his beloved Bach to admiring German audiences, and then goes back to his work with fresh vigor and a renewed equipment. Does it not sound remarkable!

How reassuring and cheering and altogether satisfactory it is to find that "old Bach" is going so strong at the present moment! Is there not a renaissance of interest in him? See what Harold Samuel has done with his Bach programs—how interested people were in them, what enthusiasm greeted his creative performances. I am going to venture the assertion that as a body organists may claim a share—no matter how slight—in this renewed enthusiasm for Bach and devotion to the Bach propaganda. For the main part, however, I believe that the musical public is tiring of the discordant ultra-modern stuff, and is coming back refreshed to the English or French Suites or the Well-Tempered Clavichord, or to all three. The world is not so bad after all.

Bela Bartok seems to have usurped the place of Darius Milhaud as the bad boy of the modernists. He sounds—I refer to B. B.—as if he were unaffectedly bad and not merely trying to make us think him so.

Big organs—one might even say monster organs—seem to be in favor where money is abundant. Let us hope desires will turn before long in the direction of a sonorous, effective and clean ensemble. Take your organs of 100 or more stops and test them this way: Put down the sforzando pedal; play a hymn-tune ("St. Ann's," the "Old One Hundredth," or, better still, a tune you do not know) smoothly; ask a friend who has good ears to write down the middle voices. Will he be able to do it? No! What reaches his ears will be a jumble of sounds, a whirring confusion of heterogeneous tones, a melody faintly and ineffectually struggling for a hearing. If the ensemble is clean the builder may well brag.

Uda Waldrop, municipal organist of San Francisco and official organist of station KPO, gave his final recital March 29 before his departure for Europe on a tour to last from three to four months.

"PARSIFAL" FIT FOR CHURCH?**Elgar and Canon of Worcester Cathedral in Controversy.**

A discussion which will interest organists on this side of the sea has arisen in England, according to a copyrighted special cable dispatch to the New York Evening Post on April 10. The question whether Wagner's opera "Parsifal," or part of it, is fit to be played in church has started a controversy between Sir Edward Elgar, the most famous living English composer, and T. A. Lacey, one of the canons of Worcester Cathedral.

Canon Lacey has protested against the inclusion of the "Parsifal" music in the proposed program of the next Three Choirs Festival, to be held in Worcester Cathedral, basing his objection upon the opinion of a well-known critic that "Wagner's emotions and spiritual experiences were those of the ordinary sensual man."

In his reply to the canon, Sir Edward Elgar says: "To the depths of pruriency to which modern criticism descends I do not propose to accompany Canon Lacey. Much as he seems to enjoy the exploration, I do not."

He points out that Wagner's last work, according to some writers, was "an offering on the altar of sorrow and repentance" and concludes that "if the canon bans Wagner from the services of the church he must, if he is logical, cast out David and others."

The controversy is likely to stir up serious trouble, as Sir Edward Elgar is prominently identified with the Three Choirs Festivals, of which his sacred works have been the backbone for some years.

It creates the clear-cut issue whether these festivals, of which England is very proud, should be primarily manifestations of art or of faith; whether church dignitaries should wholly usurp their management.

Deagan Chimes for Long Beach.

The notably fine set of Deagan cathedral chimes recently installed in the First Methodist Church of Long Beach, Cal., received their dedicatory hearing Sunday, April 11, being played

by Otto Hirschler, organist of the church. They were presented to the church by Mrs. S. M. Swartz as a memorial to her husband. The chimes are played from their individual keyboard, adjacent to the organ console.

Bonnet Tour in Italy and France.

Joseph Bonnet has returned to Paris after a long and remarkably successful tour of recitals. The itinerary embraced the principal cities of France, followed by engagements taking him as far south as Italy. In Rome Bonnet inaugurated the restored organ in the Church of St. Louis des Francais. This instrument was dedicated by Alexandre Guilmant when constructed. In several Italian cities Bonnet appeared with orchestra and everywhere was greeted by enthusiastic audiences. Several offers were recently made for an American tour the coming season, but his European engagements would not permit his acceptance. An effort is being made to induce him to return to America for the season of 1927-28.

Gift of Gold for Organist

In addition to making a record for patience and consideration by retaining the same organist for thirty-five years, the First Presbyterian Church of Lake Forest, a prominent residence suburb and college town on the north shore near Chicago, observed the anniversary of the organist, S. E. Gruenstein, by presenting to him a purse containing \$500 in gold. The presentation was made at the Easter services by the Rev. George Roberts, D.D., pastor of the church, who accompanied the presentation with words of flattering appreciation of the services of the organist.

Organists Guests at Welte Studio.

The new Welte-Mignon organ studio on North Michigan boulevard, Chicago, was opened to the Chicago Society of Organists on the night of April 27 and the occasion was in the nature of a housewarming of the artistic quarters, arranged by James Topp, who is in charge for the Welte-Mignon Company.

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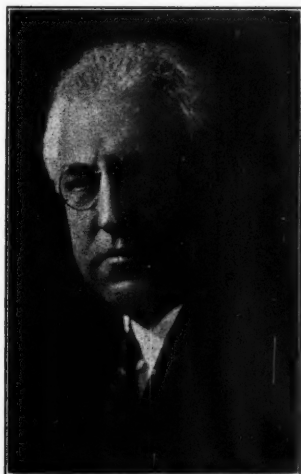
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**Samuel Sebastian Wesley,
Organist, Composer, Fisherman,
Who Died Half a Century Ago**

Some interesting facts concerning the life of Samuel Sebastian Wesley are published in the Musical Times of London for April 1. There are several articles on Wesley and his works, apropos of the fiftieth anniversary of his death, which occurred April 19, 1876. One writer points out that among the composers of the Victorian period Wesley is one who "needs no revival," and "that he holds his own today is due largely to the qualities that caused him to be underrated as a composer by the critics of his own time." The writer goes on to say:

"It may not be far-fetched to suggest that one reason for the hold Samuel Sebastian Wesley still has for us today is a purely personal one. He was what is generally known as a 'character'—a type that appeals, it would seem, more to the English race than to any other, if we may judge from the part it plays in our literature and drama. Go to any part of the country where Wesley held office—a long journey, for he served five parish churches and four cathedrals!—and you will find his odd personality remembered by old folk who know little or nothing of his music. His roving habit was due to various causes—eccentricity, quarrels with deans and chapters, and even his fondness for fishing. It is fair to add that much of his trouble with cathedral authorities was due to his outspoken demands for reform. It is difficult to realize today the abysmal depths to which church music had sunk at that time. In fact, the sterling qualities of such composers as Wesley can be fully appreciated only when we remind ourselves of the wretchedly poor choral establishments for which they wrote. It is a fairly familiar fact, but one worth repeating in this connection, that 'Blessed be the God and Father' was written 'by request, for the service on Easter-day at Hereford Cathedral, on which occasion only trebles and a single bass voice were available.' So runs Wesley's own foot-note to the earlier editions. And tradition says that the solitary bass on duty that Easter-day was the dean's butler! It is easy to understand Wesley's writing to a friend, in 1874:

"I have moved from cathedral to cathedral because I found musical troubles at each. Until Parliament interfered to put cathedrals on a totally different footing as to music, I affirm that any man of eminence finds obstacles to doing himself and music justice which render his life a prolonged martyrdom.

"And only a month or two before his death he was discussing drastic plans for reform, among them being the making of the cathedral organist 'absolute director of the music, with a salary proportionate to his standing in the profession'—an ideal that is still far from being realized. One cannot but speculate as to what passed in Wesley's mind when, on his appointment to Winchester, he was sworn in, and the statutes concerning his duties were read to him, order No. 3 being:

"That he should carry on these duties in a spirit of respectful and courteous attention to the wishes of the dean and canons, and with due regard to the authority of the precentor, and with kind and conciliatory demeanor towards the subordinate members of the choir.

"It was suggested above that fishing prospects may occasionally have influenced Wesley in his choice of post. Ground for this idea is found in the fact that in 1846 he seriously contemplated leaving Leeds Parish Church and accepting the organistship at Tavistock. The invitation, it appears, was made with a shrewd knowledge of the attractiveness of the river Tavy. * * * Tradition says, too, that he took the post of organist at Hampton, Middlesex, earlier in his career because of the fishing advantages of the Thames-side village. Not that residence in London barred him from his favorite sport: the Wesley relics include a ticket admitting 'Mr. S. S. Wesley' to

fish in commercial docks from June 9 to Dec. 31, 1830. * * *

"We resist the temptation to draw on the rich store of Wesley anecdotes, many of which are familiar. Instead, we give an account of the beginning of his association with the house of Novello. Much as he disliked cathedral dignitaries, Wesley had still some bile to spare for music publishers, and for a long while he issued his compositions on his own account. In due course experience brought him to see that even music publishers have their uses, and in 1868 he approached Messrs. Novello with a view to their taking over the copyrights of his anthems and organ and pianoforte pieces. The older members of the firm still tell the story of Wesley sitting grimly in the chairman's room, loth to commit himself to a specific demand, lest he should name too small a figure; while the chairman (Henry Littleton) remained absorbed in his letter writing, though with an ear cocked ready for a move by the composer. Little was said (one of the few utterances recalled being Wesley's sotto voce: 'I wish I knew how much I could get out of you!'), and the almost silent duel lasted for several days, composer and publisher taking friendly leave at the close of each session. Ultimately an agreement was reached, and as he put into his pocket-book a check for £750, Wesley remarked, 'When I get home they'll think I've been robbing somebody!'—a handsome admission from one whose main concern throughout the negotiations was lest he himself should be robbed.

"The best of Wesley's work makes one speculate as to what he would have done had he been born fifty years later. We have seen how miserably inadequate were the choirs of his day. He was little better off, if at all, in regard to the organ. Most of the instruments of the time were clumsy in mechanism and limited in variety, and many were tuned on the old 'unequal system.' * * * Yet, curiously enough, Wesley, when designing the Willis organ in St. George's Hall, Liverpool, in 1854, strove hard to have it tuned on the 'unequal' system, and even wanted the pedals to be of the G compass.

Concerning his playing, and above all his extempore performances, there is only one opinion: it was masterly. From the Musical World of Sept. 8, 1849, we quote an account of one of his improvisations at the Birmingham Festival of that year:

"Dr. Wesley, the most justly celebrated performer of the present day, played a solo on the great organ of the hall. Dr. Wesley began with a very long Fantasia, the plan of which we cannot pretend to define after a single hearing. In the course of the Fantasia almost every effect of which the resources of this enormous instrument are capable was developed by the learned musician with masterly skill. But by far the most interesting part of his performance was the extemporaneous fugue with which it terminated. A more ingenious and extraordinary improvisation we never listened to. Dr. Wesley chose an unusually short theme, as though resolved to show how easily he could set contrapuntal difficulties at defiance. After working this with remarkable clearness, he introduced a second subject, which he soon brought in conjunction with the first, and subsequently a third, ultimately combining the three, in the stretto of the fugue, with the facility of a profound and accomplished master. Dr. Wesley's performance was greeted with uproarious applause, and while he was playing it was interesting to observe the members of the orchestra and chorus crowding round the organ, anxious to obtain a view of his fingers or his feet with which he manages the ponderous pedals with such wonderful dexterity.

"Wesley played his last service on Christmas Day, 1875, at Gloucester Cathedral, and his last voluntary was the 'Hallelujah Chorus'—a departure from custom, for he usually played a fugue, either one of Bach's from memory, or an extemporaneous one. A few months later he died, his last words being, 'Let me see the sky.' He lies in the old cemetery at Exeter, in the grave where his infant daughter was buried thirty-six years before. There are various tablets to his memory in cathedrals and churches where he served, but we may say (with more point than usually marks such a platitude) that few church musicians depend less on sculpture for their memorial than Samuel Sebastian Wesley."

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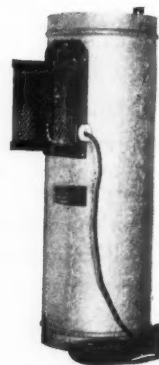
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March in F, by J. Stuart Archer; published by W. Paxton & Co.

This simple number will prove of value for postludial purposes. It has a goodly swing and happy lilt, but not to the loss of sufficient dignity or musical worth for service use. Technically it is quite easy, but it will sound much more ambitious on almost any instrument.

"Thou Lamb of God," by W. Berwald; published by Arthur P. Schmidt Company.

Both singers and listeners will welcome this duet for its melodious clarity and its musical worth. It will be equally effective for soprano and alto, or for tenor and bass; and it has the added virtue of not being simply a melody harmonized in two more or less mellifluous parts, but rather is cast as two independent vocal melodies. A well-schemed organ part will aid to enrich the effect. The vocal ranges are modest and the tone is devotional.

"Ave Maria," by J. Lewis Browne; published by J. Fischer & Bro.

Our Catholic brethren will welcome this new setting of the ritual text. The skilled hand of the expert in that field peeps out unmistakably, and there is a delightful pervading modal coloring. Published in two keys.

"Death, the Leveller," by Cyril Jenkins; "The Songster," by Alec Rowley; published by W. Paxton & Co. Two fine choral numbers, the first for mixed voices, the second for male choir. Both will go best unaccompanied. Neither will offer any special difficulties to even amateur choruses desiring the simplest type of concerted songs.

"Abide With Me," by Herbert J. Tily; "Benedictus es Domine," by Herbert J. Tily; published by the H. W. Gray Co.

Two more numbers from the pen of the distinguished Philadelphia amateur (I am using this term in its original meaning, not with the derogatory implication we have come to associate with the word!). The first listed is a lovely melodic setting of the familiar Lyte verses, enlisting the services of a quartet of solo voices, both separately and in ensemble, the latter effectively thrown against the full choir. A very idiomatic organ part will add mightily to the general effectiveness of the anthem. The liturgical selection is a robust, rousing choral number, big in concept, easy to do, and certain to register well.

Supplication, by H. S. Sammond; "In the Mill," by Rebikoff, arranged by H. S. Sammond; published by J. Fischer & Bro.

The first is a dignified, vocally grateful anthem, approaching in magnitude a genuine motet. As might be looked for from the more-than-competent director of the Morning Choral of Brooklyn, and other well-known organizations, the work reveals a deft certainty in regard to choral possibilities and a fine imaginative concept of



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the text meanings. It has the solidity of the finer Russian church music, while it carefully avoids any suggestion of stodginess. The Rebikoff transcription is for SSAA, and will make a very pleasurable novelty number for a secular concert. The text, by Mr. Sammond, is clever and well fitted to the musical idea.

"Crossing the Bar," by Herbert J. Tily; "Lord God of Israel," by Charles S. Norris; "O Love Divine," by Ralph Horner; published by Oliver Ditson Company.

Three anthems of uniform excellence are here listed. All are quite simple as to technical demands, all are fine music and each will meet a particular need. The first title, the work of that loyal reader and supporter of things choral in Philadelphia, Dr. Tily of Strawbridge & Clothier's, gives us a beautiful part-song for a cappella choir, a setting of the familiar Tennyson text, one offering unlimited opportunity for the finest aims of choral singing and worthy of the greatest efforts. It is not often that we find such moving effects as those upon the second page, and done so simply! The Norris anthem is listed as "Anthem for the Dedication of a Church." It will serve excellently for such a purpose, or for any general use when a big, vital anthem is required for praise purposes. In it clever use is made of a familiar hymntune by Sullivan, and it closes with a union of choir and congregation in the same hymn. The third number is along more conventional lines, but is well-written music of grateful form.

"Love's Sacrifice," by C. S. Briggs; published by Arthur P. Schmidt Company.

For the choirmaster afflicted with a severely "volunteer" choir, where the main issue as regards the music is that it must be as simple as possible, this anthem will serve as a lifeline. It is tuneful, very easy, cast in the valse lente pattern so beloved of the gospel hymn carpenters, and, outside of a few false word stresses, is not badly written. And—here speaks the cynic—it will in all probability widely outsell most of the really fine numbers praised in these and other pages, largely because it has a sentimental cast of text, which latter is set in such a manner that it will not fail to reach the listener, untrammelled by any intricacies of musical setting. Our great job in this country is to educate our congregations to the intelligent appreciation of the idioms and devices used by the better composers, so that expert craftsmanship on the part of the latter may be met with a like expert appreciation in the pews. Until that millenium is reached, such simple effusions as this one under consideration have a place and fill a need.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., April 22.—First Church was almost completely filled Sunday afternoon, April 18, with an attentive audience to listen to the recital by William E. Zeuch, organist and choirmaster. Mr. Zeuch ranks high as a recitalist because of consummate control of every factor in the huge instrument he plays and his skill in placing an interesting program before his auditors. These two items were foremost characteristics of the recital given at this time. The music was as follows: Chorale Prelude on "Sleepers Wake," Karg-Elert; "Kol Nidrei," Bruch; "Romance sans Paroles," Bonnet; Scotch Fantasia, Macfarlane; Andantino, Lemare; "Soeur Monique," Couperin; "Distant Chimes," Albert W. Snow; Scherzo, Zimmerman; "Within a Chinese Garden," Stoughton; Berceuse, Dickinson; Intermezzo, Hollins; "Marche Slav," Tschaiakowsky. Special mention should be made of the Couperin, Snow and Stoughton selections. The "hour of organ music" ended with a Wagner program Sunday afternoon, April 25.

On Palm Sunday afternoon the augmented choir at the Church of the Epiphany, Dorchester, under the direction of the organist and choirmaster, S. Harrison Lovewell, sang Stainer's "The Crucifixion," with good success. The processional hymn was Brown's "Story of the Cross"; the proper Psalms and Canticles had plain chant settings; the anthem was "Blessed Jesu, Fount of Mercy," from Dvorak's "Stabat Mater," and at the close of the cantata Stainer's music for the penitential office was sung kneeling, the cantor being Stanley Cross, bass soloist at the Cathedral Church of St. Paul. The service as a whole was very impressively sung. It is planned to continue musical services next season along the lines already instituted. The choir is wholly volunteer and is composed of boys, men and women.

A congratulatory letter from Raymond C. Robinson at Tampa, Fla., brought two fine recital programs given by him April 6 and 8 on the large Midmer-Losh organ of seventy registers in the First Baptist Church. These programs contained selections of many kinds from Widor, Henselt, Bonnet, Guilman, Hollins, Grieg, Schumann, Stebbins, Franck, Dubois, Schubert, Bach, Clokey, Vierne, Mulet, Stoughton and Sibelius, music for display of the instrument's resources and of general interest for a non-professional audience. Mr. Robinson has been nominated sub-dean of the New England chapter, A. G. O. to succeed Professor John P. Marshall, who will undoubtedly be elected dean at the annual meeting.

Albert W. Snow's program of organ music Sunday afternoon, April 18, at Emmanuel Church was as follows: Prelude and Fugue in A minor, Bach; Evensong, Martin; Paster No. 1, Karg-Elert; "Benediction" and "I. laus Deo," Dubois. The choir is fully maintaining its traditional excellence and its work on this particular Sunday won special commendation.

Frederick N. Shackley, organist and choirmaster at Dudley Street Baptist Church, has been chosen for a like position at the First Congregational Church, Everett.

Mrs. Florence Rich King is now organist-choirmaster at the Wesleyan Memorial Church, Malden.

William M. Burbank, for a short time organist-choirmaster at Wellesley Congregational Church, expresses himself as well pleased with his present position at St. Paul's Episcopal Church, Brookline.

Charles D. Irwin, formerly organist and choirmaster at the Leyden Congregational Church, Brookline, has returned from an extended trip to California and South America.

During the season 1925-26 at Eliot

Congregational Church, Newton, under the direction of Everett E. Truette, organist-choirmaster, the following cantatas were sung at special Sunday afternoon services: "Rebekah," Barnby; "The Story of Christmas," Matthews; "Stabat Mater," Rossini; "Olivet to Calvary," Maunder, and "Seven Last Words," Dubois. Mr. Truette has a mixed chorus of about thirty-five voices and a fine quartet of soloists in his charge.

The Malden Philharmonic Society, directed by Henry Gideon, organist and choirmaster at Temple Israel, Commonwealth avenue, with an unusual array of soloists and orchestra from the Weltman Conservatory of Music, gave a performance of Hadley's "The New Earth" on the evening of April 15 at the Center Methodist Church in Malden. E. Rupert Sircom was organist for the occasion. The Philharmonic Society numbers about fifty singers.

When the People's Temple on Columbus avenue went out of existence the parish bought the property of the South Congregational Society and became the Copley Square Methodist Episcopal Church. As has been related several times, the Skinner organ in the South Congregational Church was moved to First Church, but the present society gave a contract to the William Laws Company of Beverly to rebuild and greatly enlarge the old organ that long stood in the People's Temple. When completed the new organ will take rank among the best in the city.

Professor John P. Marshall is not only well occupied with his manifold tasks at Boston University, but also has oversight of the music at Holy Cross College, Worcester. In the near future at the latter institution will be given the Greek tragedy "Hecabe" and for this occasion Professor Marshall has arranged music based on the ancient Greek "Hymn to Apollo," a monument of ancient composition dating from the close of the second century before Christ and found in mutilated and almost undecipherable form in the ruins of the Athenian treasury at Delphi in 1892. Such parts of the notation as can be determined follow the diatonic and enharmonic tone genera, and here and there employ the split half-tone. The music itself is of sturdy character and reminds one of the music of the Eastern Orthodox Church employed anciently for the kanons.

The special Lenten musical services at the Cathedral Church of St. Paul under the direction of Arthur M. Phelps brought a splendid series of cantatas to performance, certain of the works being sung by the choir of boys and men, others by the choir of men and women, and still others by the combined choirs. Not only has the cathedral fine choirs, but through the intelligent effort of the clergy there is excellent congregational singing on Sunday evenings. This congregational singing is not in any wise promoted by sensational measures, but simply by introducing a little common sense. Many other voiceless congregations could do as well if they would pattern after the cathedral. By special request of the clergy, at the farewell service of Dr. Dallas, Sunday evening, April 18, Cesar Franck's "Kyrie Eleison" from his Mass in A major was sung as the anthem. "Worthy is the Lamb That Was Slain" from Handel's "Messiah" was sung as the offertory anthem.

All Saints' Episcopal Church, Brookline, has been completed, and the music there, under the direction of Charles S. Norris, is beginning to come into its own. The building itself is one of the most beautiful Gothic structures in Greater Boston, the work of Ralph Adams Cram. Mr. Norris has been organist-choirmaster in this parish many years, and is a well-known musician.

On the evening of Palm Sunday Francis E. Hagar played the following selections for his recital at the First Methodist Church, Medford: "Pilgrims' Chorus," Wagner; Spring

Song, Hollins; "Christ Triumphant," Yon; Pastoral in G, Lefebure-Wely; "Easter Morning," Malling; "In Springtime," Kinder.

Samuel W. Cole, a musician who had achieved much in the cause of good music in the public schools and better results in the matter of sight-singing, died in Brookline just before Easter. For twelve years he was organist at the Clarendon Street Baptist Church, Boston. In conjunction with his work in the public schools of Dedham he won lasting fame by giving performances of Handel's "Messiah" and Haydn's "Creation" with the young folk of the high school, accompanied by the Boston Symphony Orchestra. Mr. Cole was long a member of the faculty of Boston University and the New England Conservatory of Music.

Civil Service Examination.

The United States Civil Service Commission announces an open competitive examination for music teacher, elementary (grades 1-6), at \$1,200; junior high school (grades 7-9), at \$1,320, and senior high school (grades 10-12), at \$1,500. Receipt of applications for these positions will close May 18. The examinations are to fill vacancies in the Indian service, and in positions requiring similar qualifications. Furnished quarters, heat and light are allowed appointees free of cost. At each boarding school there is a common mess and meals are furnished at cost. The duties of these positions are to organize and train mixed choruses, quartets and other musical organizations and to give vocal and instrumental lessons, particularly on the piano. Competitors will not be required to report for examination at any place, but will be rated on their education, training and experience. Full information may be obtained from the commission, Washington, D. C., or the secretary of the board of civil service examiners at the postoffice or customhouse in any city.

Tribute to Alban Cooger's Work.

In his Palm Sunday message to his parish, the Rev. William Reid Cross, rector of Trinity Church, Elizabeth, N. J., paid a warm tribute to the efficiency and faithfulness of the choir, now under the leadership of Alban W. Cooper. In part the rector wrote: "It is a long time since anything has been said in this place about the choir or the music. The time has come when we can speak of it with some pride and with a good deal of hopefulness. We feel that we are in the way of getting a musical organization of which we can be proud and whose influence will be felt in the community. All winter long the music of the church has been more than creditable; sometimes it has been inspiring. I want, as strongly as I can, to express my appreciation of the work the choir is doing under its present capable leadership, and of the spirit of loyalty and helpfulness in which they are doing it."

Tellers-Kent Work in New England.

Among recent sales of Tellers-Kent organs in New England through their Boston representative, B. B. Terrill, are the following:

Methodist Episcopal Church, Cohasset, Mass.

Masonic Hall, Natick, Mass.

Advent Christian Church, Somerville, Mass.

First Baptist Church, Waterville, Maine.

Universalist Church, Oakland, Maine.

Methodist Episcopal Church, Winchester, Mass.

Order of Eastern Star, Concord, N. H.

First Baptist Church, Hyannis, Mass.

Methodist Episcopal Church, Hampton, N. H.

The Luther League of Trinity Lutheran Church, New Brighton, Pa., presented the pageant "Where West Meets East" on Sunday, April 18, at the vesper service. Music by Miss Belle Andriessen, the organist, consisted of: "Adoro Te," Lefebure-Wely; "Orientale," Cui; "Song of India," Rimsky-Korsakoff (with violin); Rhapsodie, Demarest (with piano), and "The Son of God Goes Forth to War," Whiting.

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., April 23.—A largely augmented choir sang the first part of "Parsifal" in St. Luke and the Epiphany Church on March 28. The organist was Edward Shippen Barnes and the choirmaster Dr. Alexander Matthews.

Walter Lindsay has resigned the position of organist at the Oak Lane Presbyterian Church to accept a similar post at the Olney Presbyterian Church, where he is to play a new Odell organ. The new incumbent at Oak Lane is William Schwartz, who leaves Union M. E. The latter position is temporarily filled by Miss Rena Gill.

Albert T. Gardner played his fifty-first Palm Sunday service at St. Matthew's Episcopal Church this year. An honorable record!

The new Casavant organ in Calvary Presbyterian Church was given a private "tryout" on April 5 by several of the Philadelphia organists. The inaugural recital on April 6 was played before a fair audience by Ralph Kinder, Henry S. Fry, William S. Thunder and Lewis Wadlow.

Miss Jennie M. Carroll again presented an elaborate Easter sunrise service at Old Swedes, with the aid of an additional quartet and orchestral instruments.

St. Augustine's Catholic Church was also the scene of a fine musical program on Easter. Marie Hays, the organist, selected "Unfold," Gounod; "Vidi Aquam," by Pocher, and Rosewig's Mass in F for the mass.

C. Walter Wallace gave an organ concert in Mantua Baptist Church April 15 to a large and well-pleased audience.

Miss Margaret W. Valentine presented a well-prepared program at Trinity Presbyterian Church on Easter. "Hymn Exultant," Clokey; "The Lord Is Risen" (Bohemian folk song), "By Early Morning Light" (traditional), and a trio for violin, cello and organ, by Rheinberger, were the important numbers.

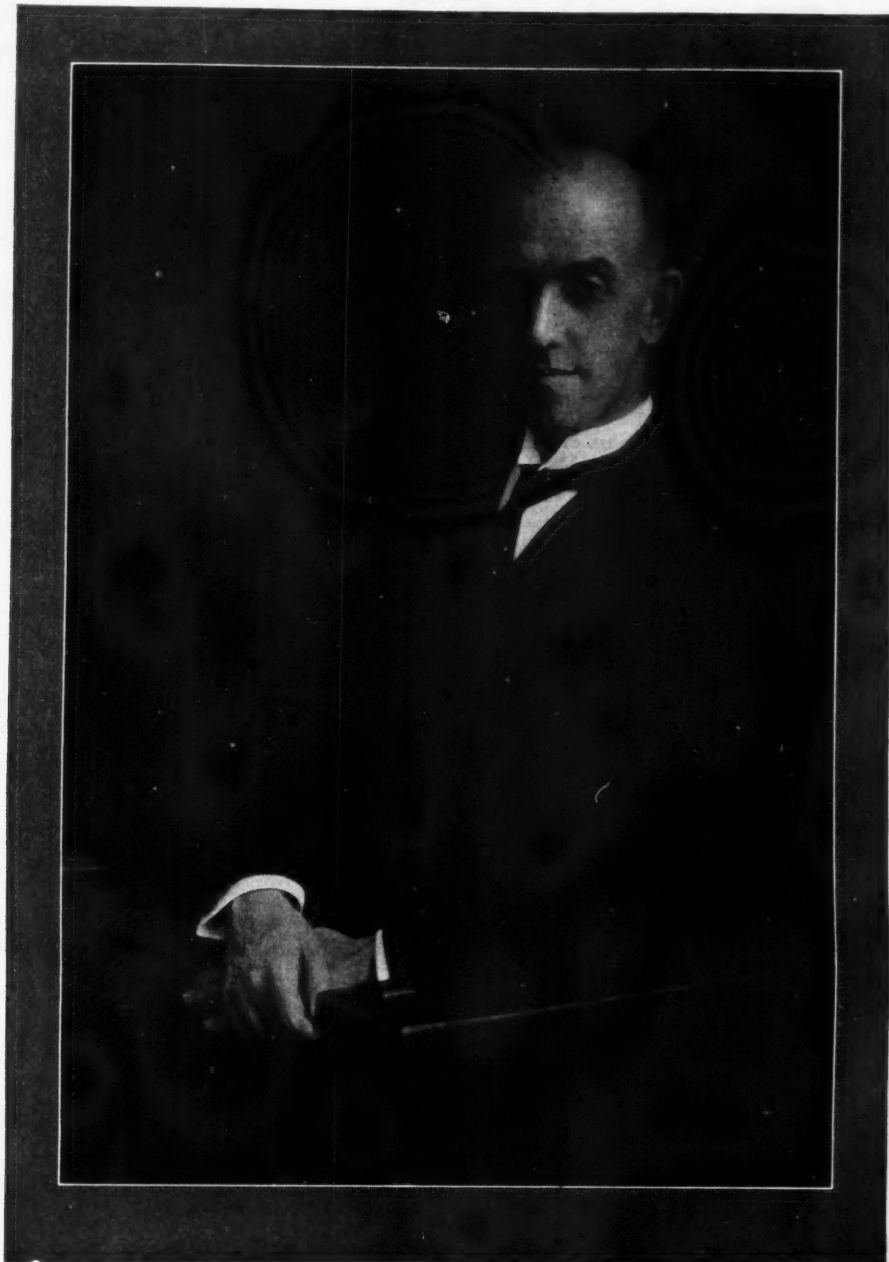
The choir of Grace Church, Mount Airy, consisting of thirty-two men and boys, in its pre-Easter music sang "Gallia," Gounod, and "Seven Last Words," by Dubois, and on Easter Day "Behold, I Show You a Mystery," D. D. Wood; Hallelujah Chorus, Handel, and Communion Service, Rosewig.

On Good Friday morning selections from Stainer's "Crucifixion" were sung by the male choir of the Saskatchewan penitentiary at Prince Albert, Sask. John V. Hicks is the organist.

Maunder's "Olivet to Calvary" was rendered on Good Friday evening by the choir of St. Alban's Cathedral (Anglican), Prince Albert, Sask., under the direction of Sydney T. Hesleton. Miss Shirley F. McKay presided at the organ.

The Kimball organ installed in the Lutheran Mission Church of Paxton, Ill., was dedicated March 19 by Harry T. Carlson, instructor in organ at the Bush Conservatory of Music in Chicago, and organist of the Lutheran Church of Irving Park.

On March 9 Robert Kline, organist at the National Cash Register "Schoolhouse," Dayton, gave a recital on the new Estey organ in the Patterson Memorial Presbyterian Church, Dayton. Mr. Kline had only a few hours' notice before the recital, taking the place of S. Dwight Smith of Pittsburgh, who met with an accident on the way to Dayton, breaking the second finger of his right hand.



FARNAM

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WITH his recent recital at Yale University, Farnam has made upwards of fifty public appearances since last October; his receptions everywhere evidencing a wider appreciation of his virtuosity and splendid musicianship.

David Stanley Smith, Dean of the Yale University School of Music, writes, for example: "The Concert was superb. I have never before heard anything approaching it in perfection and interest."

Olga Samaroff, writing in the New York Post concerning Farnam's appearance with The Society of the Friends of Music at Town Hall, said: "Mr. Bodanzky and Mr. Farnam collaborated admirably in the organ concerto of Handel, which sounded improvisational in the highest sense of the word."

Richard Aldrich, in his article on the Coolidge Foundation Festival of Chamber Music held in the Library of Congress, Washington, D. C., writes: "It must be confessed that after an evening of so

much modernity Handel's Concerto, played, as was Bach's Chorale Prelude, with consummate mastery by Mr. Farnam, came like a balm and a blessing to ears and minds tensely strung."

Under a heading: "Farnam's Playing a Delight," James H. Rogers, in describing the historical series played by Farnam in the Cleveland Museum of Art, writes: "Mr. Farnam, by the clarity and brilliancy of his playing, by the shifting tone colors of his registration, and by the spirit and lucidity of his style, held the interest of his hearers throughout the evening. It was a remarkable exhibition of virtuosity and no less a model of sensitive reaction to musical values. His playing is a delight to such as have ears to hear."

Newspaper clippings and letters received from everywhere Farnam has played contain, literally, hundreds of such friendly and appreciative remarks. You are sure of a musical treat if you have a Farnam Recital.



1927 now booking. Many dates already set, so we urge those who may be thinking of having Farnam next season to write as soon as possible.

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RECITAL PROGRAMS

Lynnwood Farnam, New York—At the Church of the Resurrection on East Seventy-fourth street a series of interesting "recital services" were given by Mr. Farnam in Lent. The Rev. E. Russell Bourne, rector of the church, preached each Thursday afternoon and Mr. Farnam gave a program to illustrate musically the idea of the address. March 18 the subject was "Faith" and the organ selections included: Allegro from Sixth Symphony, Widor; "Chorale Prelude in F minor," Bach; Finale from Second Sonata (On the tune "Ein Feste Burg"), Mark Andrews; "We Believe All in One God," Bach; Riposo, Rheinberger; Toccata from Fifth Symphony, Widor.

March 11, when the topic was "Death and Immortality," Mr. Farnam played: "Hark! A Voice Saith, All Are Mortal," Bach; "In Paradisum," from "Byzantine Sketches," Mulet; "Ye Soundless Realms of Joy" (Chorale Prelude in D major), C. H. H. Parry; "Requiem Aeternam," Harwood; "O World, I'En Must Leave Thee," Brahms; "Christus Resurrexit," Ravanello.

On March 4, for a pastoral subject, Mr. Farnam's numbers were: "The Woods so Wild" (Variations on an old song), William Byrd; "The Enchanted Forest," Stoughton; "The Legend of the Mountain," Karg-Elert; Pastoral Symphony from "Messiah," Handel; Chorus of Shepherds from "Christmas Offertorium," Lemmens; Petite Pastorale, Ravel; Shepherd's Song from "Burgundy Hours," Jacob.

Jacoby M. Cramp, F. A. G. O., New York City—In a recital at the Brooklyn Academy of Music, April 17 Miss Cramp played: Concert Overture in C minor, Hollins; "Sœur Monique," Couperin; Prelude, Clerambault; "Variations de Concert," Bonnet; Berceuse, Vierne; Finale from First Symphony, Dvořák; Serenade, Schubert; "Deep River," Negro Folk-song; "Finlandia," Sibelius; "Will o' the Wisp," Nevin; "Pomp and Circumstance," Elgar.

Stanley Martin, Evanston, Ill.—Mr. Martin, organist and choirmaster of St. Mark's Episcopal Church, gave the monthly recital at St. Luke's Church April 20, playing this program: "Paeon," Matthews; Improvisation (Suite in D), Foote; Romance in D flat, Sibelius; Suite in F, Corelli-Noble; Scherzo, Faulkes; Evening Song, Bairstow; "Marche Heroïque," Lehar.

Alfred C. Kuscha, Harrisburg, Pa.—In a Lenten recital at St. Stephen's Church March 27 Mr. Kuscha played these selections: Suite in E minor, Borowski; Reverie, Debussy; Symphonie Pathétique (Andante and Finale), Tschalkowsky.

W. James Barron, Coconut Grove, Fla.—In recent recital at St. Stephen's Episcopal Church Mr. Barron played: Sonata 3 (First Movement), Bach; Barcarolle in B flat, Faulkes; Intermezzo, Guilmant; "The Swan," Stebbins; L'Organo Primitivo, Yon Lendonery; Air Traditional; Chromatic Fantasia, Thiele.

Gerald M. Stokes, Elgin, Ill.—Mr. Stokes gave the following program on the large three-manual organ in the First Baptist Church on the afternoon of April 25: Sonata in the Style of Handel (Introduction and Allegro), Wolstenholme; "Song of the Basket-Weaver," Russell; Fugue in E flat, Bach; "Within a Chinese Garden," Stoughton; Allegretto in E flat, Wolstenholme; Largo (Symphony "From the New World"), Dvořák; "Praeludium," Jarnefelt; A Southern Fantasy, Hawke; Toccata (Fifth Symphony), Widor.

Herbert Foster Sprague, New York City—Mr. Sprague has given a series of seven half-hour recitals before the lectures of the New York Chapter of Applied Psychology at the Manhattan Congregational Church. His programs were:

April 5—Symphony 8, Widor.
April 6—"Marche Religieuse," Guilmant; Spring Song, Hollins; "When Gull Gathers Deep," Stebbins; "Hosannah," Dubois.

April 7—"Sœur Monique," Couperin; Allegro Vivace, First Symphony, Vierne; "Romance sans Paroles," Bonnet; Introduction to Third Act of "Tannhäuser" and "Pilgrims' Chorus," Wagner; Allegro from Second Symphony, Vierne.

April 8—"Within a Chinese Garden," Stoughton; Pastorale in E, Lemare; First Sonata in D minor, Guilmant.

April 9—Allegro from Gothic Symphony, Widor; Scherzo from Eighth Sonata, Rheinberger; "Carillon Allegretto," Ravel; "Chant Pastorale," Dubois; Sixth Symphony (Allegro), Widor.

April 10—Fifth Symphony (Allegro), Widor; Prayer and Cradle Song, Guilmant; Arabesque, No. 2, Debussy; "Liebestod" from "Tristan and Isolde," Wagner; Introduction to Third Act of "Lohengrin," Wagner.

April 11—Chorale from Second Symphony, Vierne; Prayer and Cradle Song, Guilmant; Chorale in A minor, Franck; "Alleluia," from Pascal Sonata, Lemmens; Grand March from "Aida," Verdi.

Harold D. Smith, Ithaca, N. Y.—In his most recent recitals at Bailey Hall and Sage Chapel, Cornell University, Professor Smith offered these programs:

March 19—Processional to the Cathedral, from "Lohengrin," Wagner; "Valse Triste," Sibelius; Intermezzo, from Symphony for Organ, Barle; "Song of the Basket-Weaver," Russell; "May Night," Palmgren; "Ronde des Princesses," from "L'Oiseau de Feu," Stravinsky; Toccata, from "Esquisses Byzantines," Mulet.

March 26—"Salida," Urteaga; "Interludio," de Arabalozza; "Harmonies du Soir," Karg-Elert; "L'Organo Primitivo,"

Yon; Melody in E, Rachmannoff; "Sæterjentens Sondag," Bull; Chorale No. 2, in B minor, Franck.

April 2—Fanfare, Lemmens; Prelude to "La Dama de Elise," Debussy; Siciliano, Scarlatti; Good Friday Spell, from "Parsifal," Wagner; Sonata, No. 1, Guilmant.

Cora Conn Moorhead, A. A. G. O., Winfield, Kan.—In a dedicatory recital on the new Kligen organ at Kaw City, Okla., in the First Methodist Church Mrs. Moorhead, head of the organ department at Southwestern College, played the following program: Allegro (Sonata in E minor), Boslet; Meditation, Kinder; "From the South," Gillette; "The Rippling Brook," Gillette; Prelude and Fugue in B flat major, Bach; "Eventide," Harker; "Ave Maria," Schubert; "A Shepherd's Evening Prayer," Nevin; Fountain Reverie, Fletcher; Festival Toccata, Fletcher.

Charles Gourlay Goodrich, Monmouth, Ill.—In a Good Friday program at the First Presbyterian Church Professor Goodrich played these organ selections: "The Lord's Prayer," Cherubini; Good Friday Spell, Vreblad; Largo, Handel; "Gethsemane," Malling; Passion Chorale, Reger; "Stabat Mater Dolorosa," Lemminger; "Lead, Kindly Light," Dvořák; "Contemplation," Saint-Saens; Funeral March, Beethoven; Sursum Corda ("Lift up Your Hearts"), Hailing; "Song of Hope," Batiste.

Alice Hokanson, Duluth, Minn.—Mrs. Hokanson, formerly Miss Alice Margrethe Olsen, gave a recital before the Matines Musicale of Duluth at Pilgrim Congregational Church March 9. Her program consisted of the following selections: Fantasia on a Theme by Handel, Middelschulte; Gavotte, Handel; Toccata and Fugue (D minor), Bach; Three Chorales—"Ich ruf zu Dir," Bach; "Aus meines Herzens Grunde," Karg-Elert, and "Morgenglanz der Ewigkeit," Reger; "Praeludium," von Keznicke; Pastorale, Ravel; "Amaryllis," Ghys; Cradle Song, Hokanson; "Finale from D minor Sonata," (Cadenza by Middelschulte), Guilmant.

Mrs. Hokanson has been on a tour of Wisconsin and Iowa, playing late in April at Milton, Madison, Stoughton and Janesville, Wis. Early in May she will play at Clyde, Fairport and Toledo, Ohio. Erie, Pa.; Gibson City, Princeton and DeKalb, Ill., and Marshfield, Wis. In a program at the First Evangelical Lutheran Church of Ripon, Wis., April 20 she played: Toccata and Fugue (D minor), Bach; Gavotte, Martini; Three Chorales ("In dulci jubilo," Bach; "Aus meines Herzens Grunde," Karg-Elert; "Morgenglanz der Ewigkeit," Reger); "Chanson Triste," Nevin; Pastorale, Ravel; "Amaryllis," Ghys; Finale (D minor Sonata), Guilmant.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer played as follows in his seventy-fourth recital at the United States Military Academy on the afternoon of April 11: Chorale Prelude in A minor, Dubois; Processional in D major, Dubois; Fantasia and Fugue in G major, of the Knights of the Holy Grail, from "Parsifal," Wagner; "Cortege et Litanie," Dupre; "Easter Morning," Malling.

Russell H. Miles, Urbana, Ill.—Mr. Miles' program at the University of Illinois Auditorium March 28 included these selections: Fifth Sonata, Mendelssohn; Adagio, Boellmann; Fuga alla Handel, Guilmant; Paraphrase on a Theme by Gottschalk, Saul; Spring Song, Hollins; "Scenes from a Mexican Desert," Nearing.

The following program was played by Mr. Miles at Recital Hall April 18: "Fantasietta, sur un Theme Provincial," Dubois; Allegretto, Haydn; Variations and Fugue, Berwald; First Movement, Concerto in D minor, for piano and orchestra, Rubinstein (Sherman Schoonmaker, with orchestral score, arranged for organ, played by Mr. Miles); Bridal Song, Goldmark; "Prelude Solonelle," Noble; Valse, Grieg.

William E. Bretz, Harrisburg, Pa.—Mr. Bretz was heard by a large audience April 13 in Zion Lutheran Church when he played his entire program from memory. His offerings covered the "Liturgical year in tone," and were as follows: Christmas—Rhapsody on a Catalonian Carol, Bonnet; "The Virgin by the Manger," Franck; Lent—Chorale Prelude, "In Death's Strong Grasp the Savior Lay," Bach; "Jesu, Friend of Sinners," Ravel; Easter—"Christ Is Risen" Ravanello; "Alleluia," O'Connor; Morris; "Grande Chœur Dialogue," Gigout; "Finlandia," Sibelius; Spring Song, Hollins; Finale (Symphony 2), Widor.

Charles R. Cronham, Portland, Maine.—In a request program at the city hall, which constituted the final municipal concert of the winter series, Mr. Cronham on March 28 played these selections: Sonata in the style of Handel, Wolstenholme; Evensong, Johnston; "Danse Macabre," Saint-Saens; "Fairly Tale of Czar Saltan," ("Flight of the Bumble Bee"), Rimsky-Korsakoff; Prelude to Act 1, "Die Meistersinger," Wagner.

Francis Murphy, Lancaster, Pa.—In a Lenten recital at Lancaster Church, Feb. 20 Mr. Murphy played as follows: First Sonata, Mendelssohn; Kyrie Eleison, Karg-Elert; Passacaglia, Bach; Cantilena, Meale; "Dawn," Jenkins; Romanza, Sykes; Toccata, d'Evry.

Herbert D. Bruening, New York City.—For his eighth evening recital of organ music at the Lutheran Church of St. Matthew April 18 Mr. Bruening presented a program of compositions of Fritz Reuter, playing these works: Festival Prelude on "All Glory Be to God on High"; "Consolation" (dedicated to and edited

by Clarence Eddy); Four Short Preludes—"Come Hither, Ye Faithful," "In the Hour of Trial," "I Heard the Voice of Jesus Say" and "Lead, Kindly Light"; Wedding March.

At the New York pastoral conference in the same church April 19 Mr. Bruening played: Prologue from Suite for Organ, Rogers; Andante Religioso (Sonata 4), Mendelssohn; Toccata in G, Dubois.

Arthur Dunham, Chicago.—In a recital on the new organ at Covenant Church, Evanston, March 30 Mr. Dunham of the Chicago Temple gave a program which included: Offertory to St. Cecilia, No. 2, Batiste; Elevation in E flat, Rousseau; Suite, "Fireside Fancies," Clokey; "Dragonflies," Gillette; "Emmaus," Frysinger; Intermezzo, Rogers; "Caprice Heroique," Bonnet.

Miss Bertha Scott, Anderson, Ind.—In a special recital of Easter music at the First Baptist Church Miss Scott played these selections: Miniature Suite, Rogers; "Resurrection Morn.," Johnston; "Easter Morning," Malling; Meditation, Sturges; "The Rosary" (piano and organ, with Miss Gretchen Miller at the piano), Nevin; Solemn March, Faulkes.

Charles Hopkins, M. A., Urbana, Ill.—In the Sunday afternoon recital at the University of Illinois April 11 Mr. Hopkins offered these selections: Allegro from Fifth Symphony, Widor; Elegy, Massenet; "Wiegenlied," Brahms; Two Canons (B major and B minor), Schumann; Fantasia and Fugue in A minor, Bach; "Kammenot Ostrow," Rubinstein; First Sonata, Guilmant.

Dr. Ray Hastings, Los Angeles, Cal.—In a Lenten recital in St. Paul's Cathedral, Los Angeles, March 29, Dr. Hastings played: "Creation Hymn," Beethoven; Largo, Handel; "Devotion," Liszt; Serenade, Toselli; "To a Wild Rose," MacDowell; "Immortality," Hastings.

Marion Brevier, Greencastle, Ind.—Miss Brevier, a pupil of Van Denman Thompson at DePauw University, gave this program at Meharry Hall April 17 on the occasion of her graduation recital: First Sonata in A minor, Karg-Elert; "Christ Stills the Tempest," Malling; Scherzo, Hoyle; Romance from Motto Suite, Van Denman Thompson; "Les Heures Bourguignonnes," Jacob; "Thou Art the Rock," Mulet.

Alice McCartney, Greencastle, Ind.—In her graduation recital at DePauw University school of music March 26 Miss McCartney, a pupil of Van Denman Thompson, played: Elegiac Poem, Karg-Elert; Gavotte, Martini; Fugue in G

minor, Bach; Symphony (Scherzo and Toccata), Barnes; "Les Heures Bourguignonnes," Jacob; Finale, Franck.

Bernice Fee, Greencastle, Ind.—In a postgraduate recital at DePauw University March 21 Miss Fee, a pupil of Van Denman Thompson, played this program: Rhapsodie, Gigout; Variations sur un Noel, Dupre; "The Cuckoo," Harry Banks, Jr.; "The Sun's Evensong," Karg-Elert; "Ronde Française," Boellmann; Fifth Symphony (Allegro vivace, Allegro cantabile and Toccata), Widor.

Harold Gleason, Rochester, N. Y.—In a recital at Stanford University in California April 6 Mr. Gleason included these works on his program: Toccata on a Gregorian Theme, E. S. Barnes; "Toccata per L'Elevazione," Frescobaldi; Gavotte (Twelfth Sonata), Martini; Allegro Vivace (Fifth Symphony), Widor; "Black Butterflies," Jepson; Scherzetto in F sharp minor, Vierne; Solemn Prelude, Noble; Chorale in A minor, Franck; Canon in E minor, Schumann; Prelude in E minor, Samazeuilh; "Ariel," Bonnet; "May Night," Palmgren; Variations in E minor, Bonnet.

Appointed to Chicago Church.

James F. Miller has been appointed organist and choirmaster of Trinity Episcopal Church, Michigan avenue and Twenty-sixth street, Chicago, and will assume his duties there on the first Sunday in May. Mr. Miller is a pupil of John W. Norton of New York and for twelve years was a member of Mr. Norton's choir at St. James' Episcopal Church, Chicago. He has been studying in New York recently and returned from there to take up his duties at Trinity.

Miles I'A. Martin at Waterbury.

Miles I'A. Martin, formerly of New York, but for the last six months organist and choirmaster of Trinity Episcopal Church at St. Augustine, Fla., has been appointed organist and choirmaster of St. John's Church at Waterbury, Conn. This is an important post and Mr. Martin presides over a four-manual chancel and gallery organ and has a choir of forty voices.

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HAS WEDDING AND JUBILEE

Philadelphia Church Helps A. T. Gardner Celebrate Double Event.

A romance which began forty-four years ago culminated April 19 in the marriage of Albert T. Gardner, organist of St. Matthew's Episcopal Church, Philadelphia, and Miss Leona L. Gibbs. The ceremony, at which the Rev. C. Herbert Reese, rector of the church, officiated, was followed by a dinner in honor of the couple. A chest of silver from the vestry and \$100 in gold from the choir were presented to bride and bridegroom.

Mr. Gardner is 68 years old, and has been choirmaster and organist of St. Matthew's since he was 17. He and Miss Gibbs were sweethearts in their teens. Miss Gibbs, who is 61, cared for two invalid sisters for years. At the death of these relatives a short time ago, the romance started so many years ago was renewed. The dinner in their honor had been planned by the rector and vestrymen of the church to celebrate Mr. Gardner's fifty-first anniversary as organist. Mr. Gardner, when informed of their plan, told them he expected to be married in a short time and it was decided to turn the affair into a wedding banquet.

Bought by H. J. Milliman.

H. J. Milliman, the Des Moines organ man, has taken over the pipe organ shop and stock of the A. H. Blank Theatrical Enterprises in Des Moines and writes that he will now be able to extend his field of activity and do repair work and rebuilding on a larger scale. Mr. Milliman is a former Chicago man who moved to Iowa several years ago and has established a good business in that state.

Three Thousand Hymns Submitted.

The music committee of the Eucharistic Congress has received more than 3,000 poems from all parts of the United States, Canada, England, Ireland and Europe in the competition for the official hymn for the world gathering of Roman Catholics to be held in Chicago next June. Requests for music to accompany the hymns will be made after the best poems are chosen.

Death of Mrs. Nettie L. Groom.

Mrs. Nettie L. Groom, mother of two well-known organists, died late in April at her home in Chicago. In addition to her sons—Willard L. Groom of La Crosse, Wis., and formerly of this city, and Lester W. Groom, organist of the Church of the Ascension—she was the mother of three daughters. Her husband died some time ago.

Gleason Back from Coast.

Harold Gleason has returned to Rochester, N. Y., after a brief recital tour in California. Mr. Gleason gave five recitals in six days, playing at Stanford University, Polytechnic High school and St. Paul's Cathedral, Los Angeles, the First M. E. Church, Pasadena, and the Mission Inn, Riverside. Everywhere Mr. Gleason was greeted with enthusiastic audiences and received flattering press notices.

Recitals by Winnipeg Players.

The Winnipeg Center of the Canadian College of Organists gave a recital at the Westminster Church in Winnipeg on the afternoon of April 11 and three organists took part. H. P. G. Fraser played a group consisting of: Cantilene Pastorale, Guilmand; Canzona, Wolstenholme; "Hymn to the Stars," Karg-Elert; Reverie, Bonnet, and the first movement of Borowski's First Sonata. Miss Margaret V. Sinclair played: Chorale Prelude, "Wenn wir in höchsten Nöten," Bach; Cantabile, Jongen, and two movements of the Rheinberger Pastoral Sonata. A. W. Lee played the Prelude in G major, Mendelssohn; Chorale Prelude on "St. Peter," Darke; "The Gentle Shepherd," from Rowley's Rustic Suite, and Fanfare in B flat, Dubois. The next recital will be played at the same church May 9. Another recital under the auspices of the college was given in St. Giles' Church April 11 by F. Douglas Bull, who played: Prelude and Fugue in E

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minor, Bach; Entr'acte Gavotte (from "Mignon"), Thomas; Aria (Twelfth Concerto), Handel; Scherzo, Harvey Grace; "In Te, Domine, Speravi," Joseph Hathaway; "Marche Pontificale," de la Tombelle.

Recital of Harrisburg Association.

The annual spring recital of the Harrisburg, Pa., Association of Organists was played in Grace Methodist Church on a four-manual Austin organ the evening of April 20. Five organists of Harrisburg were on the program, which was as follows: Fantasia in G, Bach, and Evening Song, Birstow (Mrs. John R. Henry, Fifth

Street M. E. Church); "Finlandia," Sibelius (William E. Bretz, Zion Lutheran Church); Nocturne, Ferrata, and "Piece Heroique," Bonnet (Alfred C. Kuschwa, St. Stephen's Episcopal Church); "La Tendre," from Suite, Christoph Nicholmann, and Etude Symphonic, Bossi (Miss Violette Cassel, Camp Curtin M. E. Church); "Evening" (from Sicilian Suite), Mauro-Cottone, and Finale from Concerto Gregoriano, Yon (Frank A. McCarrell, Pine Street Presbyterian Church).

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Presser Hall, the new \$60,000 music building, a gift of the late Theodore Presser, was dedicated March 31 at Hollins College, Hollins, Va., with exercises attended by students, faculty and friends of the college. Addresses were made by Miss Matty L. Cocke, president of the college; James Francis Cooke, president of the Presser Foundation and editor of the Etude, and Dr. John L. Haney, president of the Philadelphia Central High School for Boys and chairman of the department of grants for conservatory buildings of the Presser Foundation. Prior to the addresses a program under the direction of Professor Erich Rath was given.

The dedication of Presser Hall at Hollins was characterized as an event of major significance in the field of American music by James Francis Cooke.

"The opening of the new conservatory building at Hollins College," he said, "represents the inauguration of a movement of very great historical significance in American musical history, as this is the first of a long series of conservatory buildings which will be furthered by the Presser Foundation of Philadelphia. Three other conservatory buildings connected with colleges have been planned and will be erected during the coming year. One is at Mount Union College, Alliance, Ohio; another is at Illinois Wesleyan College, Bloomington, Ill., and the third at Mexico, Mo. These buildings will be followed by others."

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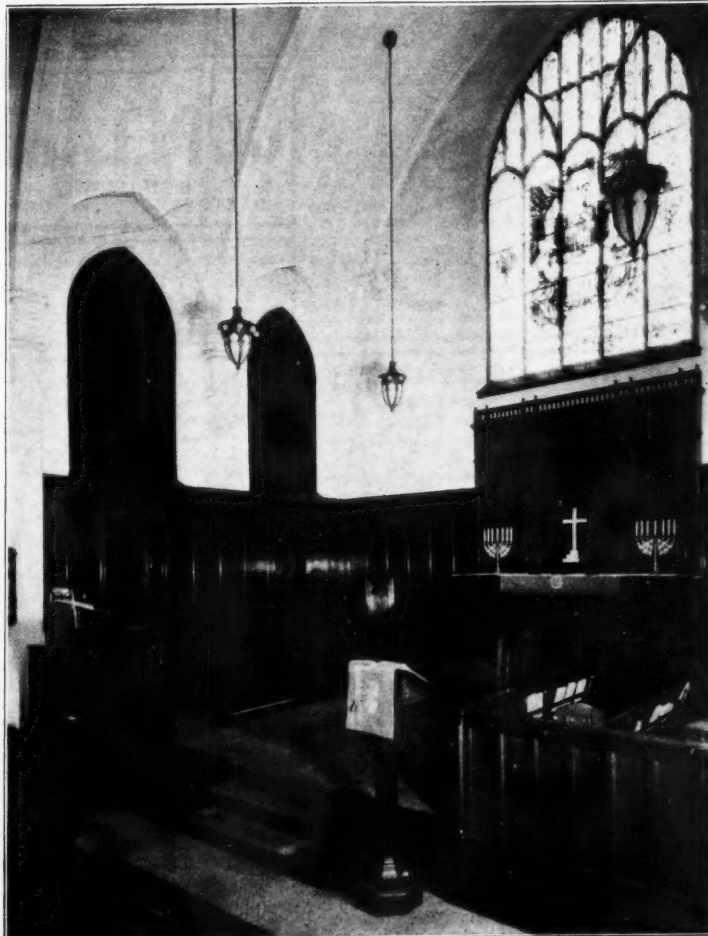
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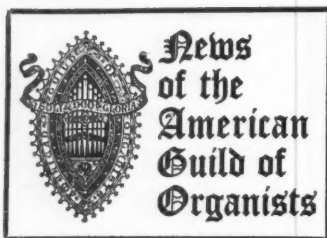
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News of the American Guild of Organists

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Examinations May 13 and 14.

Frank L. Sealy, warden of the Guild, has announced May 13 and 14 as the dates for the annual examination and Estey scholarship competition. The thirty-seven chapters will conduct these examinations in fifteen or more cities from Boston to San Francisco.

The Estey scholarship, which is awarded to the organist having the highest percentage in the paper work examination, includes the full summer course at the School of Music in Fontainebleau, France. This school is organized and conducted in cooperation with the French government exclusively for American students. The school is in its sixth year and is growing rapidly under the cooperation of the American committee.

Warden Sealy says: "This is the third year of the Estey organ scholarship. The executive committee of the Guild has revised the rules of the competition so it will be possible for practically any organist who is a citizen of the United States to compete. If they are not at present members of the Guild, they only need to join to become eligible for this scholarship."

All details concerning the examination and the competition are being handled by Frank Wright, 46 Grace court, Brooklyn, chairman of the examination committee.

New England Chapter.

A comparatively small audience assembled at the Harvard Club on the afternoon of Sunday, April 11, to hear the program offered by E. Rupert Sircom, organist and choirmaster at First Parish Church, West Newton. It was a wise move on the part of the dean and executive committee to invite one of the younger members of the chapter to give this very important annual recital. The intelligent playing of the recitalist as well as the unusually satisfactory selections of music resulted in commendable notice on the part of the audience. Although in itself an apparently long program, the organist, by losing hardly a moment between numbers brought the music to a close in just one hour. The lighter selections were exceptionally well played and were very attractive. The program was as follows: "Agnus Dei," Bach; Fantasia in G minor, Bach; Chorale Prelude on the Welsh Tune, "Rhosymedre," Vaughn-Williams; Minuet from "Samson," Handel; "Dreams," Wagner; Scherzo from Symphony 2, Vienne; "Priore," Jongen; "Good News from Heaven," Pachelbel; Londonderry Air; "Legend of the Mountain," Karg-Elert; Toccata, "Tu es Petra," Mulet.

The second social meeting of the season was held April 13 at the rooms of the Harvard Musical Association. The dean informed the members after the minutes had been read and approved about the convention at Buffalo and the desire expressed by Warden Sealy and Dean DeWitt C. Garretson that as many members of the chapter as possible go to the convention. The annual meeting was set for May 11, and at that time Henry Gideon, organist-choirmaster at Temple Israel, will make an address on "Choral Conducting." A recital was

announced for May 4, to be given by Ernest Mitchell, formerly at Trinity Church, Boston, but now of Grace Church, New York. This recital will be at First Church.

At the suggestion of the dean, Professor John P. Marshall of Boston University was called on to deliver an address on "Music from a University Standpoint." Mr. Marshall traced the history of music in universities from its introduction at Harvard in 1862 under Professor John K. Paine until the present. Since 1900 there have been remarkable gains. Certain of the institutions have added schools of music along with the academic courses in musical appreciation that applied music may also be cultivated. In 1903, when he was appointed to Boston University, he was warned by his friends not to turn it into a school of music, although that had never been his intention. Professor Marshall proceeded to outline the courses in music given at the university. It is his personal belief that musicians need a college training quite as much as college students need a musical training. One of the most valuable of the university's courses is the one for training prospective public school music supervisors and this has grown greatly as it has become more and more appreciated. Naturally the course in musical appreciation is the preferred course at the university, as it is non-technical and discursive and has a strong appeal for students who would like to learn about music without having to make a real study of it or attain skill in performance.

On the night of the state holiday, April 19, Dr. Clarence Dickinson, organist and choirmaster at the Brick Presbyterian Church, New York, gave a public recital on the four-manual organ in Emmanuel Church, presenting a program that was well selected, full of color and played faultlessly. Possibly if the date had not come on a holiday the large church would have been far more than half filled. The program contained many fine tidbits both old and new and these were appreciated for their real beauty. The selections were as follows: Fantasia and Fugue on Bach, Liszt; Rondo from the Flute Concerto, Rinck; "In the Cathedral," Piene; "Giles Farnaby's Dream," Farnaby; Allegro maestoso from the "Storm King" Symphony, Dickinson; "Memories," Dickinson; Lesser Prelude and Fugue in E minor, Bach; "Anna Magdalena's March," Bach; Ariosa, "Do Stay Here," Bach; "Piece Heroique," Franck; "The Ox-Cart," Moussorgsky; "The Humming Bird," MacDowell; "Goblin Dance," Dvorak; "A Dutch Lullaby," Old Folk Tune; Norwegian Rhapsody, Sinding.

Western Pennsylvania.

The March meeting of the Western Pennsylvania chapter was featured by another of the excellent recitals the Pittsburgh members have enjoyed this year. The player March 25 was James Philip Johnston, F. A. G. O., organist of the East Liberty Presbyterian Church, where the recital was given, and secretary of the chapter. The program included the Overture to the Occasional Oratorio, the Bach Passacaglia and Fugue in C minor, the Franck Chorale in E. Mr. Johnston's own Rhapsody and pieces by Bonnet, Russell, Dickinson and Gigout. An audience of unusual size enjoyed Mr. Johnston's playing, which was clear, sympathetic and colorful. These qualities especially marked the Franck Chorale, which was one of the high spots of the evening. Prior to the recital the members of the chapter dined together, and after the program held a business meeting, at which five new colleagues were elected to membership.

CHARLES N. BOYD.

District of Columbia.

Two series of recitals by members of the District of Columbia chapter have aroused new interest in the organ at the national capital. One series was played at the chamber music auditorium of the Library of Congress, which has a new Skinner organ. Feb. 23 Adolf Torovsky gave the following program: Toccata and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; "Romance sans Paroles,"

and "Elfes," Bonnet; "Chant Pastoral," Dubois; "Berceuse et Priere," Guilman; Toccata (From "Edipe a Thebes"), Le Froid de Mereaux; Sonata in A minor, Borowski.

Lewis C. Atwater presented these offerings on March 2: Adagio and Allegro, Galuppi; Nocturne, Foerster; Intermezzo and Eclogue, Kramer; "Ciaccona con Variazioni," Karg-Elert; Allegretto, Saint-Saens; Allegretto Scherzando, Massenet; Chorale, Vienne; "Kaddish," Hebrew traditional melody; Fantasia in G minor, Bach.

The other dates and players were: March 9, R. Deane Shure; March 16, Thomas Moss; March 23, Edgar Priest; March 30, T. Guy Lucas.

At the Church of the Epiphany there was a series of Wednesday evening Lenten recitals. Miss Charlotte Klein gave the first on the afternoon of Feb. 24, playing as follows: Prelude and Fugue in A minor, Bach; "Dawn" and "Night," Jenkins; Scherzo, Hollins; "The Bells of St. Anne de Beaupre," Russell; Rhapsodie, Op. 7, No. 2, Saint-Saens; Melodie, Francis C. Nielsen; Finale, Eighth Symphony, Widor.

Percy Newton Cox gave the second program, which follows, on March 3: Chorale Preludes, "In Thee is Gladness" and "O Man, Bemoan Thy Fearful Sin," Bach; Toccata on the Magnificat, Dupre; Three Chorale Improvisations, Karg-Elert; Finale in B flat, Franck.

North Carolina

George M. Thompson of the North Carolina College school of music was again chosen dean of the North Carolina chapter at a meeting April 16 at Greensboro. The chapter made W. H. Jones of the St. Mary's School, at Raleigh, sub-dean; Miss Mary V. Jones, of Salem College, Winston-Salem, secretary, and Mrs. L. A. Crawford, of Greensboro, treasurer. On the executive committee, appointed to serve three years, were placed Mrs. J. K. Pfohl of Winston-Salem, C. J. Velie of Elon College and W. P. Twaddell of Durham.

Discussions, a tea, dinner at the Country Club and a recital by Harold D. Phillips, M. A. Mus. B., F. R. C. O., of Pinehurst, were among events the visitors from Raleigh, Durham, Winston-Salem, Lenoir, Elon College, Pinehurst and other places in the state enjoyed during the afternoon and evening. A concert also was given by the college Phoenix Club under the direction of Miss Annie L. Gibson. C. S. Vardell, of Winston-Salem, led a discussion of the problems of the church organist and H. A. Shirley was the leader of a discussion on the problems of organ teaching.

Eastern Oklahoma.

Eastern Oklahoma chapter held its monthly meeting April 12 at the Y. M. C. A., in Tulsa. A dinner and pro-

gram occupied the evening. Dean Weaver read several important letters, among them an invitation from the Buffalo chapter to attend the convention in that city. Miss Esther Handley gave a report of the recent convention of the Oklahoma Federation of Music Clubs, held in Oklahoma City. Miss Handley and Mrs. Ernest E. Clulow were soloists in the organ manuscript recital at the convention. Dean Weaver played on this program the manuscript of Oliver H. Kleinschmidt, formerly of Bartlesville, now of Warrenton, Mo. In conclusion the chapter heard a splendid address by Dr. P. P. Claxton, who spoke on the theme "Importance of Music in the Community."

Southern California.

The following were nominated for officers of the chapter at the April dinner: Dean, Arnold Dann; sub-dean, Walter E. Hartley; secretary, Sibley G. Pease; treasurer, Dudley Warner Fitch; librarian, Mrs. Leroy Hooker; chaplain, the Rev. D. S. Merwin; honorary chaplain, the Rt. Rev. W. Bertram Stevens; executive committee, Mrs. Florence B. Woods, Ernest Douglas and Paul G. Hanft.

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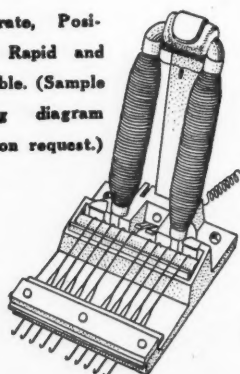
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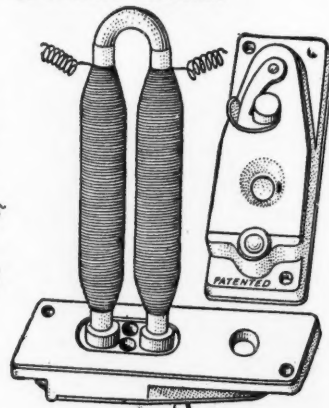
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MUSIC WEEK IN CHURCHES

Clergymen and Organists Requested to Take Part in Observance.

Clergymen are being asked to give special attention to music on the opening Sunday of national music week, May 2 to 8, by means of special sermons on music. Sermons on such subjects as the association of music with religion, the influence of music in the preservation of the home and of family life, and its particular value in the present time of unrest and discontent, are appropriate to the occasion. A copy of a rather remarkable sermon on music by Henry Ward Beecher and a pamphlet on "Music in Worship and the Relation of Minister and Organist" are available from the office of the national music week committee, 45 West Forty-fifth street, New York City, upon request. Organists are being asked to arrange special programs for the opening Sunday and at other times during the week.

A new feature for music week, which was inspired by the wide interest and cooperation given this movement by the churches, is the publication of a special Sunday service. Judging from the requests for this service, it has made a distinct appeal. The Federal Council of Churches of Christ in America, having examined the first draft of this publication and given one or two suggestions, has expressed its approval of the material and its arrangement.

Los Angeles Choristers Busy.

Although it has been singing in public for less than a year, the new choir of sixty boys and men of Wilshire Presbyterian Church, Los Angeles, directed by William Ripley Dorr, has received more requests for concerts and musical services than it can accept. The choir gave a concert in the First Presbyterian Church of Santa Ana last fall which filled the building to overflowing, and will soon sing a return engagement there. It gave a demonstration rehearsal before the Federated Church Musicians of Los Angeles which resulted in a request for a musical service in the Hollywood Christian Church. The choir also took part in the municipal Christmas concert and gave a recital before the MacDowell Club. It sang at an organ and choir recital in its own church under the auspices of the Southern California chapter of the Guild, at which there was an attendance of nearly a thousand people, which, according to Sibley G. Pease, secretary of the Guild, was the largest attendance at a regular Guild program for ten years. On Easter morning the choir gave a program beginning at 6:30 a. m. at the Beverly Hills Hotel, after which they were the guests of the hotel at breakfast, and returned to Wilshire Church in time to sing at a double Easter service, the same service being given twice, before congregations which twice packed the building. *The choir includes thirty-one sopranos, fifteen counter-tenors, and fourteen men. The choir is making a special study of a cappella singing, and in the past year has learned and performed in public over a dozen unaccompanied anthems, including compositions by Bach, Palestrina and Noble, and several in seven and eight parts.

Kimball for Coral Gables.

Experts from the W. W. Kimball Company of Chicago are in Coral Gables, Fla., to install the organ in the \$400,000 Coral Gables Theater. The instrument is described as among the finest in the South. The organ is a three-manual. Allen Benedict, whose programs are broadcast from WGN, Chicago, will give recitals on the Coral Gables organ during the first week of its opening and possibly for a longer period. It is expected that arrangements will be made for broadcasting these programs.

New Kilgen for Florida Hotel.

The beautiful new Sebring Hotel at Sebring, Fla., one of the most artistically decorated hotels in the state, has completed the installation of a Kilgen organ. The instrument is of the concert type and is on the mezzanine floor. The opening recital was played to a large audience of northern visitors on the evening of March 17 by W. B. Lincoln, Tampa.

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RECENT BOOKINGS:

Philadelphia Sesquicentennial Exposition, July 3rd
East Stroudsburg, Pa., May 5th, re-engagement.
Freeport, Long Island, May 3rd, dedicatory recital.
Gettysburg, Pa., April 22nd.
Bloomsburg, Pa., April 20th.
Reading, Pa., April 18th, Municipal recital.
St. Petersburg, Florida, April 11th to 12th, 5000 people, re-engaged for next season.
Fort Lauderdale, Florida, April 9th, re-engagement.
Lake Worth, Florida, April 7th, re-engagement.

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UNIQUE ORGAN IS OPENED

Midmer-Losh in Bryan Memorial Church, Miami, Dedicated.

The unique organ in the W. J. Bryan Memorial Church, Miami, Fla., was opened Easter Sunday afternoon with organ numbers and a cantata by the choir under the direction of Florence Clayton Dunham, organist of the church.

This Midmer-Losh organ is provided with two consoles—a complete standard seven-octave, three-manual console in the choir loft inside the church, and a portable console with a single manual of seven octaves, no pedal keyboard and twenty stop registers, serving the outdoor choir space. The organ is built between the two choir lofts and delivers its tone in either direction, as required.

The outdoor console rendered the accompaniment to the cantata to an outdoor congregation without difficulty or sense of limitation. It is provided with the usual swell pedals and crescendo and a full set of duplicate adjustable pistons, so that the organist has full control over the tonal forces of the instrument. It is also provided with a melody coupler which functions on any stop or couplers drawn, emphasizing the melody and clarifying the ensemble. Pedal tones are subject to a bass selector which couples only the lowest note struck to the related pedal note. These devices function also on the main console and a whole series of new effects are obtainable thereby. As an accompanimental resource it is especially valuable.

Mrs. Dunham has large plans for the next musical season.

Skilton's New Work Is Sung.

The Kansas Federation of Music Clubs set a precedent in musical history March 25 for other states to follow when the result of a year's work, for its third biennial festival, brought forth the highly successful presentation of Charles Sanford Skilton's oratorio "The Guardian Angel," at Memorial Hall in Independence. It was

an artistic triumph for Mr. Skilton. His latest creative work was presented by a chorus of 500 voices, representative of the leading musical interests of the state. Mr. Skilton was given an ovation by the immense audience. Continued applause forced him to ascend to the stage after the concert, where he grasped the hand of Alfred G. Hubach, director.

Contracts Closed by Austin.

Contracts closed since March 16 by the Austin Organ Company include the following: Proctor, Vermont, Union Church; Greensboro, N. C., Grace Methodist Protestant Church; Evanston, Ill., Masonic Temple (two organs); Sumter, S. C., Church of the Holy Comforter; Great Barrington, Mass., residence of William H. Webster; Cleveland, Ohio, Church of the Cross, M. E.; Peoria, Ill., First Church of Christ, Scientist, and Rockville, Conn., Trinity Lutheran. The Great Barrington, Cleveland and Peoria organs are three-manuals.

Cramblet in Larger Quarters.

The Cramblet Engineering Company of Milwaukee, which makes the Evenheeter, by means of which uneven temperature difficulties in organs are overcome, has had so successful a season and is meeting with so great an increase in the sale of its organ equipment that it has had to move its factory to larger quarters. At the close of April the company moved to a new factory in which there is daylight for all departments. The new address will be 286 Milwaukee street.

Dr. Stewart Is City's Head.

Dispatches from San Diego, Cal., tell of the election of Dr. Humphrey J. Stewart as chairman of the board of trustees of Coronado, Cal. The election, which was a part of the reorganization of the board, was made by a unanimous vote. The office assumed by Dr. Stewart corresponds to that of the mayor in other cities. This office will not interfere with Dr. Stewart's work as city organist of San Diego.

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A day of recreation will be a part of the proceedings; and this will include a visit to Niagara Falls.

Any information in regard to the Convention can be had by writing to Mr. DeWitt C. Garretson, A. G. O. Convention Committee, 128 Pearl Street, Buffalo, N. Y., or to the General Office, 29 Vesey Street, New York.

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A fine anthem of fetal nature which makes effective use of Arthur Sullivan's hymn "Angel voices, ever singing." An assisting trumpeter can be used for the brilliant fanfares which recur. The congregation is to join in singing the hymn at the close.

This emotional number requires a chorus for the parts divide at will, and it is designed to be sung a cappella when possible. The climax on the last page is splendidly managed and it links to a veiled whisper at the end.

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BREWER, JOHN HYATT

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This sensitive and expressive number is intended to be sung a cappella. The composer has therefore given significance to the leading of each voice, while adhering always to a moderate and practical range.

SECULAR—MEN'S VOICES

JORDAN, JULES

To Syloia

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This is a melodic number, which is of

a graceful nature, fitting to interpret the lovely Shakespeare text. The composer understands well the possibilities of the male voice and exploits them with a sure touch. The melody is largely in the First Bass. An easy number of unusual charm.

SECULAR—WOMEN'S VOICES

ROGERS, JAMES H.

The two clocks

Octavo No. 13,884

This light and whimsical piece is intended for unaccompanied singing—that rarity in three-part writing. The big and the little clock tick along, one slow and heavy, the other swift and chattering in an amusing and musical manner.

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BRACKETT, FRANK H.

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News from St. Louis

By DR. PERCY B. EVERSSEN

St. Louis, Mo., April 21.—Easter has come and gone again with its customary trials to the average church organist, with little difference from festivals of former years.

Possibly the visits of several big organists this season are partly responsible for the advance in selection. The names of Hollins, Stainer, Eyre, Andrews, Harwood and Tours appear as often as the inevitable Dudley Buck, Schneckner, Malling and Shelley, while one organist announced his "Easter Chorus" from "Cavalleria Rusticana."

Dr. Diggle's friend in California is not the only organist with a tremolo stop that "sticks." Is it another result of the abuse of the organ in the "movies" that the everlasting tremolo has to prevail in our churches?

It is gratifying to note from several recent programs sent us that the younger organist is leaning more to the American compositions than some of his older brethren. The day has gone by when necessity produced programs entirely from composers of 200

years ago. There is much good organ music by English and American composers of later generation, but the young organist must know how to select and how to reject. The ultra-modern trash, like the tares of the parable, often is allowed to grow up with the good.

Henry Arthur has succeeded Mrs. Howard Watson as organist at the Maple Avenue M. E. Church.

A very pleasing tribute was paid the leading musical critic of the forty-seventh state, Richard Spamer, and his wife on the evening of April 11 when the musicians, dramatists, etc., banquetted the happy couple on their golden wedding anniversary.

The new United Hebrew Temple, in the western part of the city, has just ordered a large Kigen organ. The instrument is to be a four-manual and will be one of the largest in the city. Delivery will not be made until the latter part of the year.

Tri-City Club Hears Barnes.

The Tri-City Organists' Club invited William H. Barnes of Chicago to give a recital Tuesday, April 27, in St. John's Methodist Church, Davenport. Miss Gertrude Branigan of Davenport has been elected club president, with Mrs. Guy E. Sherman and Rudolph Lindstrom of Rock Island vice president and secretary-treasurer, respectively. Miss Ruth Carlmark of Moline was chosen program chairman. Mrs. H. E. Sangren arranged for Mr. Barnes' visit. A dinner preceded the recital.

G. A. Doering, former owner of the Simplex Theater Supply Company, has purchased from the heirs of the late J. D. Wheelan the J. D. Wheelan Pipe Organ Company and will continue the business at Dallas, Tex. The name of the new firm is Southern Pipe Organ Company, and Mr. Doering has taken as a partner H. A. Niver, who has been connected with the concern for the last nine years.

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- Adagio (Moonlight)...Beethoven
Air...Bach
Air (Cara Mio Ben)...Giordani
Air (Rinaldo)...Handel
Air (Für Diccant)...Lotti
Andante (Orfeo)...Gluck
Andante (Concerto)...Mendelssohn
Consolation...Mendelssohn
Gavotte in D...Goussac
Military Polonaise...Chopin
Minuet in G...Beethoven
Moment Musical...Mozart
Nocturne, Op. 9, No. 8...Chopin
Sarabande...Handel
Serenade...Schubert
Spring Song...Mendelssohn
Trommerel...Schumann
Unfinished Symphony...Schubert

MODERN COMPOSITIONS

- Andante Cantabile Tschalkowsky
Anitra's Dance...Grieg
Berceuse...Iljiniky

- Berceuse...Schytte
Cavatina...Raff
Chant Sans Paroles...Tschalkowsky
Chants Russes...Lalo
La Cinquantaine...Gabriel-Marie
Consolation No. 6...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. 6...Brahms
Largo...Dvorak
Largo, Une...Moussorgsky
Madrigal...Simonetti
Melodie, Op. 10...Rubinstein
Melody in F...Grieg
Norwegian Dance...Cui
Orientale...Granados
Poème...Fiblich
Prelude in C Sharp Minor...Rachmaninoff
Près de la Mer, Op. 53...Arensky
Réverie, Op. 9...Strauss

- Romance, Op. 44...Rubinstein
Romance, Op. 26...Svendesen
Romance Sans Paroles...Fauré
Salut d'Amour...Elgar
Sheherazade (Excerpt)...R. Korsakow
Scotch Poem...MacDowell
Serenade...Drigo
Serenade...Gounod
Serenade...Widor
Serenade, Op. 15, No. 1...Moszkowski
Simple Aveu...Thomé
Souvenir...Drdia
Volga Boatmen Song...Russian Air
Waltz in A, Op. 39...Brahms

SACRED COMPOSITIONS

- Andante Religioso...Thomé
Andantino...Franck
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 (Korssa)...Handel
Lost Chord...Sullivan
Prayer...Humperdinck
Preghiera (Octett)...Schubert
Rameaus, Les...Fauré
Vision...Rheinberger
Voix Celeste...Batiste

OPERA SELECTIONS

- Cavalleria Rusticana, Intermezzo
Cid, Le...Aragonaize
Coq d'Or...Hymn to the Sun
Gloconda...Dance of the Hours
Hansel and Gretel...Prayer
Jocelyn...Berceuse
Lohengrin...Prelude Act III
Lucia di Lammermoor, Sextette
Mastersingers...Prize Song
Rigoletto...Quartet
Sadko...Song of India
Samson and Dilliah...My Heart

- Tales of Hoffman...Barcarolle
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
Derwish Chorus...Sebek
Fanfare, Op. 46...Ancher
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

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OXFORD, OHIO, CHURCH TO HAVE LARGE ORGAN

DESIGN BY JOSEPH CLOKEY

M. P. Möller Wins Contract for a Four-Manual Instrument for the First Presbyterian in College Town.

Joseph W. Clokey is the author of the specifications of a large and interesting four-manual ordered for the First Presbyterian Church of Oxford, Ohio, the seat of Miami University. The instrument is to be built by M. P. Möller. It is to have a gallery and a chancel division and will provide an unusually large organ for the prosperous college town.

Following are the specifications of the gallery division:

- GREAT ORGAN.**
 Violone, 16 ft., 61 notes.
 Diapason, 8 ft., 61 pipes.
 Second Diapason, 8 ft., 73 pipes.
 Violone, 8 ft., 73 pipes.
 Viol da Gamba, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 85 pipes.
 Gemshorn Celeste, 8 ft., 68 pipes.
 Tibia Clausa, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Chimney Flute, 8 ft., 61 notes.
 Flute Celeste, 8 ft., 61 notes.
 Viola Celeste, 8 ft., 61 notes.
 Erzähler Celeste, 8 ft., 61 notes.
 Principal, 4 ft., 61 notes.
 Wald Flöte, 4 ft., 61 notes.
 Harmonic Flute, 4 ft., 61 notes.
 Twelfth, 2 3/4 ft., 61 notes.
 Fifteenth, 2 ft., 61 notes.
 Grand Cornet, 5 rks., 305 pipes.
 Trombone, 16 ft., 61 notes.
 French Trumpet, 8 ft., 85 pipes.
 Cor Anglais, 8 ft., 61 notes.
 Clarion, 4 ft., 61 notes.
 Celesta, 8 ft., 61 notes.
 Celesta, 4 ft., 61 notes.
 Chimes, 8 ft., 61 notes.

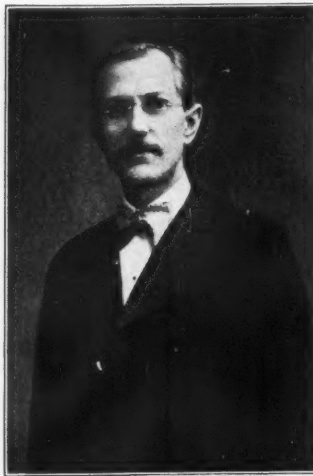
- SWELL ORGAN.**
 Bourdon, 16 ft., 73 notes.
 Geigen Principal, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 61 pipes.
 Viol d'Amour, 8 ft., 73 pipes.
 Viol Celeste, 8 ft., 61 pipes.
 Muted Viol, 8 ft., 85 pipes.
 Muted Viol Celeste, 8 ft., 77 pipes.
 Flauto Major, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 97 pipes.
 Flauto Dolce, 8 ft., 97 pipes.
 Flauto Celeste, 8 ft., 61 pipes.
 Principal, 4 ft., 61 notes.
 Celestina, 4 ft., 61 notes.
 Flute Harmonique, 4 ft., 85 pipes.
 Nazard, 2 3/4 ft., 61 notes.
 Twelfth, 2 3/4 ft., 61 notes.
 Flautino, 2 ft., 61 notes.
 Twelfth, 2 ft., 61 notes.
 Tierce, 1 3/5 ft., 61 notes.
 Seventeenth, 1 3/5 ft., 61 notes.
 Dolce Cornet, 3 rks., 61 notes.
 String Mixture, 3 rks., 61 notes.
 Fagotto, 16 ft., 85 pipes.
 Bassoon, 8 ft., 61 notes.
 Orchestral Oboe, 8 ft., 73 pipes.
 French Horn, 8 ft., 61 notes.
 Cornopean, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Clarion, 4 ft., 61 notes.

- CHOIR ORGAN.**
 Contra Viol, 16 ft., 61 notes.
 English Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 97 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Viola, 8 ft., 85 pipes.
 Viola Celeste, 8 ft., 61 pipes.
 Erzähler, 8 ft., 85 pipes.
 Erzähler Celeste, 8 ft., 77 pipes.
 Chimney Flute, 4 ft., 73 pipes.
 Dulcet, 4 ft., 61 notes.
 Nazard, 2 3/4 ft., 61 notes.
 Twelfth, 2 3/4 ft., 61 notes.
 Piccolo, 2 ft., 61 notes.
 Fifteenth, 2 ft., 61 notes.
 Tierce, 1 3/5 ft., 61 notes.
 Seventeenth, 1 3/5 ft., 61 notes.
 Twenty-second, 1 ft., 61 notes.
 Flute Mixture, 3 rks., 61 notes.
 Dolce Mixture, 4 rks., 61 notes.
 Clarinet, 16 ft., 61 notes.
 Clarinet, 8 ft., 73 pipes.
 Cor Anglais, 8 ft., 73 pipes.
 Corno d'Amore, 8 ft., 73 pipes.
 Celesta, 8 ft., 61 notes.
 Celesta, 4 ft., 61 bars.

- SOLO ORGAN.**
 Gross Cello, 8 ft., 73 pipes.
 Tibia Major, 8 ft., 61 notes.
 Flute Harmonique, 8 ft., 61 notes.
 Flauto Celeste, 8 ft., 61 notes.
 Viol Celeste, 8 ft., 61 notes.
 Muted Viol Celeste, 8 ft., 61 notes.
 Flauto Dolce, 4 ft., 61 notes.
 Rohr Flöte, 4 ft., 61 notes.
 Tuba Profunda, 16 ft., 61 notes.
 Tuba Mirabilis, 8 ft., 97 pipes.
 French Horn, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 61 notes.
 Bassoon, 8 ft., 61 notes.
 Vox Humana, 8 ft., 61 notes.
 Clarion, 4 ft., 61 notes.
 Grand Mixture, 5 rks., 305 pipes.
 Chimes, 8 ft.

- PEDAL ORGAN.**
 Resultant, 32 ft., 32 notes.
 Contra Bourdon, 32 ft., 32 notes.
 Diapason, 16 ft., 32 notes.
 First Bourdon, 16 ft., 32 notes.
 Second Bourdon, 16 ft., 32 notes.
 Third Bourdon, 16 ft., 32 notes.
 Fourth Bourdon, 16 ft., 32 notes.
 Violone, 16 ft., 32 notes.
 Contra Viol, 16 ft., 32 notes.
 Bass Flute, 8 ft., 32 notes.
 First Flute, 8 ft., 32 notes.
 Second Flute, 8 ft., 32 notes.
 Muted Viol, 8 ft., 32 notes.
 Octave Flute, 4 ft., 32 notes.
 Dolce Flute, 4 ft., 32 notes.
 Mixture, 3 rks., 32 notes.

HUGO EDELMANN.



- Bombarde, 32 ft., 32 notes.
 Tuba, 16 ft., 32 notes.
 Trombone, 16 ft., 32 notes.
 Fagotto, 16 ft., 32 notes.
 Tuba, 8 ft., 32 notes.

For the chancel organ the specifications follow:

- GREAT ORGAN.**
 Bourdon, 16 ft., 61 notes.
 Diapason, 8 ft., 61 pipes.
 Melodia, 8 ft., 61 pipes.
 Dulciana, 8 ft., 61 pipes.
 Doppel Flöte, 8 ft., 61 notes.
 Flute d'Amour, 4 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Twelfth, 2 3/4 ft., 61 pipes.
 Fifteenth, 2 ft., 61 notes.
 Tierce, 1 3/5 ft., 61 pipes.
- SWELL ORGAN.**
 Diapason, 8 ft., 61 pipes.
 Stopped Diapason, 8 ft., 61 pipes.
 Salicional, 8 ft., 61 pipes.
 Voix Celeste, 8 ft., 49 pipes.
 Principal, 4 ft., 61 pipes.
 Aeoline, 8 ft., 61 pipes.
 Aeoline Celeste, 8 ft., 49 pipes.
 Viol d'Orchestre, 8 ft., 61 pipes.
 Viol Celeste, 8 ft., 49 pipes.
 Flauto Traverso, 8 ft., 61 pipes.

- CHOIR ORGAN.**
 Still Gedeckt, 8 ft., 61 notes.
 Suabe Flute, 4 ft., 61 notes.
 Viol Aetheria, 8 ft., 61 pipes.
 Vox Angelica, 8 ft., 49 pipes.
 Vox Humana, 8 ft., 61 pipes.
- PEDAL ORGAN.**
 Bourdon, 16 ft., 73 pipes.
 Lieblich Gedeckt, 16 ft., 97 pipes.
 Flute, 8 ft., 61 notes.
 Dolce, 8 ft., 61 notes.

The "movie" organ is making progress in Germany. The firm of E. F. Walcker & Co. has sold forty-six organs of the theater type called the "Oskalyd" to Germany's largest film company, the "Ufa," in the last year. This company has just opened its latest and most palatial theater, built along the most up-to-date American lines, in Berlin and experts have described it as the eighth wonder of the country.

HUGO EDELMANN'S JUBILEE

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The fiftieth anniversary of Hugo Edelmann as an organist in Chicago was marked by a sacred concert on the evening of April 25 at St. Jerome's Catholic Church, Rogers Park. An elaborate program was presented under the direction of Mr. Edelmann, who has been organist and choir-master at this church for the last fifteen years. Vocal soloists and a string orchestra assisted in the performance. With string quartet Mr. Edelmann played Meyerbeer's Coronation March, from "The Prophet"; the Andante Cantabile from Tschaikowsky's String Quartet; "Adoration," from Gaul's "Holy City," and the Hallelujah Chorus from Handel's "Messiah."

Mr. Edelmann was born in 1855 at Hoenigsheim, Bavaria, and was brought to the United States when he was only a year old. The family first settled in Washington and moved to Chicago in 1862.

Mr. Edelmann's father was an organist of prominence for many years in Chicago and gave the son his first instruction. At the age of 12 the young man played at St. Michael's Catholic Church, of which his father was organist, under his parent's direction. He studied organ also with Frank Rohner, then organist of the Jesuit Church, and later with Harrison M. Wild.

In 1876 Mr. Edelmann was appointed organist of St. Ann's in Englewood. Two years later he went to St. Mary's on Wabash avenue, where he remained for thirteen years. Next he was for six years at St. Michael's, a position his father held for thirty years. During his incumbency a large new Kilgen organ was installed in the church. Next he was organist of the Holy Name Cathedral for ten years. Then he was at St. Mary's in Evanston and at St. Alphonsus', going to his present post at St. Jerome's in 1911.

Weston Plays at Jubilee.

A beautifully-printed and illustrated souvenir program was issued for the services commemorating the seventy-fifth anniversary of the founding of South Congregational Church of Brooklyn, N. Y., and there is a full-page picture of the organist and choir-master, A. Campbell Weston. The jubilee was celebrated from March 28 to April 4. Mr. Weston arranged appropriate musical programs for all the services of the celebration. A special feature was a program of violin, violoncello and organ numbers as a prelude on anniversary night, March 31, including: Adagio, Beethoven; Song without Words, Tschaikowsky; "By the Brook," Boisdoffre; Andante from Sixth Symphony, Tschaikowsky; Melody, Faure.

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PATENTS ON A NEW BLOWER.

Advantages Claimed for Design of Montreal Engineer.

Among various blower patents one of interest to organ builders is No. 1573973, by the United States government, and No. 259519, Canadian government, recently issued to A. Lamontagne of Montreal, a civil engineer, who has for many years devoted much of his time to the study of organ construction. The desire of the inventor was to put on the market a blower of the most simple construction which could, at the same time, offer the advantages of the more complicated machines. His experiments have achieved a success, the inventor claims.

The new blower, Mr. Lamontagne reports, has only one fan attached to one end of the motor shaft, supplying compressed air at two different pressures. If, therefore, pressures say of seven and fifteen inches are required, the same fan will fill the requirement without any belting, pulley, end thrust, etc. This is accomplished by attaching blades on each side of the fan disk. A wall in line with the disk and encircling the periphery of the fan, with just enough clearance for its free rotation, separates the pressures, and by properly tapping the casing, the lower and the higher pressure, or either, is available. This disposition permits the size of the fan to be reduced and therefore renders the machine more quiet. The reduced dimensions of the blower are also a saving as to material and space, and help to produce a more compact machine. With the exception of the usual oiling of the motor bearings, no other attention is necessary.

Goes to New Ottumwa Post.

Mrs. Margaret Walker Stevens has been engaged as organist of the First Evangelical Lutheran Church at Ottumwa, Iowa, and took up her work there this spring, after having completed a four years' engagement with First Church of Christ, Scientist.

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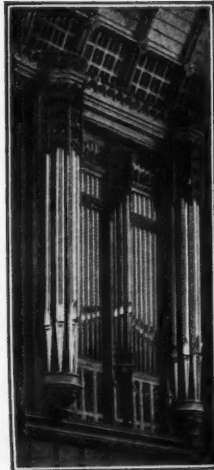
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WHAT THE CRITICS SAY:

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.....

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(Signed) HAROLD GLEASON.

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Southern California News

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., April 20.—An excellent recital was given on March 22 at the First Congregational Church of Redlands by Miss Anna Blanche Foster. The program included such numbers as the Franck Chorale in A minor, the Allegro Vivace and Allegro Cantabile from Widor's Fifth, "Finlandia" and the Hollins Scherzo. Such a program was a real joy after some of the programs we have had in Los Angeles of late. Miss Foster played in splendid style and is to be congratulated on putting over so enjoyable a recital.

On March 25 James H. Shearer, organist and choirmaster of the First Presbyterian Church of Pasadena, gave a recital on the enlarged organ. Some six new stops have been added by the Spencer Organ Company of Pasadena, including a tuba imported from Harrison & Harrison, the English builders. Mr. Shearer played the Toccata in the Dorian Mode of Bach, a Karg-Elert chorale prelude and a number of lighter pieces showing off the new stops.

The April meeting of the A. G. O. was held April 5. It was the worst night of the year and it is surprising that anyone got out, but there were thirty-five at the dinner and about thirty-six at the recital given in the First Presbyterian Church. The recitalists were David L. Wright and Julius K. Johnson. Both men played well, but it must have been a thankless task playing to so few. I have an idea that the program was planned to appeal to a small minority who have got it into their heads that a program of this type will help make the organ recital popular. Personally I have my doubts. Our art galleries don't hang reproductions of the comic strip to draw a crowd and I think that the American Guild of Organists should stand by its ideals and at least do all it can "to raise the standard of efficiency of organists and create a love for the best in organ music."

By far the best news of the month is the announcement by Dean Skeele of the College of Music that Charles M. Courboin will hold a master class here in June. We all need the influence of such a man and to come in contact with him daily for even a short three weeks must help rekindle our enthusiasm for the best in our art.

Charles H. Marsh, the Redlands organist and composer, is a proud man these days, for his wife (Lucile Crews) has won the Pulitzer composer traveling fellowship, the value of which is \$1,500. The prize-winning work was a symphonic poem for orchestra. Mr. and Mrs. Marsh will spend the next year abroad.

We have a number of talented women organists here in Los Angeles and they seem to be doing excellent work. Mrs. Harry K. Brown at the Wilshire Congregational Church, Miss Edith Bockenkröger at the Wilshire Christian Church and Esther Fricke Green at Angelus Temple are perhaps the best known. Mrs. Green's radio work is excellent, and her Kimball organ comes over the air beautifully. At a recent Guild recital she gave a fine performance of Yon's "Hymn of Glory."

Harold Gleason of Rochester has been a visitor during the last month and gave a number of recitals in and around the city. Mr. Gleason is one of the most brilliant organists we have had play for us for many years and his playing was thoroughly enjoyed by all who heard him. At his recital in St. Paul's Cathedral, under the auspices of the local chapter of the A. G. O., he gave a splendid performance of the Barnes Toccata on a Gregorian Theme, the A minor Chorale of Franck and two movements of the E minor Sonata of Ernest Douglas, besides a number of shorter pieces. Per-

haps the most interesting recital was the one he gave in the "Polly" High School. Here he had some 2,000 paid listeners, which is something of a record for Los Angeles. The organ is a four-manual Estey and Mr. Gleason did fine work with it. The Toccata and Fugue in D minor came out wonderfully well. Other numbers were the Franck "Piece Heroique," the Widor Toccata and pieces by Purcell, Yon, Bonnet and Bird. At the First Methodist Church, Pasadena, he had the fine Skinner organ to work with and gave a stunning recital. We are all sorry that Rochester is such a long way from Los Angeles.

Dudley Warner Fitch and your correspondent were the guests of honor at a dinner given by the San Diego chapter of the A. G. O. April 13. They paid all our expenses and gave us a splendid time. After the dinner we played a recital in the Presbyterian Church. I have an idea that this sort of visiting between chapters would do a great deal of good in binding us all closer together as one big Guild, rather than a number of chapters which are more or less indifferent to the Guild as a whole.

The following letters have been brought to my attention:

Dear Dr. Moore: I find that my public is interested in knowing under what conditions the world's masterpieces are written. Would you be kind enough to tell me how you came to write your charming "In Antiseptic Mood"?

Yours truly,
LMA KIDINU.

Dear Madam: Replying to your letter I would say that I had spent the day practicing the first four bars of Dr. Batiste's Offertoire in D minor and on my way home stopped at a friend's for a package. On ascending the steps of my home I slipped and broke the bottle. Without saying a word I sat down and poured out my heart in the piece you mention. Such a heart-rending was bound to bring forth a masterpiece.

Modestly yours,
DR. DINTY MOORE.

The fine new Kimball organ in the Oneonta Congregational Church at Oneonta Park, South Pasadena, was dedicated April 11, a joint recital being given by Dudley Warner Fitch and your correspondent. The church was packed to the doors and the organ, if not the playing, delighted everyone.

Another recital of interest was that given by Albert Tufts on the three-manual Weite organ in the Fourth Church of Christ, Scientist, Los Angeles. Mr. Tufts played a most interesting program in fine style.

Still another recital that should be recorded is the joint one by Ernest Douglas and Wesley Kunnie at the Christian Church in Glendale. A number of piano and organ things were played. These seemed to make an appeal to the audience and both received an ovation.

Plans for the Pasadena convention are almost completed. I do hope that every organist within anything like easy distance will attend this convention. No one knows better than I do the amount of work and energy that goes into putting over a convention of this kind and the committee deserves the finest support in the way of attendance.

An organ recital contest for the Barbara Sanford Allen prize was held at Bridges Hall of Music, Pomona College, March 29. The prepared pieces were: Fugue in C, Buxtehude, and "Up the Saguenay," Russell; also a sight reading test. The judges were P. Shaul Hallett, Everett S. Olive and Mrs. William S. Ament, and the winner of the contest was Thomas Pollock. The value of the prize is \$50 and the award is made annually.

The large Robert-Morton organ in the magnificent new Elks building is to be dedicated on the afternoon of May 9, when a recital will be given by Henry F. Seibert of New York. This will be Mr. Seibert's first appearance in Los Angeles and it is to be hoped that the local organists will have an opportunity of hearing him. Sibley G. Pease, official organist of the Elks, is planning a number of recitals which will be open to the public.

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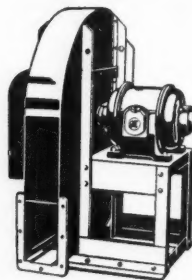
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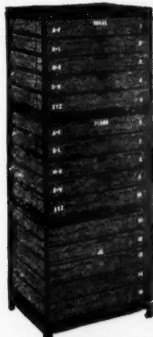
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**Universities Realize
Importance of Music**

By **PROFESSOR HERMANN ALMSTEDT**
(Article by Member of University of Missouri
Faculty in Columbia Missourian)

The call for state universities to take the leadership in matters pertaining to the fine arts is no longer falling upon deaf ears. A few state institutions long ago heeded the call, others are heeding it now and, generally, the future seems promising that the fine arts, and with them music, are rapidly coming into their own.

There seems to be a growing conviction among educational leaders that intelligence must ally itself with taste if education is to be a true measure of an ever-increasing experience and to yield a broad and comprehensive national culture. This enlightened point of view in educational theory is receiving encouragement.

For one, the general expansion of university functioning along vocational lines cannot reasonably omit the work given by a school of fine arts. State musical organizations are clamoring for university guidance, for the setting up of standards, and, in the main, for the leadership of the state's foremost institution, the university. The recognition by high schools in the state of musical work done outside of the high school curriculum has put the question of accepting such credits from the high school squarely up to the university committees on accredited schools. Then, too, the generous gifts and endowments for the promotion of musical education and culture have signally quickened university administrations to create conditions by means of which they can become candidates for one or more of those vital stipends made possible by the grant. Now add to these impelling forces the greatest of all, that of competitive rivalry between educational institutions, and it becomes clear that the fine arts, and with them music, are slowly but surely finding their due appraisal in the educational scheme of today, especially in our state universities.

Where, in state universities, music has arrived, it has a long story to relate of trials and tribulations. Its position in the large university family has usually been that of a Cinderella. Treated negligibly and patronizingly by a prevailing haughty and unimformed academic mind, it has had to fight and struggle for a meed of recognition. The reasons for this antagonism need not be entered into at this point. Suffice to say that lack of critical insight and comprehension has

needlessly retarded the use of this oldest of cultural forces. When it was called upon it usually served as a necessary adjunct to schools of education that were obliged to train music supervisors in the secondary schools. Less seriously appraised, it furnished campus entertainment or gave a touch of tonal color to otherwise dull commencement exercises. There was little time left to offer significant courses of avowedly cultural content and when such were presented for recognition in other divisions of the university they were only hesitatingly and often grudgingly admitted.

Such a condition naturally forced music to seek refuge in private schools especially endowed and organized for professional purposes. There it could grow and flourish and come to fruition, demonstrating values that are now being seriously considered and embodied in a synthetic educational program. The professional school has thus done a fine service, but let it be clearly understood at this point that the fullest and greatest service still remains for music to give, and that is on a university campus, with a university background, in competition, and this time legitimately, with other informational, disciplinary and cultural subjects.

With this great opportunity that is coming to music on university campuses goes also a great responsibility for those who are commissioned to be the standard-bearers. A purely professional point of view will not make converts here, nor, more vitally considered, release those latent powers in young minds and hearts which it is education's business to set free and which, when realized, spell the truly developed man and the truly developed woman. If music fails to adapt itself to this vision it will ever remain in a position of inferiority.

Music can come gloriously into its own if those who sponsor it frown upon mediocrity, uncompromisingly uphold standards and ideals, and eschew that everlasting temptation merely to please. The university setting offers this fine strategic position for demonstrating that music is a potent force in personality building. But it will take, as everywhere else in life, a personality to lead the way. Let music place her best men in university positions, men of solid musical learning, of broad educational vision and ideals, possessed of strong dynamic faith and will to achieve and the victory is assured.

At the Cronyn Memorial Church, London, Ont., the Easter cantata "The Lord of Light and Love," by Julian Edwards, was presented on the evening of April 4 under the direction of Ernest O'Dell, F.A.G.O., A.C.C.O., organist and choirmaster of the church.

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COMPOSERS IN A CONTEST

Oklahoma Manuscript Recital Success—Praise for Mrs. Thomas.

At the convention of the Oklahoma Federation of Music Clubs in Oklahoma City April 8 a manuscript organ recital aroused general interest. This recital was given on the four-manual organ of the First Baptist Church. The success of this event was due largely to John Knowles Weaver of Tulsa, who for the past four years has been chairman of composition for the federation. The recital was in the nature of a composition contest, open to all composers of the United States. Thus it was national in scope, the requirements being organ solos limited to five minutes in time of performance.

The best ten of the numbers submitted were selected to make up the program. The artistic creations of ten states were represented in this recital—New York, New Jersey, Maryland, Florida, Pennsylvania, Missouri, Illinois, Wisconsin, Minnesota and Oklahoma. A similar recital was conducted a few years ago by the Illinois A.G.O. chapter in Chicago.

The composers had been invited to play their own numbers and several consented to do this, but at a late date James R. Gillette and O. H. Kleinschmidt were detained from making the trip to Oklahoma City; thus the only composer present was Virginia Carrington Thomas, and her playing was the outstanding musical event of the convention. Following is the program: Basso Ostinato, Edwin Hall Pierce, F.A.G.O., Auburn, N. Y.; Prelude-Improvisation, Marie Crosby, Enid, Okla. (played by Mrs. Annette Stoddard); "Melodie Chromatique," Robert Wilson Hays, Green Bay, Wis. (played by Mrs. J. S. Frank); Swing Song, James R. Gillette, Northfield, Minn.; "Arioso in the Ancient Style, Russell Snively Gilbert, Orange, N. J.; Prelude, Katherine E. Lucke, F.A.G.O., Baltimore, Md. (played by Mrs. Ernest E. Clulow); Chromatic Fugue, William K. Steiner, A.A.G.O., Pitts-

burgh, Pa.; "The Legend of the Dunes," Lily Wadhams Moline, Chicago, Ill. (played by Mrs. George Forsyth); "Oasis," Oliver H. Kleinschmidt, A.A.G.O., Warrenton, Mo.; Canon, Virginia Carrington Thomas, F.A.G.O., Tallahassee, Fla.; Symphonic Piece, Virginia Carrington Thomas.

Work Begun on Artcraft Factory.

Ground was broken April 7 at Santa Monica, Cal., for the new factory of the Artcraft Organ Company. It will take the place of the temporary factory when completed. The new plant is to cost approximately \$25,000 and will have 8,000 square feet of working space. The Artcraft factory has been busy with work on the Pacific coast, having built organs for the First Baptist Church, Inglewood; First Presbyterian Church, Moneta; First Congregational, Eagle Rock; St. Mark's Episcopal, Uplands, and numerous residence organs for Beverly Hills and Brentwood Park homes. Organs under construction at the present time include those for Unity Church and the First Methodist of Santa Barbara; the Glassell Park Theater, Los Angeles; Our Lady of Sorrows Catholic Church, Santa Barbara, and that for the company's demonstration quarters in the Wiley B. Allen store at Los Angeles. C. E. Haldeman, president of the company, established his business ten years ago in Los Angeles, and removed to the temporary Santa Monica location two years ago. Asa R. Taylor is vice-president of the company.

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Miss Zillah L. Holmes, organist and director at Plymouth Church, Sherrill, N. Y., arranged as the feature of her Easter service the "Biblical anthem," "Because I Live Ye Shall Live Also," by William Arms Fisher, in which pulpit and choir combine. The senior and junior choirs sang the anthem and the Rev. Bernard Clausen read the Scriptural selections which are interpolated. This anthem was dedicated by the composer to the Plymouth pastor and choir.

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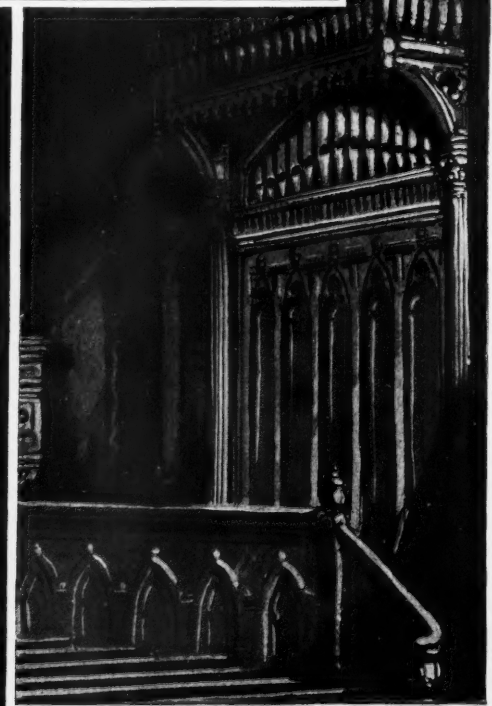
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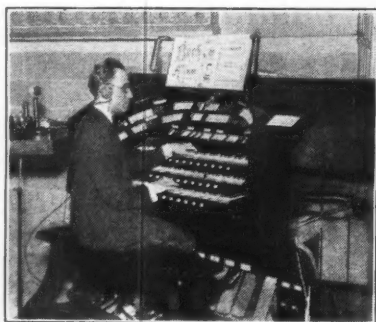
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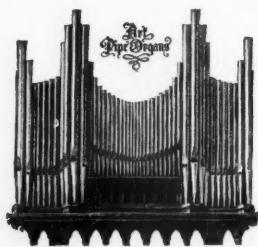
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