

THE DIAPASON

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

Nineteenth Year—Number Four

CHICAGO, MARCH

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

LOS ANGELES ORGAN HAS SPECIAL FEATURE CHAPEL DIVISION PROVIDED

Church of the Immaculate Conception Will Have Skinner of Fifty Speaking Stops When Work Is Completed.

When the new organ for the Church of the Immaculate Conception at Los Angeles, Cal., is completed by the Skinner Organ Company it will be an instrument of about fifty speaking stops. The immediate work provides for preparation for the choir division, which is to be installed later. There is a special feature in a chapel division, to be located in the organ chamber in the chapel. It will be played from the choir keys until the choir organ is added, after which it will be played from the great organ. A device will be installed in the main console by which the great may be canceled and the chapel organ operated. Also the great and the chapel organ may be operated simultaneously.

Following is the scheme of stops:

GREAT ORGAN.

Bourdon, 16 ft., 5 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 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.
*Diapason Chorus, 4 ranks, 244 pipes.

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
*Gamba, 8 ft., 73 pipes.
Voix Celeste, 2 ranks, 8 ft., 146 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
*Piccolo, 8 ft., 61 pipes.
Mixture, 4 ranks, 292 pipes.
Cornopean, 8 ft., 73 pipes.
*Fligel Horn, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN (Prepared for).

Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.
Chimes (from Chapel Organ), 25 bells.

CHAPEL ORGAN.

English Diapason, 8 ft., 61 pipes.
Chimney Flute, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 110 pipes.
Flute, 4 ft., 12 pipes.
Twelfth, 2 2/3 ft., 7 pipes.
Piccolo, 2 ft., 5 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 25 bells.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
*Violine, 16 ft., 32 pipes.
*Echo Bourdon (Chapel Organ), 16 ft., 32 notes.
Gedeckt. (Swell), 16 ft., 32 notes.
Flute, 8 ft., 12 pipes.
*Echo Flute (Chapel Organ), 8 ft., 32 notes.
*Cello, 8 ft., 12 pipes.
Octave Flute, 4 ft., 12 pipes.
*Trombone, 16 ft., 32 pipes.
Chimes (from Chapel Organ), 25 bells.

All stops and movements marked with an asterisk will be fully prepared for in the console. Space will be left in the organ for the subsequent inclusion of the pipes and mechanism.

Ann Arbor Organ Being Installed.

Installation of the new Skinner organ purchased by the University of Michigan has been started in Hill Auditorium at Ann Arbor and it will be ready for dedication by the opening of the May festival. The organ will occupy the space left vacant by the removal of the World's Fair organ, which was brought to Ann Arbor from Chicago in 1894, and was installed in Hill Auditorium in 1913. Only the echo of the old instrument is being placed in the new.

ERSTWHILE ORGAN BLOWERS RECALL GOLDEN DAYS.



Wide World Photo.

Guild of Former Pumpers at Banquet in New York Mourns Passing of Profession as Result of Labor-Saving Machinery. The Man at the Organ Is Archer Gibson.

FOR A PORT HURON CHURCH. GIVES THE 200TH RECITAL

Austin Company Will Place Three-Manual in First Baptist.

The First Baptist Church of Port Huron, Mich., is to have a three-manual organ, which is being built at the factory of the Austin Organ Company. All of the great except the major diapason is to be under expression. The following is the specification of stops:

GREAT ORGAN.

Major Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Chimes (prepared for).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Echo Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet (prepared for), 8 ft., 73 pipes.
Celestial Harp, 61 bars.

PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Second Bourdon (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.

San Francisco To Hear Lemare.

Edwin H. Lemare, municipal organist of Chattanooga, Tenn., has been engaged for a recital at the Civic Auditorium, San Francisco, June 5. Other dates are being made for a California tour. Mr. Lemare for some years was the city organist of San Francisco and at his last recital there two years ago he had an audience of more than 2,000 people.

Scheirer Joins Austin Forces.

James E. Scheirer has been appointed Southern representative of the Austin Organ Company, with headquarters at Atlanta, Ga. Mr. Scheirer will cover the territory including Georgia, Alabama, Tennessee, Mississippi and possibly Louisiana and Arkansas. He is well-known among organists throughout the South.

James J. Blackman is now with the Will A. Watkin Company of Dallas, Tex., in charge of sales of Hillgreen, Lane & Co., organs.

J. R. Gillette Draws Large Audiences at Carleton College.

James R. Gillette, organist of Carleton College, Northfield, Minn., and well known throughout the United States as a composer and performer, gave the 200th vesper recital at Carleton, in the Skinner Memorial Chapel, on the large Steere organ, Jan. 22.

The weekly recitals, which have been growing in popularity every year, were begun in 1921 by Hugo Goodwin before an audience of approximately twenty-five. Following the initial recital, Mr. Goodwin played fifty-six programs before his departure from Northfield in 1923 to become municipal organist of St. Paul. Mr. Gillette, who came to Carleton that year as his successor, has given the remainder of the 200.

The number now attending the recitals fluctuates between 400 and 700. The largest audiences come during the season from November to March, the weather in spring and early fall detracting from the attendance. Seven hundred programs are printed for each Sunday concert, copies of which are bound at the end of every year. According to Mr. Gillette, requests for the booklets have come to him from all parts of the United States, England and Canada.

Opens Odell Organ at Port Chester.

An organ built by J. H. & C. S. Odell & Co. for the Church of Our Lady of Mercy, Port Chester, N. Y., was played by Frederick T. Short at an inaugural recital Jan. 27. The instrument is one of two manuals, with nineteen stops and a total of 1,103 pipes. There is also a set of cathedral chimes. Mr. Short's program consisted of these selections: "Pomp and Circumstance," Elgar; "Ave Maria," Schubert; Caprice, Macfarlane; "Chorus of Angels," Scotson Clark; Pedal Study, Faulkes; "Deep River," Negro Spiritual; "Hymn of Glory," Yon; Grand March, "Aida," Verdi; Londonderry Air, Traditional Irish; "The Swan," Saint-Saens; "The Rosary," Nevin; Toccata, Mansfield.

Morton B. Welch on Kimball Staff.

Morton B. Welch, well known to organists in all parts of the South, has been appointed Southeastern representative of the organ department of the W. W. Kimball Company, with an extensive territory. Mr. Welch will continue to make his headquarters at Birmingham, Ala.

HISTORIC MONTREAL ORGAN IS MODERNIZED

NEW WORK AT ST. PATRICK'S

Casavant Freres Make Additions and Install New Console for Biggs—Electric Action Built in 1895 Still Good.

The historic organ of St. Patrick's Church, Montreal, is being enlarged and equipped with a modern four-manual console. Casavant Freres are doing the work.

This organ was one of the first instruments Casavant built with electric action. The original organ dates from 1852, having been built by the Warren Organ Company. The pipes were made by Carlton Michell in England. In 1895 Casavant Freres enlarged the organ and installed electric action. This action will be retained in the present scheme of modernization.

Richard Keys Biggs, who went to Montreal in 1926 to become organist of St. Patrick's, the largest church in Canada with an English-speaking congregation, and Stephen Stoot of the Casavant factory drew up the plans for the rebuilding. A new four-manual console and a complete new solo organ, together with the enclosing of the choir organ, are included in the work. The console is prepared for a future enlargement which will take place when the electric action needs replacement.

The old console will be preserved at St. Patrick's, where it may be inspected by those interested in its historic career. Among unusual features for its day may be mentioned six adjustable combinations controlling the stops of the entire organ.

The specification follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 68 pipes.
2. Open Diapason No. 1 (new), 8 ft., 68 pipes.
3. Open Diapason No. 2, 8 ft., 68 pipes.
4. Gemshorn (new), 8 ft., 68 pipes.
5. Harmonic Flute, 8 ft., 68 pipes.
6. Stopped Diapason, 8 ft., 68 pipes.
7. Principal, 4 ft., 68 pipes.
8. Harmonic Flute, 4 ft., 68 pipes.
9. Twelfth, 2 2/3 ft., 68 pipes.
10. Fifteenth, 2 ft., 61 pipes.
11. Sesquialtera, 3 rks., 204 pipes.
12. Double Trumpet, 16 ft., 58 pipes.
13. Posaune, 8 ft., 68 pipes.
14. Trumpet, 8 ft., 68 pipes.
15. Clarion, 4 ft., 68 pipes.
Harp (from Choir).

SWELL ORGAN.

16. Bourdon, 16 ft., 68 pipes.
17. Principal, 8 ft., 68 pipes.
18. Bourdon, 8 ft., 68 pipes.
19. Clarabella (new), 8 ft., 68 pipes.
20. Sallcional, 8 ft., 68 pipes.
21. Voix Celeste, 8 ft., 68 pipes.
22. Doppel Flöte, 4 ft., 68 pipes.
23. Principal, 4 ft., 68 pipes.
24. Piccolo, 2 ft., 61 pipes.
25. Cornet (2 new ranks), 5 rks., 340 pipes.
26. Contra Fagotto (new), 16 ft., 68 pipes.
27. Cornopean (new), 8 ft., 68 pipes.
28. Trumpet, 8 ft., 68 pipes.
29. Oboe, 8 ft., 68 pipes.
30. Clarion (new), 4 ft., 68 pipes.
31. Vox Humana, 8 ft., 68 pipes.
Harp (from Choir).
Tremulant.

*On high pressure.

CHOIR ORGAN.

32. Double Dulciana (new), 16 ft., 68 pipes.
35. Principal, 8 ft., 68 pipes.
34. Dulciana, 8 ft., 68 pipes.
35. Unda Maris, 8 ft., 68 pipes.
36. Melodia, 8 ft., 68 pipes.
37. Principal, 4 ft., 68 pipes.
38. Harmonic Flute, 4 ft., 68 pipes.
39. Nazard (old Dolce Flute), 2 2/3 ft., 68 pipes.
40. Piccolo, 2 ft., 61 pipes.
41. Tierce (new), 1-3/5 ft., 61 pipes.
42. Clarinet, 8 ft., 68 pipes.
43. Orchestral Oboe (new), 8 ft., 68 pipes.
44. Harp (new), 61 notes.
Harp Sub.
Tremulant.

The harp will be placed temporarily in the Solo swell-box and a new expression-

box with electro-pneumatic control will be installed to enclose existing Choir chest.

SOLO ORGAN.

(Entirely new, twelve-inch wind pressure.)

- *45. Contra Gamba, 16 ft., 68 pipes.
- *46. Stentorphone, 8 ft., 68 pipes.
- *47. French Horn, 8 ft., 68 pipes.
- *48. Grosse Gamba, 8 ft., 68 pipes.
- *49. Gamba Celeste, 8 ft., 68 pipes.
- *50. Tuba Magna, 16 ft., 68 pipes.
- 51. Tuba, 8 ft., 68 pipes.
- *52. Clarion, 4 ft., 68 pipes.

PEDAL ORGAN.

- 53. Double Open Diapason (12 new pipes), 32 ft., 32 pipes.
- 54. Open Diapason, 16 ft., 32 pipes.
- 55. Violone, 16 ft., 32 pipes.
- *56. Bourdon No. 1, 16 ft., 32 pipes.
- 57. Bourdon No. 2, 16 ft., 32 pipes.
- *58. Gamba (from Solo), 16 ft.
- 59. Dulciana (from Choir), 16 ft.
- 60. Gedeckt (from Swell), 16 ft.
- 61. Octave (20 from No. 53), 8 ft., 12 pipes.
- 62. Bourdon (20 from No. 57), 8 ft., 12 pipes.
- *63. Cello (20 from Solo Gamba), 8 ft., 12 pipes.
- 64. Flute (20 from No. 61), 4 ft., 12 pipes.
- 65. Trombone, 16 ft., 32 pipes.
- *66. Tuba (from Solo), 16 ft.
- 67. Contra Fagotto (from Swell), 16 ft.
- 68. Trumpet (20 from No. 65), 8 ft., 12 pipes.

*To be added to present organ.

LATE ITEMS OF N. A. O. NEWS.

Delaware Chapter.

The Delaware chapter held a joint recital with the Delaware State Teachers' Association in St. Paul's M. E. Church, Wilmington, Thursday evening, Feb. 16. Groups of organ solos were played by Miss Bertha M. Gardner, T. Leslie Carpenter and Firmin Swinnen.

There will be a dinner meeting of the chapter early in March.

A new three-manual Kilgen organ has been installed in St. Stephen's Lutheran Church and will be formally opened next month.

WILMER CALVIN HIGHFIELD, Secretary.

Norristown Chapter.

Edward Long has accepted the position of musical director at the Conshohocken Presbyterian Church.

In celebrating his first anniversary as organist in St. John's Lutheran Church James Baker, who is only 15 years old, played a recital in that church early in February.

Mrs. Marian Walker Maxwell has been appointed organist at the Garrick Theater, where they have a new Kimball organ.

Miss Miriam Spangler arranged a special musical program for a service at the Memorial Chapel at Valley Forge Feb. 19. The state infantry from Philadelphia attended that service.

WALTER DE PREFONTAINE.

THE DIAPASON.

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

Issued monthly. Office of publication, 1507 Kimball building, Wabash avenue and Jackson boulevard, Chicago.

NOVEL FEATURES FOR SANTA MONICA HOME

TO NE IS CARRIED LONG WAY

Artcraft Company Building Three-Manual and Echo for Palatial California Residence of W. A. Pickering.

The Artcraft Organ Company of Santa Monica, Cal., reports the sale of a three-manual and echo organ to be installed in the palatial residence of W. A. Pickering, Kansas City lumber king, who is building his winter home on the Palisades in Santa Monica.

This installation is to be unique in several ways. Adjoining the main organ chambers is a mixing chamber with laterals carrying the tones sixty feet to the ballroom and also to the breakfast or morning room. The main openings are direct into the music room. Automatic devices are provided to operate the player action from various locations in the house, or the organ may be played from the console in the music room.

The line-up of stops is as follows:

- GREAT ORGAN.**
- Bourdon, 16 ft., 61 notes.
 - Open Diapason, 8 ft., 73 pipes.
 - Doppel Flöte, 8 ft., 61 pipes.
 - Viol d'Gamba, 8 ft., 73 pipes.
 - Dulciana, 8 ft., 85 pipes.
 - Octave, 4 ft., 61 notes.
 - Stopped Flute, 4 ft., 61 notes.
 - Gambetta, 4 ft., 61 notes.
 - Nazard, 2 1/2 ft., 61 notes.
 - Flautino, 2 ft., 61 notes.
 - Tuba, 8 ft., 73 pipes.
 - French Horn, 8 ft., 73 pipes.
 - Harmonic Clarion, 4 ft., 61 notes.
 - Octave French Horn, 4 ft., 61 notes.
 - Cathedral Chimes, 20 notes.

- SWELL ORGAN.**
- Bourdon, 16 ft., 97 pipes.
 - English Open Diapason, 8 ft., 61 pipes.
 - Mellow Flute, 8 ft., 61 notes.
 - Solo Salicional, 8 ft., 73 pipes.
 - Aoline, 8 ft., 61 pipes.
 - Viol d'Orchestre, 8 ft., 61 pipes.
 - Voix Celeste, 8 ft., 49 pipes.
 - Flute d'Amour, 4 ft., 61 notes.
 - Violina, 4 ft., 61 notes.
 - Piccolo, 2 ft., 61 notes.
 - Orchestral Oboe, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 61 pipes.
 - Octave Oboe, 4 ft., 61 notes.
 - Vox Humana Tremulant.
 - Major Tremulant.
 - All Strings control to Swell.

- ORCHESTRAL ORGAN.**
- Open Diapason, 8 ft., 61 notes.
 - Clarabella, 8 ft., 73 pipes.
 - Viol d'Gamba, 8 ft., 61 notes.
 - Doppel Flöte, 8 ft., 61 notes.
 - Flute Celeste, 8 ft., 49 pipes.
 - Dulciana, 8 ft., 61 notes.
 - Flute d'Orchestre, 4 ft., 61 notes.
 - Dolcissimo, 4 ft., 61 notes.
 - Flageolet, 2 ft., 61 notes.
 - Cor Anglais, 8 ft., 61 pipes.
 - Harp, 49 bars.
 - Orchestra Bells, 37 bars.
 - Xylophone, 49 bars.
 - Glockenspiel, 37 bars.
 - Tremulant.

- ECHO ORGAN.**
- Fern Flöte, 8 ft., 97 pipes.
 - Echo Salicional, 8 ft., 73 pipes.
 - Viol Aetheria, 8 ft., 73 pipes.
 - Echo Flute, 4 ft., 61 notes.
 - Viol Aetheria, 4 ft., 61 notes.
 - Echo Violina, 4 ft., 61 notes.
 - Echo Flautino, 2 ft., 61 notes.
 - Vox Humana, 8 ft., 61 pipes.
 - Harp Celesta, 49 bars.
 - Echo Cathedral Chimes, 20 tubes.
 - Echo Bourdon, 16 ft., 12 pipes, 20 notes.

- PEDAL ORGAN.**
- Double Open, 16 ft., 12 pipes, 32 notes.
 - Contra Bourdon, 16 ft., 32 pipes.
 - Gedeckt, 16 ft., 32 notes.
 - Echo Bourdon, 16 ft., 32 notes.
 - Contra Viola, 16 ft., 12 pipes, 32 notes.
 - Tuba, 8 ft., 32 notes.
 - Violoncello, 8 ft., 32 notes.
 - Flute, 8 ft., 32 notes.
 - Dulciana, 8 ft., 32 notes.

The specification includes a full complement of couplers and accessories.

Edwin H. Pierce To Annapolis.

Edwin Hall Pierce, F. A. G. O., of Auburn, N. Y., has been appointed organist and choirmaster of St. Anne's Episcopal Church at Annapolis, Md. This is a historic church built in 1699 and its silver communion service was presented by King William. Mr. Pierce is a prolific writer on subjects connected with the organist's profession and it will be recalled that he won the prize of \$100 offered by The Diapason in connection with the N. A. O. convention last year for the best paper presented at the St. Louis meeting.

Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Feb. 21.—The Lenten season will be marked by at least three special series of recitals.

St. Stephen's Church, Sewickley, will have its annual recitals on Tuesday evenings, with three programs by Julian R. Williams, organist and choirmaster, and one each by William H. Oetting of the South Avenue Methodist Church of Wilkinsburg, and Albert Reeves Norton, A. A. G. O., of the Homewood Presbyterian Church.

Albert Hamer at Trinity Church will give recitals on the four Sunday afternoons of March.

Miss Alice M. Goodell is planning noon recitals at the Pennsylvania College for Women.

Dr. Charles Heinroth of Carnegie Institute will give his Lenten lectures on Saturday evenings in place of the usual organ recital. The subjects and dates are: Feb. 25, "Schubert, a Young Centenarian"; March 3, "Schubert, the Supreme Song Composer"; March 10, "Milestones in Musical History"; March 17, "Scandinavian Music"; March 24, "American Folk Music"; March 31, "A Great French Symphony (Cesar Franck)."

On Saturday evening, Feb. 18, Dr. Heinroth gave the following Bach program: Toccata in F major; Aria from Orchestral Suite in D; Loure from Third Cello Suite; Prelude in B minor; Three Choral Preludes, "Be Glad Now," "By the Waters of Babylon" and "In Thee Is Gladness"; Adagio from Toccata in C major; Passacaglia; Siciliano from Sonata for Flute and Piano; "Marche du Veilleur de Nuit" (Bach-Widor); Prelude and Fugue in E minor ("The Wedge"). The Western Pennsylvania chapter, A. G. O., had a dinner before the recital and attended the performance.

Cyril I. Guthoerl and Miss Irma M. Guthoerl are playing at the magnificent new theaters, Loew's and United Artists' Penn.

The Mendelssohn Choir of 200 voices appeared at Syria Mosque with the Minneapolis Orchestra, Friday evening, Feb. 10, and Saturday afternoon, Feb. 11. The program was the same at both concerts. Ernest Lunt, director of the choir, conducted in Gustav Holst's "Hymn of Jesus" (from the "Acts of St. John"), and Henri Verbrugghen conducted Beethoven's Ninth Symphony. The soloists in the latter work were Jeannette Vreeland, Nevada Van Der Veer, Judson House and Fraser Gange. Choir, soloists, orchestra and conductors all were in fine form and provided the most important musical event in Pittsburgh for many years.

Shipped by Kilgen Factory.

In addition to eight church and eight theater organs shipped by George Kilgen & Son, Inc., during the latter part of January and in February, the firm also shipped on Feb. 27 an instrument to the San Domingo Hall, Philadelphia. Other organs shipped are for the Academy of Our Lady of Lourdes, Rochester, Minn.; St. Peter's Catholic Church, New York; Lutheran Church of the Atonement, Buffalo; Palace Theater, Stamford, Conn.; Gerritsen Theater, Brooklyn, N. Y., and Capitol Theater, Rockford, Ill. All but the first-named are three-manuals.

Give Organ-Piano Recital.

In a joint piano and organ program at Christ Episcopal Church, Dayton, Ohio, Feb. 14, the Rev. Don H. Copeland, organist, and Herman Ostheimer, pianist, assisted by William N. Smith, violinist, played the following works: Sonata in C major (Allegro moderato, Adagio and Allegro), Reinhard; Trio, "L'Africaine" (violin, piano and organ), Meyerbeer; "Ave Maria," Cherubini; Allegro con grazia ("Symphonie Pathétique"), Tschaiakowsky; Scherzino, Op. 29, No. 7, Karg-Elert; Finale, from Concerto Gregoriano, with pedal cadenza, Yon.

MUNICIPAL ORGAN AS GIFT TO MARION, IND.

CONTRACT GIVEN TO ESTEY

Coliseum Will Be Provided with Three-Manual Presented by Mrs. Mae Harwood Judge—Civic Recitals Planned.

A R. Dolbeer, Chicago manager for the Estey Organ Company, has added another to the list of Estey's in municipal auditoriums. The Coliseum at Marion, Ind., will have a three-manual instrument to be installed next summer. An Estey automatic player in a special cabinet will also be provided. The organ is to be a gift from Mrs. Mae Harwood Judge of San Francisco in memory of Charles G. Barley.

In addition to the usual civic recitals, the organ will be available for music courses in the Marion public schools. Indoor athletic events are to be held in the auditorium, at which the organ and the high school band will combine to help produce winning teams.

The stop list follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Gross Flöte, 8 ft., 73 pipes.
 3. Melodia, 8 ft., 73 pipes.
 4. Harmonic Flute, 4 ft., 73 pipes.
 5. Dulciana, 8 ft., 73 pipes.
 6. Cor de Chamois, 8 ft., 73 pipes.
 7. Tuba, 8 ft., 73 pipes.
 8. Chimes, 20 notes.
- SWELL ORGAN.**
9. Bourdon, 16 ft., 73 pipes.
 10. Viol, 8 ft., 73 pipes.
 11. Muted Viol, 8 ft., 73 pipes.
 12. Clarabella, 8 ft., 73 pipes.
 13. Unda Maris, 8 ft., 73 pipes.
 14. Stopped Diapason, 8 ft., 73 pipes.
 15. Flute d'Amour, 4 ft., 73 pipes.
 16. Flautino, 2 ft., 73 pipes.
 17. Oboe, 8 ft., 73 pipes.
 18. Cornopean, 8 ft., 73 pipes.
 19. Vox Humana, 8 ft., 61 pipes.
- ORCHESTRAL ORGAN.**
20. Contra Viol, 16 ft., 73 pipes.
 21. Viol d'Orchestre, 8 ft., 73 pipes.
 22. Viol Celeste, 8 ft., 61 pipes.
 23. Cor Glorioso, 8 ft., 73 pipes.
 24. Clarinet, 8 ft., 73 pipes.
 25. English Horn, 8 ft., 73 pipes.
 26. Concert Flute, 8 ft., 73 pipes.
 27. Flauto Traverso, 4 ft., 73 pipes.
 28. Estey Orchestral Harp, 49 bars.

- PEDAL ORGAN.**
29. Resultant, 32 ft., 32 notes.
 30. Open Diapason, 16 ft., 44 pipes.
 31. Bass Flute (from No. 30), 8 ft., 32 notes.
 32. Bourdon, 16 ft., 44 pipes.
 33. Dolce Flute (from No. 32), 8 ft., 32 notes.
 34. Bass Viol (from No. 20), 16 ft., 32 notes.
 35. 'Cello, 8 ft., 32 notes.
 36. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.

All of the organ is to be under expression.

Building Notable Small Organs.

In addition to a number of larger instruments under construction at the factory of the Austin Organ Company in Hartford, Conn., that builder has been awarded several orders for smaller organs for important churches. These include two-manuals for the First Presbyterian Church of Sault Ste. Marie, Mich.; Holy Trinity Church in New York City and St. Luke's Church at Gladstone, N. J.

WANTS
in the
Organ World

The classified section of The Diapason, containing offers of organs for sale, openings for men, advertisements of those seeking situations, etc., etc., may be found

ON PAGE 51 OF THIS ISSUE

The Chicago Choir and Musical Bureau

Established 1906
MAY D. LAUKART, Manager
CHURCH, CONCERT, SCHOOLS
905 Kimball Building
Harrison 4480
Res.: Euclid 6854
ARTISTS BOOKED Any Place, AT ANY TIME

GERMANI WILL RETURN FOR A NATIONAL TOUR

COMING TO U. S. IN THE FALL

Great Success Achieved by Youthful Italian Virtuoso Results in Arrangements for Visit of Three Months.

Dr. Alexander Russell, director of the Wanamaker musical functions, announces that the recent successful debut and recital tour of Fernando Germani, the 21-year-old organist of the Augusteo in Rome, has resulted in arrangements for a transcontinental tour by the youthful Italian virtuoso. The tour will be under the honorary auspices of the Augusteo at Rome, and the bookings will be made through the Bogue-Laberge Concert Bureau of New York, which has co-operated with the Wanamaker Concert Direction in the transcontinental tours of Courboin, Durpe, Hollins, Christian and Verne. The period will be during October, November and December, 1928.

Germani closed his series of recitals in New York and Philadelphia on Jan. 31 with a revelation of organ playing which aroused his audience of 1,300 persons to demonstrations which New York has seldom witnessed. Closing his program with the Bach Toccata, Adagio and Fugue in C, Germani received an ovation which recalled him to the stage about fifteen times, and resulted in four additional numbers—the Finale to Vierne's First Symphony, the Bossi "Etude Symphonique" and "Giga," and finally the D major Fugue of Bach.

On Sunday, Feb. 12, Germani played a recital at the Voorhees Memorial Chapel of the New Jersey College for Women, before an audience of 2,000 persons. Hundreds were turned away. Here he was obliged to add several extra numbers. On the 13th he appeared for the first time at the Springfield, Mass., Municipal Auditorium before a large audience, rousing his hearers and the music critics to enthusiasm. According to Willard M. Clark in the Springfield Union: "Some of the greatest organists have been heard in the auditorium, and Germani is one of this number, in spite of his youth. His technical mastery of his instrument as well as his finger and pedal technique was equal to that of other great organists heard in past years. He offered a program of solid worth and performed it superbly."

In Montreal, Sig. Germani met with equal success, all the more marked by reason of the fact that never in recent years has an Italian organist played in that city. The music critic of the Gazette commented upon his "splendid bravura" and "skillful control of tone." Following these recitals Germani played in Dalton, Mass., at Williams College, at Syracuse and at Princeton. Upon his return to Rome early in March, he will play the Italian premiere of Casella's "Concerto Romano" for organ and orchestra under the composer's direction, and will also give a series of recitals in Naples, Rome and Milan, in addition to his regular duties at the Augusteum.

Plays New Kilgen at Newark, N. J.

A recital on the newly-installed three-manual built by George Kilgen & Son of St. Louis for the First German Reformed Church of Newark, N. J., of which F. W. Graef is organist and director, was played Feb. 13 by Rodney Saylor, organist and choirmaster of the Old First Presbyterian Church of Newark. The program included: Toccata and Fugue in D minor, Bach; Prayer and Cradle Song, Guilman; Scherzo (Sonata 5), Guilman; Evensong, Johnston; "Let There Be Light," Dubois; Pastoral, Dubois; Toccata, d'Evry; "Pilgrims' Chorus," Wagner; "Evening Star," Wagner; Spring Song, Mendelssohn; "War March of the Priests," Mendelssohn; "The Swan," Saint-Saens; Hallelujah Chorus, Handel. This is the first Kilgen organ in Newark, and one of the first organs in the East with the Mills violin. The organ has a full set of twenty-five tubular chimes, a product of Kohler-Liebich, Chicago. A beautiful echo organ is another feature of this instrument.

JOSEPH BONNET AND PUPILS FROM AMERICA.



Photograph Showing French Master and a Group of Pupils Taken Recently at His Chateau Near Paris.

Joseph Bonnet and his charming wife have just celebrated the first anniversary of their marriage in Paris. The grand organ in the Church of St. Eustache is being restored, and when completed will be the most modern instrument on the continent. Because of the work on the instrument Bonnet's wedding was held in the Church of St. Ferdinand des Ternes (Paris), and was a brilliant event. Cardinal Dubois presided, and a superb discourse was delivered by Mgr. Courcoux, priest of St. Eustache. Charles Tournemire, organist of St. Clotilde and professor at the Conservatoire, played the "Toccata per l'Elevazione," by Frescobaldi, and selections from his new work, "The Quest of the Holy Grail." Georges Jacob, organist of St. Ferdinand, played Bonnet's "Rhapsodie Catalane" as the entree, and later the Toccata from Widor's Fifth Symphony and a Finale of Guilman. The "messe de mariage" was celebrated by the Pere Boulet, organist and professor at the Noviciat de Montsout, assisted by Pere Leblond and Pere Brasdou. The mass was sung by students from the Institut Gregorian, of which Bonnet is director, also by several monks from the St. Marie Abbey in Paris. Dom Gajard, master of the chorus at Solesmes, came to Paris especially for

the wedding. The witness of the ceremony was Charles Marie Widor, the distinguished composer and organist of St. Sulpice. Two brilliant receptions followed, one in the vestry and the other at the home of the bride's mother, Mme. Turenne. Both were attended by many noted personages in the social and artistic life of Paris, including the prominent organists of Paris, and personal friends of the bride and groom. M. Bonnet and his bride reside in their town house during the season, and in summer at their chateau in one of the most attractive suburbs. A superb Cavaille-Coll organ is installed in the Paris home and one is to be built for the Louis XIV chateau.

Bonnet has many American students in his classes and last summer the list included several American organists of unusual talent. During the season Mr. Bonnet has made extensive tours, including concerts at the Augusteo in Rome; in Vienna; three inaugural recitals in Madrid, Spain, on the organ in the "Palacio de la Musica," one with orchestra and two recitals. M. and Mme. Bonnet were received in private audience by Queen Marie Christina in Madrid. M. Bonnet is now touring France, Belgium, England, Italy and Spain.

DEDICATION AT YORK CHURCH

Swinnen at Möller Three-Manual in Trinity Evangelical.

Trinity Evangelical Church at York, Pa., dedicated its new three-manual Möller organ, an instrument of fifty-eight stops, including an echo division, with a series of services the week of Jan. 29. Mrs. J. Stewart Shenberger, organist of the church, played a group of numbers at the morning service Jan. 29 and that afternoon a recital was given by Frederick A. Hoschke of the M. P. Möller staff. On Feb. 21 Firmin Swinnen of Wilmington, Del., the noted concert performer, gave a recital.

Following is the scheme of stops of the organ:

- GREAT ORGAN.**
1. Open Diapason, 16 ft., 73 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 61 notes.
 4. Third Open Diapason, 8 ft., 73 notes.
 5. Gross Flöte, 8 ft., 73 pipes.
 6. Concert Flute, 8 ft., 73 notes.
 7. Dulciana, 8 ft., 73 pipes.
 8. Gemshorn, 8 ft., 73 pipes.
 9. Viole d'Gamba, 8 ft., 73 pipes.
 10. Flute Harmonic, 4 ft., 73 pipes.
 11. Octave, 4 ft., 61 notes.
 12. Twelfth, 2 1/2 ft., 61 notes.
 13. Super Octave, 2 ft., 61 notes.
 14. Tuba, 8 ft., 61 pipes.
- Tremulant.**
- SWELL ORGAN.**
15. Bourdon, 16 ft., 97 pipes.
 16. Open Diapason, 8 ft., 73 pipes.
 17. Lieblich Gedeckt, 8 ft., 73 notes.
 18. Spitz Flöte, 8 ft., 73 pipes.
 19. Dolce, 8 ft., 73 pipes.
 20. Sallcional, 8 ft., 73 pipes.
 21. Voix Celeste, 8 ft., 61 pipes.
 22. Viole d'Orchestre, 8 ft., 73 pipes.
 23. Flute d'Amour, 4 ft., 73 notes.
 24. Sallcet, 4 ft., 61 notes.
 25. Flute Twelfth, 2 1/2 ft., 61 notes.
 26. Flautina, 2 ft., 61 notes.
 27. Fife, 1 ft., 61 notes.
 28. Dolce Cornet, 3 rks., 183 pipes.
 29. Cornopean, 8 ft., 73 pipes.
 30. Oboe, 8 ft., 73 pipes.

31. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

32. English Open Diapason, 8 ft., 85 pipes.
33. Concert Flute, 8 ft., 85 pipes.
34. Dulciana, 8 ft., 73 pipes.
35. Gemshorn, 8 ft., 73 notes.
36. Orchestral Flute, 4 ft., 73 notes.
37. Flageolet, 2 ft., 61 notes.
38. Clarinet, 8 ft., 61 pipes.
39. French Horn, 8 ft., 61 pipes.
40. Harp, 49 bars.

ECHO ORGAN.

41. Echo Flute, 8 ft., 73 pipes.
42. Muted Viols, 8 ft., 73 pipes.
43. Muted Viols Celeste, 8 ft., 61 pipes.
44. Fern Flöte, 4 ft., 61 notes.
45. Viols, 2 rks., 4 ft., 61 notes.
46. Vox Humana, 8 ft., 61 pipes.
47. Chimes (A to F), 21 bells.

PEDAL ORGAN.

48. Resultant, 32 ft., 32 notes.
49. First Open Diapason, 16 ft., 44 pipes.
50. Second Open Diapason, 16 ft., 32 notes.
51. Bourdon, 16 ft., 44 pipes.
52. Lieblich Gedeckt, 16 ft., 32 notes.
53. Tuba (12 pipes), 16 ft., 32 notes.
54. Octave, 8 ft., 32 notes.
55. Flute, 8 ft., 32 notes.
56. Tuba, 8 ft., 32 notes.
57. Violoncello, 8 ft., 32 notes.
58. Flute Dolce, 4 ft., 32 notes.

Bookings by Henry F. Seibert.

Henry F. Seibert of New York City has had a number of engagements in February and others are booked for March. The list includes:

- Feb. 1—Opening organ at Shelby, Ohio.
- Feb. 10—Town Hall, New York.
- Feb. 15—Altoona, Pa.
- Feb. 19—Fitchburg, Mass. (re-engagement).
- Feb. 24—Miami, Fla.
- Feb. 28—Gainesville, Fla.
- Feb. 29—St. Augustine, Fla.
- March 1—Jacksonville, Fla.
- March 19—Bridgeport, Conn.
- March 22—Hollis, L. I.

VAN DUSEN CLUB GIVES EVENT OF THE SEASON

KIMBALL HALL IS FILLED

Offers Opportunity to Judge Talent of New Generation of Chicago Organists—Ensemble Works a Feature.

Chicago's most important organ event thus far this winter was the second annual concert of the Van Dusen Organ Club, played at Kimball Hall, Chicago, before a crowded house on the evening of Feb. 13. As last year, on the occasion of the first of these novel events, the 500 seats in the hall had all been sold, illustrating the loyalty of the large membership of the Van Dusen Club and the interest of its friends.

In addition to providing for those hungering after organ music in Chicago a fine program, the occasion was of value for three reasons: It made possible a very favorable estimate of the calibre of the oncoming generation of organists in this vicinity; it presented the latest works of two Chicago composers, and it proved the resources available for those who can prepare ensemble programs in which the piano, the voice and stringed instruments are used with the organ.

Philip McDermott opened the program with a group which he played from memory. The movement from the seventeenth century "Psalm XIX" by Marcello was dignified and organistic. Fine taste was shown in the registration of the first of two Bach numbers—the sonatina from the cantata "Gottes Zeit"—and the "St. Ann's" Fugue was played with both accuracy and understanding. Mr. McDermott did work of which the most seasoned organist might well be proud.

Considerable interest was manifested in the new work of Mrs. Lily Wadhams Moline, a Rhapsody for organ, violin and piano, in which Edward Eigenschenk presided at the organ, Miss Stella Roberts played the violin and Mrs. Gertrude Baily was at the piano. This work, dedicated to Frank W. Van Dusen, received its premiere under most auspicious circumstances, for there was perfect sympathy and co-operation among the three performers and it would be difficult to say which of them had the largest modicum of style and feeling for the rollicking piece, which made so pronounced an appeal to the audience that it evoked an enthusiastic ovation for the performers and for Mrs. Moline.

Harold F. Cobb next played a group consisting of Edward Shippen Barnes' Intermezzo from the Second Symphony, Karg-Elert's "Legend of the Mountain" and Sowerby's "Comes Autumn Time." All these are in the modern idiom. The Barnes piece was played with daintiness and intelligent registration and the Karg-Elert with fine expression.

With Mrs. Florence Campbell at the organ, W. Chester Ewes singing the tenor part and Clarence Evans playing the viola, Eric DeLamarter's interesting solo cantata on the Eightieth Psalm was presented with fine regard for its religious nature.

Ernest Douglas' Suite, which won the \$500 Kilgen prize last year in the N. A. O. contest, was presented for the first time in public in Chicago by Whitmer Byrne. This work, which has gained high standing as one of the most valuable of recent organ compositions, made a favorable impression, and, as usual, the middle movement, "Legende," made the strongest appeal, under Mr. Byrne's capable handling.

New Men on Reuter Sales Staff.

Announcement is made by the Reuter Organ Company of the appointment of several additional sales representatives. Leonard L. Roberts is to have charge of the Salt Lake City territory, with headquarters at Salt Lake City, Utah; Fred Radcliffe is to handle the Reuter sales interests in New York and the New England states, with headquarters at West Haven, Conn.; Herman A. Vogelpohl of Milwaukee is connected with the Chicago office of the Reuter Company and handles sales activities in Wisconsin.

BIG ORGAN FOR VILLAGE AWAY FROM RAILROADS

BENNETT CONTRACT IN IOWA

Comprehensive Three-Manual To Be Placed in the Lutheran Church of Swedesburg by Rock Island Builder.

A three-manual organ of comprehensive specifications and varied resources is to be placed by the Bennett Organ Company of Rock Island, Ill., in the Lutheran Church of Swedesburg, Iowa. Swedesburg is a village away from all the railroads that cross and recross Iowa, but the love for good music has been cultivated there and the church is the center of the community. In this church the organ will be a valuable new adjunct to the services.

In making the selection of its organ the committee in charge followed a rather novel procedure. After a long investigation the choice was narrowed down to a list of six builders. A representative of each of these was invited to meet with the organ and building committees. Each representative was allowed thirty minutes before the committee. The committee had framed about twenty questions pertaining to the construction of the organ, specifications, prices and other vital points. Each representative was asked to present his answers to these questions, and to tell what his company would offer.

Following is the specification of stops adopted for the Swedesburg organ:

GREAT ORGAN.

1. Contra Melodia, 16 ft., 61 notes.
2. Diapason, 8 ft., 73 pipes.
3. Tibia, 8 ft., 85 pipes.
4. Violoncello, 8 ft., 73 pipes.
5. Dulciana, 8 ft., 73 pipes.
6. Melodia, 8 ft., 85 pipes.
7. Octave (from No. 2), 4 ft., 61 notes.
8. Flute (from No. 3), 4 ft., 61 notes.
9. Chimes (prepared for).

SWELL ORGAN.

10. Bourdon, 16 ft., 97 pipes.
11. Diapason, 8 ft., 73 pipes.
12. Stopped Diapason, 8 ft., 73 pipes.
13. Sallcional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Gedeck (from No. 10), 8 ft., 61 notes.
16. Flute d' Amour (from No. 10), 4 ft., 61 notes.
17. Nasard (from No. 10), 2 1/2 ft., 61 notes.
18. Flautino (from No. 10), 2 ft., 61 notes.
19. Tierce (from No. 10), 1 3/5 ft., 61 notes.
20. Cornopean, 8 ft., 73 pipes.
21. Oboe, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

23. Violin Diapason, 8 ft., 73 pipes.
24. Melodia (from No. 6), 8 ft., 73 notes.
25. Dulciana (from No. 5), 8 ft., 73 notes.
26. Unda Maris, 8 ft., 61 pipes.
27. Tibia (from No. 3), 8 ft., 73 notes.
28. Flute (from No. 6), 4 ft., 61 notes.
29. Dolcet (from No. 5), 4 ft., 61 notes.
30. Piccolo (from No. 6), 2 ft., 61 notes.
31. Clarinet, 8 ft., 73 pipes.
32. Harp (prepared for).

PEDAL ORGAN.

33. Resultant, 32 ft., 32 notes.
34. Diapason (12 pipes extended), 16 ft., 12 pipes.
35. Bourdon, 16 ft., 44 pipes.
36. Dolce (from No. 10), 16 ft., 32 notes.
37. Flute (from No. 35), 8 ft., 32 notes.
38. Violoncello (from No. 4), 8 ft., 32 notes.
39. Octave (from No. 2), 4 ft., 32 notes.

Opens Organ in High School.

Herbert Foster Sprague, organist at the Columbia High School of South Orange and Maplewood, N. J., gave three inaugural recitals on the new Skinner organ installed in the beautiful building. The first was played Sunday afternoon, Feb. 5. Before each selection he played Mr. Sprague gave a brief explanatory talk. His numbers included: Prelude and Fugue in D major, Bach; Pastorale in A major, Deshayes; First Sonata, in D minor, Guilman; Intermezzo, Hollins; Concert Overture, Hollins. The second recital was played Feb. 12, with this program: Toccata and Fugue in D minor, Bach; "Soeur Monique," Couperin; "The Question" and "The Answer," Wolstenholme; Fifth Symphony,

Widor. At the third recital, the afternoon of Feb. 19, Mr. Sprague played: Fantasic and Fugue in G minor, Bach; Second Andantino in D flat, Lemare; "Within a Chinese Garden," Stoughton; Second Symphony (Allegro), Vierne; Pastorale, Dubois; Fountain Reverie, Fletcher; Festival Toccata, Fletcher.

Death of Miss Clara M. Ickes.

Miss Clara M. Ickes, organist of the Ravenswood Baptist Church, Chicago, a position she had held for the last eighteen years, died suddenly at her home, 4834 North Leavitt street, Jan. 25. Miss Ickes had undergone a slight operation on her nose early in the week and had been able to go home from the hospital after a few days. Three days before her death she lapsed into a state of coma and failed to regain consciousness. She is survived by her parents, Mr. and Mrs. Carl Ickes. Miss Ickes was a capable and progressive organist whose faithful services were greatly appreciated by her church and her passing is considered an irreparable loss by that congregation. She was a member of the National Association of Organists. She had studied piano at the American Conservatory of Music, was graduated in harmony from the class of Adolf Weidig and had studied organ at Moody Bible Institute. Miss Ickes was most highly esteemed by those who knew her conscientious devotion to her work and her fine character. The funeral service was held at the Ravenswood Baptist Church Jan. 25 and was conducted by the pastor, the Rev. William Cossum, assisted by the Rev. J. J. Schott of the German Centennial M. E. Church. Burial was at Graceland Cemetery.

Pietro Yon in the Middle West.

Pietro Yon, famous organist and composer, recently played recitals in Toledo, Ohio, and Fort Wayne, Ind., where he was greeted by enthusiastic audiences which filled the churches to capacity. To quote from the Fort Wayne Journal: "An expectant audience that filled St. Peter's Catholic Church greeted Pietro A. Yon of New York, distinguished organist, at his concert last night, enthusiasm growing with each succeeding number. Through his appearance in Fort Wayne he has added another city to the lengthening list of those which have already proclaimed his genius. With a remarkable display of virtuosity he held the immense audience spellbound and proved to many that never before had they really heard an organ. The numbers of the varied program were played with a wealth of interpretation, brilliance and power that charmed his hearers and made them clamorous for more. Yon is a master of the organ." The Toledo News Bee speaks in the following terms: "His performance was one that will not easily be forgotten, for organ playing such as he gave us is rare indeed. His playing at all times combined a genuine poetic insight with an admirably finished technique."

Gives a Schubert Program.

Miss Zillah L. Holmes, organist and director at Plymouth Church, Sherrill, N. Y., arranged a special Schubert program Jan. 29 at her church. The Rev. Baldwin W. Callahan, the pastor, delivered a five-minute talk on Schubert. The organ prelude was an excerpt from the Unfinished Symphony and the postlude the "Marche Militaire." One of the anthems was a new arrangement of the "Ave Maria" for soprano and chorus by William R. Voris. The women's chorus sang "The Lord Is My Shepherd."

High School Buys Instrument.

When commencement exercises are held next June in the new auditorium at the Lyons Township High School, near Chicago, the opening music of the program will be played on a Möller organ. Announcement is made by the board of education that the organ has been purchased and is to be installed in time for the graduation ceremonies. The instrument has electric action with thirty-eight speaking stops, and, while not new, it is in first-class condition. The console will be new and will be placed in the orchestra pit.

MINNEAPOLIS ORGAN OPENED AUSPICIOUSLY

AVERY AND COURBOIN PLAY

Welte Four-Manual in Christ Church Completed and Recitals Mark Dedication—Instrument Has Sixty-three Stops.

The new organ built by the Welte factory in New York for St. Mark's Episcopal Church in Minneapolis was opened by Stanley R. Avery, organist and choirmaster of the church, on the afternoon of Jan. 29 with a program which not only demonstrated the good qualities of the large instrument, but strengthened the conviction of a wide circle of music-lovers of the twin cities that Mr. Avery is one of the first-rank organists of the nation. On Feb. 3 Charles M. Courboin gave a brilliant recital on the new organ.

Mr. Avery's program offerings included the following: Pastorale and Toccata (Doric), Bach; Spring Song, Macfarlane; "Song to the Evening Star," Wagner; Pastorale and Epithalame, MacMaster; "Marche Triomphale" and "In Paradisum," Dubois; Meditation, Massenet; "Preamble," Vierne; Toccata (Fifth Symphony), Widor.

Following was Mr. Courboin's program: "Grand Choeur Dialogue," Gigout; Passacaglia, Bach; Aria, Lotti; Allegretto, de Boeck; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupre," Russell; "Ave Maria," Schubert; Sketch No. 3, Schumann; "The Afternoon of a Faun," Debussy; "Marche Heroique," Saint-Saens.

The new organ is a four-manual and has sixty-three stops and over 3,300 pipes. The specification appeared in The Diapason in June, 1927.

Fifty-five years ago last spring there was installed and opened in the old St. Mark's Church a new organ which was considered, at the time, a marvel of modern construction. It had three manuals, over 1,500 pipes, twenty-nine

stops and a few additional devices. It was built by the old firm of E. & G. G. Hook of Boston, and was greatly admired for its modern construction and beauty of tone. It was rebuilt once in the old church and again when it was moved to the new edifice in 1910. When plans for the new parish-house were discussed last year, it was decided to place a new organ in the church at the same time. Charles M. Courboin was called in consultation. He and Mr. Avery drew up specifications and the contract was let to the Welte Company, with Robert Pier Elliot in charge of the construction at the factory.

Chicago Diocesan Festival.

The annual festival service of choirs of the Episcopal Diocese of Chicago, which has been a noteworthy event for many years, was given at St. James' Episcopal Church under the auspices of the mixed choir division of the Chicago Diocesan Choir Association Sunday afternoon, Feb. 12. The choirs participating this year were those of the Church of the Holy Spirit, Lake Forest, Arthur Ranous, choirmaster, and Alice Emmons McBride, organist; St. Chrysostom's Church, Chicago, Harold Simonds, choirmaster and organist; St. James' Church, Leo Sowerby, choirmaster and organist, and St. Luke's Church, Evanston, Herbert Hyde, choirmaster and organist. The clergymen of each of the four churches had a part in the service, as did each of the organists and choirmasters. The musical numbers included Martin's "Ho! Everyone that Thirsteth," Rachmaninoff's "Cherubim Song," Walmisley's Magnificat and Nunc Dimittis and Lutkin's "Farewell Anthem and Sevenfold Amen."

Henry M. Dunham Offers Prize.

Henry M. Dunham, senior member of the New England Conservatory faculty in respect of years of service, has offered to the school an organ prize of \$100 to be awarded in competition for the best performance of one of his more difficult organ compositions.

FIRMIN SWINNEN

Concert Organist

PRIVATE ORGANIST FOR MR. PIERRE S. du PONT

ORGAN RECITALS THE PUBLIC LIKES TO HEAR

For terms and dates write

FIRMIN SWINNEN RECITALS

2520 Madison Street

Wilmington, Del.

ATTRACTIVE NEW WORKS FOR ORGAN

BY

THOMAS J. CRAWFORD

(Composer of the celebrated "Toccata in F")

A MORNING MELODY . . . Price 50c
AN EVENING MELODY . . . " 50c

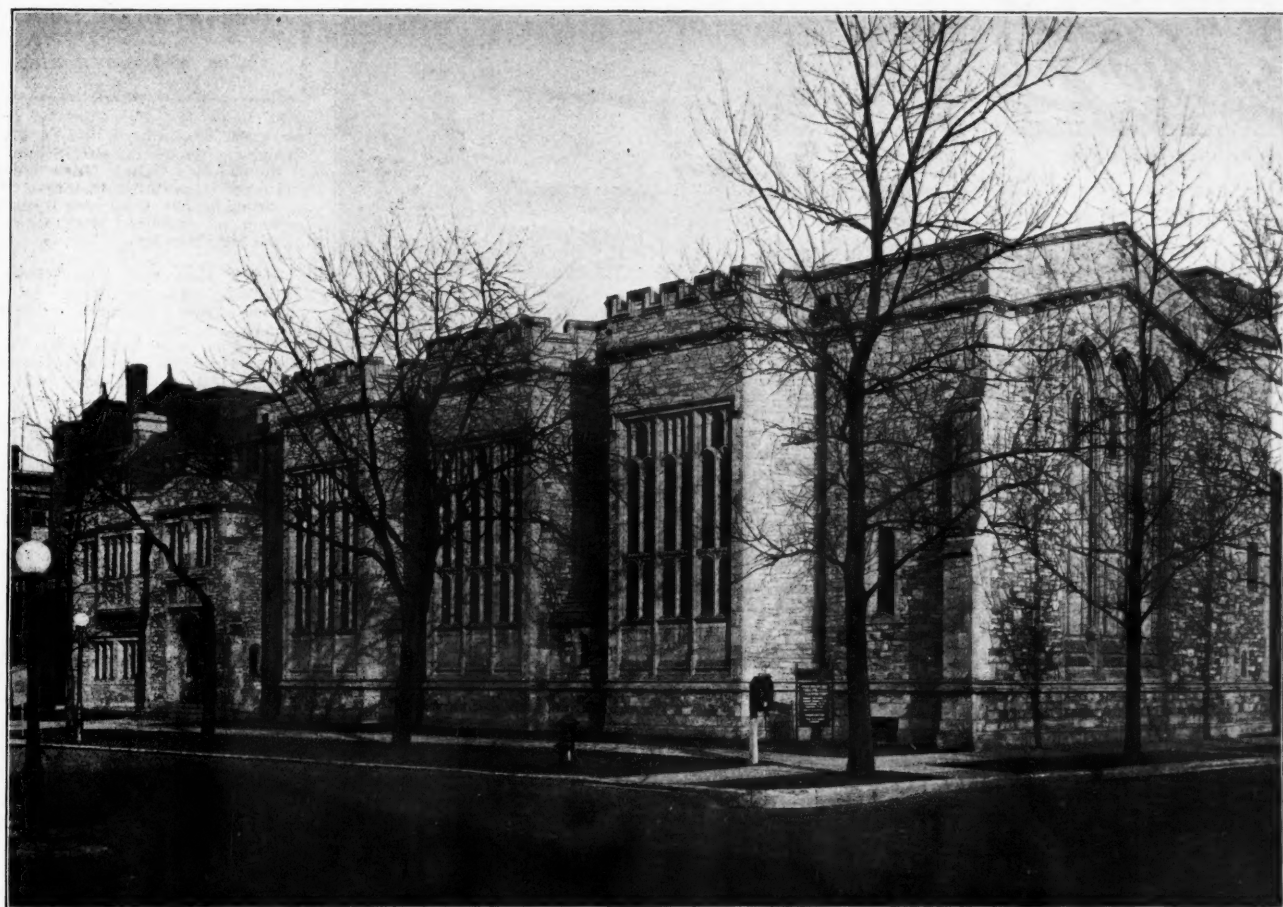
Played by the well-known Organists:

Clarence Eddy	Channing Lefebvre
Arthur Meale	Harvey Robb
Dr. Carl	William Hewlett
Fred Gostelow	Dr. Egner

etc.

Write for catalog of Organ Music

BOSWORTH & CO., 107 W. 47th St., New York



University Church of Disciples of Christ, Chicago, Ill.

One More Prominent Chicago Church,
After The Most Careful Consideration,
Has Chosen Skinner.

SKINNER ORGAN COMPANY

677 FIFTH AVENUE

NEW YORK CITY

Organ Architects and Builders

Churches

Residences

Auditoriums

Theatres

FACTORIES: DORCHESTER and WESTFIELD, MASS.



By WILLIAM LESTER.

Suite for Organ, by Ralph E. Clewell; published by the Arthur P. Schmidt Company.

The five movements of this new set are listed as Overture, Menuet, Aria, Gavotte and Finale. The first is a toccata-like section, concerned exclusively with the extension and working out of the bold subject first announced—a figure which seems to suggest the main theme of the Bach Doric Toccata without even assuming the same outline. After this sonorous beginning we have a dainty minuet flaunting a most attractive tune. The aria which follows has less distinction of theme and of usage; it follows the more conventional style of sustained melody against a syncopated chord accompaniment. The gavotte again is built of tuneful, pleasing material and should go with a lilt and sprightly motion. It may be a small point at which to cavil, but Mr. Clewell makes his gavotte commence on the first beat of the measure instead of the third, thereby placing the title and the piece itself in opposition. It may be simply a case of misplaced bar-lines, easily corrected by the player to the improvement of the piece. The finale is the weak sister of the set—too straggling in my estimation. It lacks point and climax. A little more care in the selection of the thematic material and a little more care in its working out would have added much to the total value of this suite. However, we can be grateful for the decided virtues present, for its playableness and for its genuine interest and intrinsic worth. The separate sections are of fine practical value. And it is simple enough in its structure and technical demands to have undoubted value for teaching purposes.

Schmidt's Lyric Album for organ, published by the Arthur P. Schmidt Company, Boston.

Listed at the modest price of \$1 net, this set of small-form pieces is a decided bargain. The twelve numbers included consist of both original titles and transcriptions. All are simple from the technical standpoint, well set for the instrument and valid musically. Original numbers are offered by Frank Howard Warner, Cuthbert Harris, E. S. Hosmer, Franz C. Bornschein, Stanley T. Reiff, E. A. Dicks, J. B. C. dePauw and Herbert W. Wareing (whose March in A is probably the longest and most ambitious piece of the volume). The reset numbers are from the works of Torjussen, Friml and Moussorgsky, revealing the expert touches of Harold Vincent Milligan, Frederick N. Shackley and William Faulkes. Every number will prove of value, either for service or concert use. Highly varied in type and style, with the melodic line given right-of-way, offering much in possibilities for registration and yet adhering to a definite degree of simplicity, such a collection will be widely welcomed and used.

An Idyll for Organ, by Arthur Rud-dock; Two Slow Melodies by H. Baynton-Power; published by W. Paxton & Co., London.

The Idyll is a melodious slow minuet, with an attractive tune and most engaging lilt, easy to play and pleasant to hear. The other pieces are more stodgy, good enough as regards workmanship, but leaning toward the commonplace. With so much music seeing the light of day, something more than mere correctness and propriety is needed if special favor is desired.

"Variations sur un Theme Russe," for organ, by E. d'Arba; published by J. & W. Chester, Ltd., London.

In the hands of a master variation form can be made coherent and vital,

MISS HELEN M. HEWITT, NORMAL SCHOOL RECITALIST.



but nothing is so deadly as that amorphous form in the hands of one who is merely putting down notes around the unresisting skeleton of a tune. This production might be made of some interest with the loving care of a master of organ coloring, but the odds will be against the player. The theme, to begin with, is not of much musical contour or appeal, and the inspiration of the composer has done little to make up for this handicap. Not bad music by any means—merely dull.

"The Palms," by Faure, transcribed for organ by Gordon Balch Nevin; published by the Oliver Ditson Company, Boston.

The perennial standby for Palm Sunday in a very effective new version by the indefatigable G. B. N.

"The Risen Christ," by George Henry Day; "Grace Be unto You," by F. Leslie Calver; published by the Arthur P. Schmidt Company.

It is late for reviews of Easter anthems, but these two excellent new issues demand notice, if only for filing use ready for next season. The Day number is a massive choral outburst backed by a pompous, sonorous organ part; it is bisected by an expressive solo for tenor. It is also available in a version for male voices. The Calver anthem is just as good in a different way; it lacks the majesty of the first title, runs more to solo effects and to the subtler angles of word-emphasis, and the part-writing is on a more contrapuntal plane. Both numbers deserve prompt attention and use.

"Resurrection," an Easter Song by W. J. Marsh; published by the Arthur P. Schmidt Company.

This setting of a beautiful poem by the Rev. P. A. Sheehan is far from the usual type of Easter solo with its flamboyancy and forte swing. This approaches the art-song plane, which is greatly to its credit, for too much of the sacred solo supply ranks on a low artistic level; much of the time the church soloist has to praise God in very inferior musical vehicles. Here is a sacred solo which does not attempt to compete with second-rate ballads. It is high-grade—fine.

"Beautiful Easter," duet for soprano and alto, by Hans C. Feil; "Angels, Roll the Rock Away," trio for women's voices, by Hans C. Feil; published by the Weiss-Feil Publishing Company, Kansas City, Mo.

The first-named is a simple but well-worked-out vocal piece of no great

pretensions; within its bounds it will prove of practical value. The vivid Easter seasonal text by Elizabeth Winston Taylor is supplied with an idiomatic German alternate by Frederick Baltzer. The music is simple, direct, well-set for the voices and reverent in tone. What is said in critical appraisal of the duet applies with equal force to the trio. Intrinsically of musical worth sufficient to interest the more highly developed taste of the professional, these two numbers are well within the powers of the amateur.

News from St. Louis

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Feb. 23.—Our present guest conductor of the St. Louis Symphony Orchestra, Carl Schuricht, is the son of a German organ builder and much interested in the organ. He is bringing out some fine diapason color in his orchestral work, which is of the highest order.

Rumor saith that Miss Katherine Carmichael has succumbed to the charms of sunny California and leaves the organ at the Church of the Holy Communion in St. Louis to Mr. Wray, formerly of the Hamilton Christian Church. Miss Carmichael will be missed in St. Louis.

Another loss is sustained in the locating permanently in Chicago of Milton McGrew, a former dean of the Missouri chapter A. G. O.

Local recitalists added another name to the list during the past month in the person of Mrs. Lucille Marguerite Schoknecht, organist of Sixth Church of Christ, Scientist, this city, who on Feb. 21 gave an enjoyable program to an unusually large house.

Miss Lilian Carpenter visited us Feb. 24 and enjoyed meeting some of her many St. Louis friends.

Miss Louise Titcomb, of Lindenwood College, has been invited to substitute for Otto Wade Fallert at one of his Sunday afternoon recitals at the Scottish Rite Cathedral. Miss Titcomb has come but recently to these parts, and many will welcome the opportunity to hear her play.

Daniel R. Philippi is continuing his bi-weekly recitals through Lent, and Charles Galloway is doing the same at Washington University.

OXFORD MUSIC
PASSION MUSIC

MOZART—Requiem. Edited by Prof. E. J. Dent, with English words complete\$1.00

Choruses Issued Separately

- | | |
|---------------------------|-------------------------|
| 1. Requiem20c | 8. Domine Jesu20c |
| 2. Dies Irae20c | 9. Hostias20c |
| 4. Rex Tremendae10c | 10. Sanctus10c |
| 6. Confutatis15c | 11. Benedictus20c |
| 7. Lachrymosa10c | 12. Agnus Dei35c |

BACH—Jesus Called to Him the Twelve. Cantata No. 22.....75c
Choruses only35c

PERGOLESI—Stabat Mater. For Female Voices and Strings. Edited and arranged by C. Kennedy Scott, conductor Oriana Madrigal Society, London.....90c
Choruses only35c

EASTER ANTHEMS

- | |
|---|
| The Strife Is O'er. Henry G. Ley.....10c |
| Lo, Round the Throne. Henry G. Ley.....12c |
| Come, Thou Holy Spirit, Come. Henry G. Ley.....10c |
| Easter (Edmund Spencer). C. Armstrong Gibbs.....12c |
| At the Name of Jesus. R. Vaughan Williams. Tune "Kings Weston" from "Songs of Praise," arranged with varied settings for a Festival Service.....15c |
| Jesu, Joy of Man's Desiring. Bach. Edited by Sir H. P. Allen..10c |

HANDBOOK OF THE CHURCH HYMNARY (Revised Edition). Edited by Professor James Moffat and contributed to by the greatest authorities on the subject in the Presbyterian Church. It contains reliable information as to authors, composers and sources of the hymns and tunes in the new Church Hymnary (\$2.00).

PRICE \$2.50

Send for New Complete Catalogue



Oxford University Press

AMERICAN BRANCH

35 West 32nd Street, New York, N. Y.





IT IS a very human trait to be attracted by low prices. In fact buying what you want at the lowest possible cost is no more than good business. It should be remembered, however, that in the purchase of an organ one gets pretty much what he pays for and that frequently a slightly higher price can assure the discriminating buyer an appreciably finer quality of tone.

HENRY PILCHER'S SONS

Incorporated

General Offices:
Louisville, Ky.

New York Office:
915 Steinway Hall



ESSE QUAM VIDERI

PILCHER *Organs*

THE VOICE OF INSPIRATION

**MAITLAND'S RECITALS
PHILADELPHIA EVENT**

HIS THIRD ANNUAL SERIES

**February Saturday Afternoon Pro-
grams Attract Attention and
Strengthen Esteem of Home
City for Organist.**

Rated among the leading musical events of February in Philadelphia was a series of recitals by Rollo F. Maitland at the Church of the New Jerusalem, where these so-called "afternoon hours of organ music" have been a feature for the last three years. The recitals were given on Saturday afternoons at 3:45, when many who work only half a day at the close of the week had the opportunity of attending. At each recital there was an assisting soloist. The performances served to strengthen the high reputation of Mr. Maitland as a concert player in his home city.

Here are the programs as presented:

Feb. 4.—Concert Overture in C major, Hollins; Adagio in A minor and Chorale Prelude, "We All Believe in One True God," Bach; Symphonic Fantasia, "Ad Nos," Liszt; "Indian Summer," Isabel Duncan Ferris; Intermezzo, Forrest R. Newmeyer; Scherzo-Caprice, Rollo Maitland.

Feb. 11.—Tocatta in F, Bach; Pastorale, de Maleingreau; Chorale, No. 3, in A minor, Franck; "Legend," Howard R. Thatcher; "Will-o'-the-Wisp," Nevin; Concert Overture in A, Maitland.

Feb. 18.—Prelude in C minor, Berwald; Chorale Prelude, "Rhosymedre," Vaughan Williams; Passacaglia, Bach; Violin, Cello and Organ, Molto Allegro ed Agitato (Trio in D minor), Mendelssohn; "Capriccio Fantastique," Gustav Mehner; "Elves," Bonnet; "Grand Choœur" in C major (by request), Maitland; Violin, Cello and Organ, "Elegie" (Trio in D minor), Arensky; "Sunshine" (Tocatta), Swinnen.

In this program Mr. Maitland was assisted by Alexander Zenker, violinist, and William A. Schmidt, 'cellist. In the ensemble numbers Mr. Maitland adapted the original piano part for the organ with such skill and effectiveness that he received most hearty commendation from the assisting artists, who are members of the Philadelphia Orchestra.

For the last recital, Feb. 25, the assisting artist was Dorothy Johnstone Baseler, harpist, and the program was as follows: Concert Rondo, Hollins; Siciliano, Fry; "Cherubs at Play" (dedicated to Mr. Maitland), Frances McCollin; Fantasia and Fugue in G minor, Bach; Harp and Organ, Rhapsody, Dubois; Symphony in D major (improvisation); "Christus Resurrexit," Ravanello.

Themes for the improvisation were submitted by heads of theory departments of leading Philadelphia music schools as follows: Allegro Vivace, Frederick Schlieder (Philadelphia Conservatory of Music); Andante Cantabile, Morrison C. Boyd (University of Pennsylvania); Scherzo, Russell King Miller (Combs Broad street Conservatory of Music); Fugal Finale, Harry Alexander Matthews (Philadelphia Musical Academy).

Carl Gives Bach Festival.

A Bach festival service was given Sunday evening, Feb. 26, in the First Presbyterian Church, New York, under the direction of Dr. William C. Carl. Selections from the cantatas "Sing for Joy," "Sing unto the Lord a Glad New Song" and "God Goeth up with Shouting," were sung by an augmented choir. The Tocatta and Fugue in D minor, the Cathedral Prelude and Fugue and several chorales were played on the organ. Soloists were Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor, and Edgar Schofield, bass.

The Will A. Watkin Company has received a contract for a Hillgreen, Lane & Co. organ for the Baptist Church at San Angelo, Tex.

Let Lemare Design your Organ

Recognized Authority on

**ORGAN DESIGNING and ORGAN
CONSTRUCTION**

"What Satisfies Lemare Ought to Satisfy the Purchaser"

LEMARE

WILL DESIGN YOUR ORGAN

WILL BE RESPONSIBLE FOR ITS
ULTIMATE SUCCESS

WILL GIVE THE OPENING RECITAL

ALL INCLUDED IN THE COST OF THE INSTRUMENT
BUILT UNDER LEMARE'S REQUIREMENTS
AS TO EVERY DETAIL

Organs to be built by the leading firms.

**ORGANS FOR
CHURCHES AUDITORIUMS
THEATRES**

Residence Organs a Specialty

LEMARE RECORDS INCLUDED IN EVERY
"RESIDENCE ORGAN" ORDER

AVAILABLE for RECITALS

For further particulars address

CHARLES SUMMERS, Secretary

Care THE DIAPASON

Kimball Building,

Chicago, Ill.

Four Manual Console of Organ in St. Mark's Lutheran Church, Philadelphia, Penna.

**Judge The Unseen
By The Seen**

AFTER seeing one of the new Hall consoles you will need to think very, very hard to recall any that are more beautiful. For Hall consoles are magnificent beyond compare; that is freely admitted by organ committees.

Then judge the unseen by the seen. Surely the balance of a Hall Organ must be as fine in its way, else how account for the superb churchliness of the Hall tone.

To any church contemplating the installation of a new organ, the facts, figures and data on Hall Organs would make interesting reading. Ask the chairman of your committee to send the seating capac-

ity of the church, the size of the space available for the organ chamber and the amount to be spent for the organ, and he will receive, without obligation, a letter that may prove extremely important for the church.



The
**HALL
ORGAN CO.**

West Haven, Conn.

FERNANDO GERMANI

Remarkable 21-Year-Old Organist of The Augusto, Rome
Will Return to America Next Season For
A Transcontinental Tour
During October..November..December..1928

NEW YORK SAID:

New York Sun—"Mr. Germani is very young, but his technique, his handling of the instrument, made the listener completely forget this fact . . . left no doubt that here was a youthful artist who had reached maturity far beyond his years. . . Performance marked by the same artistry and virtuosity shown formerly."

New York Telegraph—"Although of quite tender years, Germani proved to be a musician of rare talents and a master of his instrument. . . A brilliant future seems to be in wait for him."

New York Evening Post—"His playing was as before, a delight."

New York World—"Germani's playing of Bach was an education."

New York Times—"Germani, young Roman organist, closed his recital yesterday 'mid an ovation of fifteen recalls requested."

New York American—"Germani proved to be an extraordinarily capable performer."

New York Corriere D'America—"He made an impression on all present, critics and amateurs of music, that he is, in truth a 'colossus' of the keyboard destined to a superb future."

Brooklyn Standard Union—"Germani's playing convincingly revealed the presence of a new musical star . . . this extraordinary young man exhibited those qualities which denote the matured musician . . . in addition he possesses a spark of the divine fire . . . he belongs by birthright to the eminent company of virtuosi, and will indubitably win a place among the great interpretative artists of the day."

Montreal Star—"Fine organ playing is something that usually takes time to develop, but Germani, at the age of twenty-one plays like a very much more experienced musician."



FERNANDO GERMANI
at Console of N. Y. Auditorium Organ

Springfield, Mass., Republican—"This young man who is barely twenty-two walked leisurely on to the platform, gave the large audience a friendly nod and without further ado entered on a program which is probably one of the most satisfactory recitals to have been given here since Dupre and Courboin appeared. His New York appearances have been described as 'sensational' and 'overwhelming,' but these expressions cannot adequately describe the art of the organist . . . his playing is brilliant . . . has a certain mature quality . . . amazing pedal technic . . . masterful use of the instrument."

PHILADELPHIA SAID:

Philadelphia Inquirer—"Germani possesses qualities that give him high rank in his field. . . plays with a breadth of style unusual in a youth of 21 years."

Philadelphia Public Ledger—"In the Liszt 'Ad Nos,' Germani showed his real powers in a congenial work. The entire number was played with typically Lisztian fire and evoked storms of applause from the audience."

Philadelphia Record: H. T. Craven—"Germani is old enough to have triumphed over the questionable laurels that accompany mere precociousness. His genius is already extraordinarily seasoned. Such additional qualities as come with years may bring a certain incidental enrichment, but his magnificent fundamentals as a virtuoso must be unchanged, for they are now fully formed. He is one of the premier organists of the day."

Montreal Gazette: Feb. 16 — "Young Roman organist has remarkable command of his instrument. . . Fine coordination between pedal and finger work which results in strikingly brilliant effects. Program made heavy demands upon performer's technical equipment to which he responded with facility and power. . . Audience most enthusiastic."

Springfield, Mass., Union: Willard M. Clark—"Some of the greatest organists have been heard in the Auditorium, and Germani is one of this number in spite of his youth. . . He offered a program of solid worth and performed it superbly . . . played Bach with broad strokes and magnificent sonority . . . playing of Vierne was a sensation and a stunning achievement . . . almost brought musicians in the audience to their feet."

What Mme. Olga Samaroff-Stokowski said in her Weekly News Letter to Philadelphia Record—"Germani has proved himself to be a player of unusual gifts and appears to have already created a following for himself in this whirlpool of musical activities. In addition to a memory which is practically faultless, this youthful musician has exhibited a technique of extraordinary facility and of virtuoso quality. His interpretative powers are of a maturity remarkable in one of such tender years. Further, he possesses that rare gift, a spark of the divine fire, and may look forward to a place in the front rank of the artists of today. Judging from his present success, Germani's name will rank high with other famous performers imported by the Wanamaker Concert Direction—men such as Courboin, Dupre, Vierne and others."—Jan. 29, 1928.

NOW BOOKING FOR NEXT SEASON
SUPERVISION OF TOUR: ALEXANDER RUSSELL CONCERT DIRECTOR, WANAMAKER'S
FOR TERMS AND DATES ADDRESS
BOGUE-LABERGE CONCERT MANAGEMENT
Booking Representatives
130 WEST 42nd STREET
NEW YORK CITY

DR. WARD IS BANQUET GUEST

Fellow Organists and Other Friends Honor Philadelphian.

Can a man serve one church as organist and choirmaster for forty consecutive years?

This was answered affirmatively at a dinner tendered Dr. John McE. Ward, organist and choirmaster of St. Mark's Lutheran Church, Philadelphia, at the Belgravia Hotel in that city Feb. 23. His service was matched by one other present, T. Leslie Carpenter, who has occupied his present position in Wilmington, Del., for forty-one years, and nearly matched by another present, George Alexander A. West, at his present post thirty-eight years.

The dinner brought together about forty-five persons representing organists from Philadelphia and vicinity; the medical profession, of which Dr. Ward is one; organ lovers, and even the music committee of St. Mark's. Every one present had some part in the celebration. Henry S. Fry acted as toastmaster. Warden Frank L. Sealy of the American Guild of Organists was present and other out-of-town guests included Mrs. T. Leslie Carpenter and Herbert S. Drew of Wilmington, Del., Frederick Schlieder of New York, Dr. William A. Wolf of Lancaster, Pa., and Howard S. Tussey of Camden, N. J. Letters of congratulation and good wishes were received from Rena Gill, T. Scott Buhrman, Ralph Kinder, S. Wesley Sears, Dr. George Henry Day, Lynnwood Farnam, Percy Chase Miller, Reginald L. McAll and S. E. Gruenstein.

One of the features of the evening was the telling of reminiscences by Dr. Ward, Warden Sealy, Frederick Schlieder, Rollo F. Maitland, Frederick Maxson, Morrison C. Boyd and others, which made many very thankful that the "good old days" of bellows signal, pedal check, A. D. 1880 adjustable combinations, etc., were gone. All during the evening there was an abundance of humor and The Diapason could not accommodate the wit and stories from all parts of the globe which burst forth at this gathering.

CEMETERY CHAPEL OPENING

Aeolian at Green Ridge, Villa Park, Ill., in \$200,000 Memorial.

The opening recital on the two-manual Aeolian Duo-Art reproducing organ in the Hippach Memorial Chapel, Green Ridge Cemetery, near Villa Park, Ill., was given Sunday afternoon, Feb. 26, at 3 p. m. by George S. Cuthbertson, tenor, and George B. Kemp, Jr., organist. The program included straight manual playing by Mr. Kemp, semi-automatic roll playing as an accompaniment for the voice and that with the full automatic artist recorded roll, in which no registration or manipulation is necessary.

The tower chimes keyboard is at right angles with the organ console, and although the chimes are outside of the chapel, they can be played effectively with the organ.

Hippach Chapel is said to be the finest of its kind west of New York City and cost approximately \$200,000. The seating capacity is 150 persons. It was erected as a memorial for his father and mother by Louis Hippach of Evanston. Mr. Hippach has an Aeolian Duo-Art organ in his home.

The organ in the chapel and that in Mr. Hippach's residence were sold by George S. Cuthbertson of the Chicago office of the Aeolian company.

MacMurray to Montclair.

Wallace MacMurray has been appointed organist and choirmaster of St. James' Church, Montclair, N. J., and assumed his duties at the services Feb. 19. Mr. MacMurray is the son of a Presbyterian clergyman, and was graduated from the University of Minnesota. Removing to Seattle he was organist of Plymouth Congregational Church for four years. Returning East three years ago he was at St. Mark's-in-the-Bouwerie. Mr. MacMurray, in addition to his music, finds time to devote three mornings a week to lecturing and teaching in the department of English and comparative literature at Columbia University. He is associated with Pietro Yon in his Carnegie Hall studios.

AN EARLY RUSSIAN ORGAN IS DEPICTED.



The drawing with the Russian inscription has been sent to The Diapason by Joseph Yasser and is taken from an old Russian monologium of the sixteenth century. It shows one of the earliest attempts to picture a pipe organ, which, strange as it may seem, had been used in Russia—mainly by the czars and the notables—from the fifteenth century on, but only as an instrument of entertainment and never for religious purposes. Before coming to America Mr. Yasser presided at the Cavaille-Coll organ installed in the concert hall of the Moscow Conservatory, where he was head

of the organ department. Mr. Yasser made his initial appearance this season in New York City as soloist at the League of Composers' opening concert directed by Willem Mengelberg on Dec. 30, as reported previously. He will be heard again with the New York Philharmonic Orchestra on March 27, under the baton of Jacques Gershkovitch, playing his own organ and orchestra arrangement of Liszt's paraphrase on the medieval chant "Dies Irae." Mr. Yasser was heard in previous years as recitalist at the Wanamaker Auditorium.

Demonstration by Vera Kitchener.

About 200 organists and conductors attended the largest affair of the season thus far under the auspices of the Society of Theater Organists of New York on the morning of Feb. 8 at Loew's Roof Theater when Miss Vera Kitchener, president of the society, and ranked as one of the most capable of New York "movie" players, gave the monthly demonstration. The purpose of her program was to prove the possibilities of the small theater organ. Miss Kitchener played the following program entirely from memory: Finale, Second Symphony, Widor; "The Music Box," Liadoff; "Dance of the Hobboblins," from "Storm King" Symphony, Dickinson; "Three Shades of Blue," Grofe, and Toccata from the Fifth Symphony, Widor, in addition to a depiction of "here and there in jazzland" and the color film "Colonel Cody's Last Fight." Frank Stewart Adams and Ernst Luz, musical director of Loew's, made short talks.

Play Their Own Compositions.

The second recital of the present season by the American Organ Players' Club of Philadelphia was given Feb. 13 at the Carmel Presbyterian Church, Edge Hills, Pa. William T. Timmings, F. A. G. O., of St. Paul's Church, Melrose Park, played a group of his own compositions, including an Overture in G minor, "Badinage," "Curfew Melody" and "Paean." Catharine Stocquart of the Ogontz School played Bach's Fugue in G minor, the Rachmaninoff Serenade, a "Duetto" by Frances McCollin and the Finale from Widor's Second Symphony. Frederick Stanley



JOSEPH YASSER.

Smith, A. A. G. O., organist of the Carmel Church, played a group of his compositions, which included a Festival Prelude, "Introspection," "Spring Morn" and the Finale from his First Sonata. The closing selection was a piano and organ number, the first movement from Grieg's A minor Concerto, in which Mr. Smith presided at the organ and Miss Stocquart at the piano.

HARRIS' CHOIR SHOWS POISE

Fall of Platform Fails to Mar Concert of Brooklyn Singers.

St. Paul's choir of Brooklyn, N. Y., shows tremendous poise. What would your choir do at a concert should part of the platform give way just as they rose to sing a number? That is what I am asking myself, and that is what happened to St. Paul's choir at its concert Friday evening, Feb. 17. The parish-house was festive with banners and a smiling audience clamoring for seats. Above the Babel of voices arose a strain of music gradually increasing in volume. As it reached fortissimo the curtains opened slowly across the stage, revealing the choir (fully vested) with their conductor, also in vestments. The effect put the audience in readiness for the first half of the program, which was sacred.

Having sung the first group, including "Go Not Far From Me," Zingarelli, and "Ode to the Name Jesu," fourteenth century, with splendid measures, and having listened to a solo which followed, the choir arose to sing the second group. As they did so, one of the platforms for the basses and altos gave way with a crash. The calm which the choir displayed was remarkable, for, after only a very few minutes' delay, the concert proceeded as if nothing had happened.

Ralph A. Harris not only has developed a beautiful tone in his boys, but is training the choristers to do valuable work in accompanying and ensemble, a thing seldom attempted at a choir concert. Those who were given this opportunity showed to great advantage and should be an incentive to the other choristers.

The program was as follows: "Go Not Far From Me," Zingarelli; "Ode to the Name Jesu," Fourteenth Century; tenor solo, "Be Thou Faithful unto Death," Mendelssohn (George E. Raseley); "Day of Judgment," Arkhangelski; "Praise the Name of the Lord," Tchaikowsky; soprano solo, "Pais Angelicus," Franck (boy soloist, Francis Keith); violin, J. Stanley Parkin; piano, Donald E. Swahn; organ, Daniel L. Newlands; "Were You There?"; Burleigh; "Listen to the Lambs," Dett (solo, John G. Seale); soprano chorus, junior boys, "A Child's Night Song," Bassett; solo, Robert L. Beal (piano, Robert Stephan); soprano solo, "The Bell Man," Forsyth (Carl H. Whistler); piano, Henry W. Mayo; soprano chorus, senior boys, "Amaryllis," Ghys-Ambrose; mezzo soprano solo, "The Rose Will Bloom Again," Harris (Addison D. Bickford; piano, Edward H. Germann); baritone chorus, "Cornfield Melodies," Gates (solo, John H. Esquirel; solo, Clifford E. Blamand); "Invictus," Huhn; "America the Beautiful," C. P. Scott; "Vox Celestis," Alcock; soprano solo, "Villanelle," del'Acqua (Carl H. Whistler); "The Old Family Clock," Grant-Schaefer; "The Bells of St. Mary's," Adams-Lucas; tenor solo, "All Joy Be Thine," Sanderson (Mr. Raseley); "An American Rhapsody," Lester (solo, Francis E. Keith).

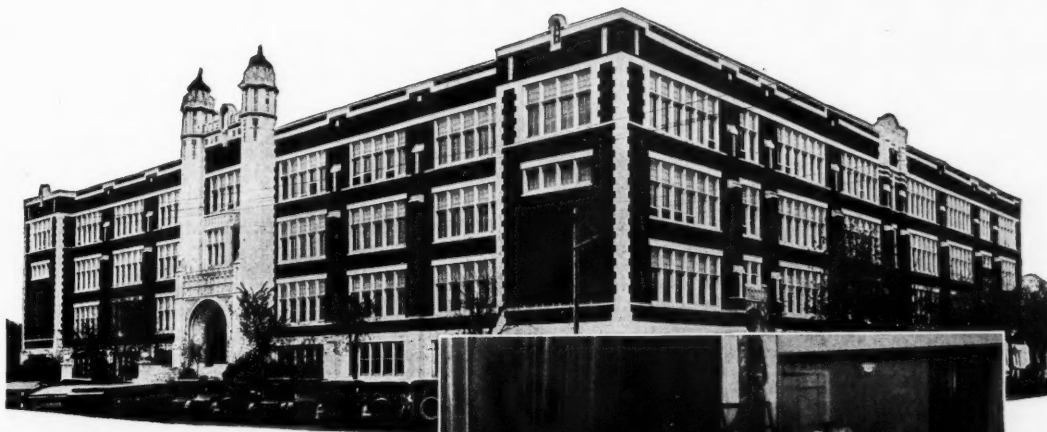
The junior chorus was conducted by Daniel Newlands, the accompanist, and the choristers who played for the junior soloists are to be congratulated, as well as the senior members of the choir, who did such effective work in the other numbers. Special mention should be given the first ten numbers on the program and the "Vox Celestis" and "The Family Clock," all sung by the entire choir. These were sung with skill and assurance as well as delightful tonal coloring.

G. L. D.

Series by George H. Clark.

A series of eight recitals is being given in Grace Episcopal Church at Oak Park by George Henry Clark, organist and choirmaster, Sunday afternoons at 5 o'clock, beginning Feb. 12. Mr. Clark will be assisted at each recital by a soloist or another instrumentalist.

CHAS. A. SHELDON, JR.
City Organist—Atlanta, Ga.
Organist Choirmaster
First Presbyterian Church
Jewish Temple



The Central High School, Tulsa, Okla.

This splendid example of completeness in modern educational facilities is provided throughout with the most carefully chosen of equipment, both educational and character-forming. The crowning glory of its great auditorium is a large four-manual and echo Kilgen Organ of remarkable tone and power.



Palmer Christian

—of the University of Michigan at Ann Arbor, is one of America's foremost organ masters. Recognized in this country and abroad as a concert organist of supreme skill and rare technique, Mr. Christian is no less distinguished for his very exceptional musical knowledge, and for his judgment both of rendition and of mediums of expression.



Palmer Christian says of the Kilgen Organ:

"It is eminently satisfactory, both tonally and mechanically"

Speaking of the new Kilgen Organ in the Tulsa High School, Mr. Christian writes:

"It has been a pleasure to become acquainted with your Tulsa High School installation. The organ is eminently satisfactory, both tonally and mechanically, and you have followed the details of the contract. Tulsa is to be congratulated on this forward step in advancing the cause of music among the younger people, and your work is no small item in this particular movement."



Kilgen
Choice of the Masters

Complete satisfaction in a Pipe Organ, as judged by Mr. Christian's standards, embraces a myriad of perfected details, —only in whose perfect ensemble, a Master of the Organ can find genuine pleasure. The remarkable list of famous organists who, so strongly endorse Kilgen Organs, tells an eloquent story. . . . Geo. Kilgen & Son, Inc., Pipe Organ Builders for 288 years. 4010 North Union Boulevard, St. Louis, U. S. A.

Thus another famous musician joins the impressive roll of great Organ Masters who know and prefer Kilgen Organs—men like Yon, Renzi, Hollins, Davis, Vierne, Diggle, Goldsworthy, Carpenter, Biggs, Cowper and Thompson, to mention only a few among the many.

J. S. B. Drops in Again

By ROLAND DIGGLE

Organist C. A.—Well sir, it is good to see you back in California again.

Shade of J. S. B.—Yes, I have kept on the go during the past few months. There is so much new music performed today that I am kept busy hearing it. I am sorry for you mortals who can't transfer yourselves from one place to another quickly; you miss so much.

C. A.—It must be convenient, but what have you heard of great importance?

Shade of J. S. B.—Well, to tell you the truth, I have not heard a single new work that I think will be heard a decade from now. It is difficult for an old foggy like myself to understand what the present-day composer is getting at. I was talking with my old friend Mozart a few days ago and he said the same thing. The strange part of it all is that my poor music is being played more than ever. Do you know that for years and years I never heard any of my music, while today I can't go anywhere without hearing it? Church, theater, piano recital, vocal recital, violin recital and organ recital—none of them seem able to get along without some of my music. I said to Anne the other day that if we were on earth today we could take all the children downtown on a Saturday evening and buy them all new shoes from the royalties from the Toccata and Fugue in D minor alone, while the Air in D would certainly get her a new bonnet. Ah, well, I suppose it is a good thing for the publishers that they don't have to pay me any royalty!

C. A.—Do you think the standard of performance of your works has improved?

Shade of J. S. B.—Without a doubt I have heard some splendid performances in all parts of the world. There is a chap named Harold Samuels who gives some lovely piano recitals made up of my things—beautiful work. Don't fail to hear him if you have an opportunity. Then in England I heard some of my short cantatas given in splendid style.

C. A.—What about your organ music? Is it holding its own?

Shade of J. S. B.—More than holding its own, my dear chap. Just now there seems to be a run on some of the chorale preludes. Three or four of them stand a chance of being played to death, just as a few years ago one or two of the preludes and fugues were overplayed. I don't suppose this sort

of thing can be helped. A recitalist of note plays certain numbers on his tour and every organist in the land wants to play the same things.

C. A.—Do you like the idea of a "Bach" program?

Shade of J. S. B.—When it is well arranged and played by a musician as well as an organist it is usually enjoyable. I believe there is a limited number of organists who can give a Bach program satisfactorily. I am looking forward to hearing Lynnwood Farnam play all my organ works at a series of recitals next season. It is a tremendous undertaking and he is one of those individuals who can do it well.

C. A.—Do you listen in on the radio, sir?

Shade of J. S. B.—No, I don't like the d—d thing. Any time I have heard any of my organ music broadcast it has been a mess. I don't understand it, for in England they have made some excellent talking-machine records of some of my things and they sound very well. I have been surprised that organ records of this type have not found their way over here. All you seem to get here in America is popular music played on a theater organ. Marcel Dupre has a number of records played on the organ in the Queens Hall. He gives a fine performance of the chorale, "Christ Came to Jordan," and a good performance of "Sleepers Wake." I have also heard fine records of my things by Dr. Ley of Eton College and Harold Darke of London. The last-named gentleman has made a jolly good record of the first movement of Widor's Fifth Symphony and the Fantasia in E of Saint-Saens. Another record I heard just before I left there this morning was the finale of the Mendelssohn First Sonata, played by George D. Cunningham, city organist of Birmingham. He is one of the best recitalists in England, and I understand is to make a tour here next season. Save your pennies, my boy, for you don't want to miss hearing him! I took a squint at the books of the company which makes these records and found that the biggest sellers among the organ records were those made by J. A. Meale, organist of the Central Hall, Westminster. He is a great favorite and plays to the largest audiences in London. His records of his own works sell like hot cakes. A good storm piece of his has sold over 100,000 copies. Gosh, the royalties on that alone would have kept Annie and the kiddies in stockings for a lifetime!

Well, I promised my old friend Scotson Clark to hear his new "Marche" this evening, so I shall have to hurry away. Hope it is better than the M... of the Fla

Collections of Original Compositions for the Organ

CATHEDRAL ECHOES (16 compositions), JOHN WINTER THOMPSON\$1.00

Recommended by Clarence Eddy, Geo. W. Andrews, Lynnwood Farnam, Henry M. Dunham, Charles Galloway, Ralph Kinder, Rene Becker, J. C. Marks, John Hyatt Brewer, H. J. Stewart, E. R. Kroeger, J. Warren Andrews, etc.

THE ORGANISTS ALBUM (12 compositions), W. D. ARMSTRONG 1.00
A composer whose works are always practical.

SCENES ORIENTALES, ERNEST R. KROEGER
A suite of pieces published originally in the ORGANISTS JOURNAL.
No. 1.....30c No. 4 (in the Original Journal) 75c
No. 2.....30c No. 5 (in the Original Journal) 75c
No. 3.....30c

We Also Publish

SCOTSON CLARK'S COMPLETE ORGAN WORKS
Vol. I, \$2.00; Vol. II, \$1.50; Vol. III, \$2.00

GUILMANT'S PRACTICAL ORGANIST
2 Volumes. Each \$2.00

VERY POPULAR TRANSCRIPTIONS

A MIDSUMMER NIGHT'S DREAM (Overture), MENDELSSOHN.....\$1.25
New. Hailed as a splendid contribution to the recital field. A genuine transcription, retaining the beauty of the orchestral score, by Wm. E. Ashmall.
PIQUE DAME (Overture) .. Transcribed by Birt Summers. F. von SUPPE
LA CINQUANTINE (Golden Wedding), GABRIEL-MARIE40
O. THOU BEAUTIFUL EVENING STAR (Tannhauser), WAGNER..... .25

MOST POPULAR COMPOSITIONS

Dr. Geo. W. Andrews		Ernest R. Kroeger	
Aria in D major50	Procession Indienne50
Serenade in Ab.....	.50	Prayer and Exaltation.....	.50
Chester H. Beebe		Andante Tristemente30
Springtime Sketch in A major ..	.60	Introduction and Fugue in C minor60
John Hyatt Brewer		Introduction and Fugue in Db..	.50
An Autumn Sketch50	George W. Morgan	
Wm. E. Ashmall		Festival March in Eb50
Festal March in C.....	.50	John Winter Thompson	
		Marche Pontificale50

Music Obtainable on Approval

WM. E. ASHMALL & COMPANY

100 Boylston Street, BOSTON, MASS.

ROLLO MAITLAND

F. A. G. O.

A BUSY RECITALIST

"The organ numbers were played with conspicuous finesse and command of tonal resources by Rollo Maitland of Philadelphia, one of the foremost exponents of the organ in this country."

Baltimore Evening Sun, January 25, 1928.

ADDRESS, 2129 CHESTNUT STREET

PHILADELPHIA, PA.

Anthems for Men's Voices Used in King's Chapel, Boston

Edited and Compiled by RAYMOND C. ROBINSON, Mus. Bac.

HIDE NOT THOU THY FACE	Farrant	.12
GIVE EAR UNTO MY PRAYER	Arcadelt	.15
LO, A SONG OF CHERUBIM	Bortniansky	.20
THOU FROM WHOM ALL BLESSINGS COME	Tschaikowsky	.15
DRAW NIGH, IMMANUEL	Old French Carol	.10
TEACH ME, O LORD	Attwood	.15
THOU WHO SENDEST MORNING LIGHT	Vittoria	.12
HAIL! LIGHT OF LIFE	Kastalsky	.20
NOW GRANT US PEACE, O LORD	Drozdoff	.12
O PRAISE THE LORD OF HEAVEN	Arensky	.15
LORD GOD, OUR FATHER	Vittoria	.20

CHARLES W. HOMEYER & CO.

458 Boylston Street, Boston

The Zephyr Electric Organ Blower

is a Three Bearing Machine

It is the most Scientifically Constructed Organ Blower.

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

It is the Ideal Blower for Hard Service.

Built in all sizes from ¼ to 10 H. P.

A. C. 60 cycle, 1 phase outfits kept in stock for immediate shipment.

Discount to the trade on application.

The Zephyr Electric Organ Blower Co.

Orrville, Ohio

HERE INDEED IS A RECORD OF WHICH WE ARE PROUD

Someone once said "there is nothing new under the sun except that which was forgotten," but here IS something new, namely:

A Flat Contradiction of an Old Adage. The Biblical saying "a prophet is not without honor save in his own country" does not hold good in Hagerstown — our home city — for in it are twenty-eight M. P. Möller pipe organs that are in regular use.

Nor Does This Remarkable Fact End Here, for only a few days ago we were commissioned to add another—a large three-manual electric organ in the historic Zion Reformed Church, Rev. Scott R. Wagner, D. D., Pastor—not only the oldest Church edifice in Hagerstown, but in the state of Maryland—built in the year 1774.



ZION REFORMED CHURCH
Hagerstown, Maryland

Every Pipe Organ in Hagerstown Bears the Name "MÖLLER"

SOME OF THESE ARE IN

Christ Reformed Church, Rev. Conrad Clever, D. D., Pastor, twenty-five years, and the oldest in active service in the Reformed Church, having this month celebrated his eightieth birthday.

"Old" St. John's Lutheran Church, Rev. J. Edward Harms, D. D., equipped with three Möller Organs. Church built in 1795.

St. John's P. E. Church, Rev. Walter Byron Stehl, D. D. This

organ has been proclaimed as being one of the most beautiful in America.

St. Paul's M. E. Church, Rev. Vernon Ridgely, Pastor, large three-manual.

Trinity Lutheran Church, Rev. J. S. Simon, D. D., large three-manual.

Every Theatre Organ in Hagerstown is a "MÖLLER"

Probably no analogous situation exists in the whole country

INVESTIGATION SOLICITED

SATISFACTION GUARANTEED

M. P. MÖLLER, Hagerstown, Maryland

129 NORTH AVE.,
ATLANTA, GA.
4109 LYNDALE AVE. S.,
MINNEAPOLIS, MINN.
1203 LOEW BLDG., 1540 BROADWAY,
NEW YORK CITY

2367 MARKET ST.
SAN FRANCISCO, CALIF.
224 LATHROP BLDG.,
KANSAS CITY, MO.
1514 FORBES ST.,
PITTSBURGH, PA.

670 DELAVAN AVE.,
BUFFALO, N. Y.
6054 COTTAGE GROVE AVE.,
CHICAGO, ILL.
1203 FRANKLIN TRUST BLDG.,
PHILADELPHIA, PA.

1626 CALIFORNIA ST.,
DENVER, COLO.
1009 FIRST AVE.,
SEATTLE, WASH.



National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

OFFICERS OF THE N. A. O.

President — Reginald L. McAll, 2268 Sedgwick avenue, New York City.
 Chairman of the Executive Committee — Herbert Stavely Sammond, 725 Argyle road, Brooklyn, N. Y.
 Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.
 Treasurer—Ernest F. White, 49 West Twentieth street, New York City.
 Headquarters — Church of the Holy Communion, 49 West Twentieth street, New York City.

The 1928 convention will be held at Portland, Maine, Aug. 28, 29, 30 and 31. The usual get-together social evening will fall on Monday, Aug. 27.

The newly-organized chapter at Baltimore will be known as the Maryland state council. Miss Katharine E. Lucke of that chapter writes of a very interesting program of events already under way, and states that the members as a group are studying choral directing and improvisation and are planning a heart-to-heart talk with the clergy, music committees and choirs.

If you have friends who ought to be N. A. O. members, please remind them that if they wait to join after April 1, they must pay in addition to the usual \$3 fee an initiation fee of \$2. Mr. White will be glad to send application blanks and N. A. O. literature to anyone you may wish to propose for membership.

Organists in Middletown, N. Y., or in or around Milford, Pa., are asked to cooperate with Mrs. L. C. Kyte of the latter place in a plan to organize a local N. A. O. chapter for that locality. We trust that a large group will be brought together, and that we may announce the formation of such a chapter in the April Diapason.

The public meetings committee is busy with an interesting program for music week at the Wanamaker Auditorium in New York City. As now planned three of the days will be devoted to the work of woman organists. At past conventions our feminine recitalists have covered themselves with glory and we are looking forward to their three days with great pleasure.

For the N. A. O. page this month Howard S. Tussey, president of the Camden chapter, has given us an account of what the Camden chapter has done for the organist, church music and the music-lover in that district. We thank Mr. Tussey for his article and feel sure that many who read it will no longer be left in doubt as to what an N. A. O. chapter can do for organists and for the many who are interested in their work. There are many localities which are ready to enjoy the happy experiences of Camden.

Executive Committee.

The executive committee met at the Town Hall Club in New York City Monday evening, Feb. 6. Those present were President McAll, Chairman Sammond, Mrs. Keator, Mrs. Lockwood, Misses Coale, Carpenter and Whittemore and Messrs. Stanley, Riesberg, Noble, Harris and Nevins.

It was moved and voted that we lend our support to any bill introduced in Congress which would help to raise the rank and standard of the band directors in the regular army.

A letter from Miss Katharine E. Lucke of Baltimore telling of the enthusiastic meeting of the Maryland state council was read.

The treasurer's report as given by Mr. White was approved and a vote of thanks was extended to Mr. White for his splendid work in putting the headquarters office into perfect condition.

President McAll told of his trip to Delaware and of the fine work they are doing there.

A committee consisting of Dr. Noble, Mrs. Keator and Messrs. McAll, Sammond and Nevins was appointed to

go into the possibilities of future prize composition contests.

The public meetings committee announced that the next headquarters meeting would probably be held on Feb. 29.

After some discussion it was voted to hold the 1928 convention from Aug. 28 to 31 and the president and chairman were given power to prepare names for the membership of the various convention committees and submit them for election at the next committee meeting.

Mrs. L. C. Kyte of Milford, Pa., was given power to call a meeting of organists in that vicinity and to make plans for a local chapter at Middletown, N. Y., or nearby.

It was moved and voted that a letter of congratulations be sent to Professor Samuel A. Baldwin in recognition of his fiftieth anniversary as an organist.

Following the meeting the members sat down for dinner in the Town Hall Club restaurant.

Worcester Chapter.

The Worcester chapter presented the combined choirs of Wesley, Old South, Pilgrim and All Saints' Churches in "The Holy City" on Monday evening, Feb. 20. The cantata was given in Wesley Church, with Frederic W. Bailey as conductor and A. Leslie Jacobs at the organ. Organists assisting in the evening's program were Mrs. Florence Pike Maynard, Sydney Webber and Miss Ethel S. Phelps, while solo parts were sung by Mrs. Vesta W. Thyden, Mrs. Mabel A. Pearson, Miss Doris A. Johnson, John Cadieux, Arthur Carlson and Fred L. Forsberg. The performance was considered a great success and was given before an audience of several hundred persons.

Two unusually interesting organ recitals have been given in Worcester recently. The first was by Chandler Goldthwaite at Holy Cross College on the afternoon of Jan. 30. Mr. Goldthwaite's recital was one long to be remembered, his faultless technique and artistic registration commanding the closest attention of the large audience.

William E. Zeuch drew a large gathering of music-lovers to Wesley M. E. Church on Jan. 31 when his varied program displayed the beautiful qualities of the fine Skinner organ.

ETHEL S. PHELPS, Secretary.

Rhode Island Chapter.

Alumnae Hall of Women's College at Brown University was the scene of the February meeting. Miss Blanche N. Davis presides over the new Casavant organ in that hall.

At the January meeting Herbert Chandler Thrasher played a program of organ numbers which appeared in The Diapason last month.

MYRON C. BALLOU, President.

Union-Essex Chapter.

The February meeting of the Union-Essex chapter, of which Henry Hall Duncklee of East Orange is president, was held on Feb. 14 at the residence of Miss Jane Whittemore, Elizabeth Harold Vincent Milligan, organist of the Park Avenue Baptist Church in New York and well-known as a writer and composer, was the guest of honor and gave an instructive address on "Anthems of the Church." It was followed by an informal discussion by George Huddleston, Miss Whittemore, A. L. Titsworth and Mr. Duncklee.

Miss Marie Kalla, soprano, of Linden, sang two groups of songs and the program closed with an impromptu symphony conducted by Mr. Huddleston.

M. AUGUSTA HOOKER, Secretary.

Camden Chapter.

The January meeting of the chapter was held in Haddonfield, being the first out-of-town meeting this season. A large attendance enjoyed the organ playing of F. Marie W. Dager and Selma Muller Moore and the vocal

numbers of M. Louise Jacoby. An illuminating talk on music appreciation was given by Charles T. Maclary, A. A. G. O., of the faculty of Penn Charter School, Germantown, whose illustrations were presented in such a manner as to analyze for the layman the component parts of a symphony. In novel fashion, following this, Dr. R. H. Morris, pastor of the church, interestingly applied to sermons the points involved in music appreciation as brought out by Mr. Maclary. The usual social hour, with Madelon Todd, Elma Sinclair and Charles E. Sylvester entertaining, topped off another successful meeting.

Two more organists have identified themselves with our chapter—Miss Emma E. Moore, assistant organist, Moorestown Baptist Church, and John C. Byers, who holds the position at Holy Trinity Lutheran Church, Camden. We also welcome Miss Sarah Shaw as an associate.

The excellent choral body which was established a year and a half ago, and which has been known as the Choral Association of Camden Chapter, has now become a separate choral organization in accordance with original plans and will be known as "Musical Art Society." It has already given the community a musical resource not hitherto enjoyed and it is our desire that the future shall see this organization as a valuable civic asset. The artistry thus far attained is due to the efforts and mature musicianship of our director, Henry S. Fry.

HOWARD S. TUSSEY.

Central New Jersey.

One of the important events of the N. A. O. year in Trenton was the recital by Rollo Maitland, F. A. G. O., in the First Presbyterian Church on Tuesday evening, Feb. 21. The program included: Concert Overture in C major, Hollins; Adagio in A minor and Chorale Prelude, "We All Believe in One True God," Bach; Pastorale, de Maleingreau; "Legend," Howard R. Thatcher; Symphonic Fantasia on the Chorale, "Ad Nos ad Salutarem Undam," Liszt; "Indian Summer," Isabel D. Ferris; Intermezzo, Forrest R. Newmeyer. The concluding number was an improvisation in the form of a symphony created from themes submitted by Trenton musicians.

The next meeting of the chapter will be held Monday evening, March 5, at the Third Presbyterian Church, at which time four junior choirs will give a demonstration. The committee in charge of this meeting are the leaders of the junior choirs taking part. They are: George I. Tilton, leader of the Third Presbyterian junior choir; Mrs. Kendrick C. Hill, Fifth Presbyterian; Miss Jeanette Haverstick, Clinton Avenue Baptist, and Mrs. Marion Compton, Grace Lutheran. The services will include a processional and recessional, and three numbers by the combined junior choirs, making a chorus of sixty or seventy voices. There will also be two selections by a young people's quartet and Mr. Tilton will give a short talk on the training of junior choirs.

We are glad to welcome as an associate member Mrs. Louis B. Pierce.

CAROLINE C. BURGNER, Secretary.

Monmouth Chapter.

The February meeting of the Monmouth chapter was held in the Red Bank, N. J., Presbyterian Church, Thursday evening, Feb. 2. Promptly at 8 o'clock the meeting was called to order by the president, Mrs. Bruce S. Keator. Thirty members were present. Reports of the treasurer, Mrs. Charles P. Fitch, and of the ways and means committee, Mrs. Stephen Pawley, chairman, showed the chapter to be in a flourishing condition financially. Two new members were elected and two applications for membership received. A committee was appointed to prepare a Good Friday program of music to be given under the auspices of

the chapter in the First M. E. Church, Asbury Park, Sherman Kreuzburg, organist, to act as chairman. The same committee was authorized to arrange for an organ recital in music week. After the business meeting a program of organ and vocal music was rendered by H. Walling MacCormack, organist, assisted by Mrs. Forman T. Bailey, soprano, of Asbury Park. Refreshments were served in the dining-room of the church, and during the supper current events in music were given by each chapter member. The credit for so enjoyable an evening belongs to Miss Sadie Child and Miss Sara Armstrong and the local committee.

HELEN ANTONIDES, Secretary.

Kentucky Chapter.

The Kentucky chapter is planning a drive for new members. We hope to welcome many new members to our chapter at the next meeting.

Miss Sarah McConathy, organist and choir director of the Fourth Avenue Methodist Church, Louisville, assisted by the choir, and Frederic A. Cowles, guest organist, are planning a musical service and organ recital for the chapter.

Quincy Chapter.

The Quincy, Ill., chapter, headed by C. Harold Eimecke, has been making plans and carrying on activities with enthusiasm through its first season. On Feb. 23 the chapter sponsored a recital by Miss Lilian Carpenter of New York at Salem Evangelical Church, on the four-manual Möller organ. Miss Carpenter is the first woman concert organist to visit the city of 50,000 people. Edwin Arthur Kraft of Cleveland is expected to give a recital in May. Meetings of the chapter are held on the second Monday of every month at the Elks' Club.

Harrisburg Chapter.

The Harrisburg chapter at its February meeting in the Pine Street Presbyterian Church had the pleasure of hearing a lecture by Frank L. Sealy, warden of the American Guild of Organists. Mr. Sealy spoke on "Organists and Their Relation to the Church." An informal reception for Mr. Sealy followed the lecture.

CLARENCE E. HECKLER, Secretary.

Lancaster Chapter.

A public recital was given under the auspices of Lancaster chapter Sunday afternoon, Feb. 12, in the Covenant United Brethren Church. The recital was played by Mildred Huss, assisted by Carl Aument, tenor, whose contribution to the program included "Every Valley Shall Be Exalted," from the "Messiah." Miss Huss' program included: "Grand Choeur" in D, Guilment; "Romanza," Sykes; Toccata and Fugue in D minor, Bach; "At Evening," Kinder; Toccata from "Suite Gothique," Boellmann; Pastorale, Franck; "Resonet in Laudibus," Karg-Elert; Offertoire in D minor, Batiste.

Dr. William A. Wolf Guest.

On Feb. 20 the Reading chapter tendered a luncheon to Dr. William A. Wolf, president of the Pennsylvania state council, and in the evening Pottsville chapter tendered a testimonial dinner.

Dr. Wolf made an address and his message was one of encouragement to the members. He stressed the value of advertising, citing the great success which has attended the efforts of the organists of Lancaster, who from a small beginning have established organ recitals that are an outstanding monthly event in their city.

Following the dinner, the party went to the First Presbyterian Church, where Francis Pyle gave a delightful recital on the new organ. The attendance from Pottsville and nearby places was large.

**What N. A. O. Chapter
Has Meant to Camden**

With the idealistic purpose of furthering their own usefulness and that of their profession, of popularizing the "king of instruments" and of developing the desire for a better standard of music generally, twelve organists of the community who were not content with things as they were organized Camden chapter of the National Association of Organists in May, 1924. Before the advent of the chapter there had been no musical organization here that would bring organists together and the existing inspiration for the instrument was that which was created from without, with the result that except in few instances organists were not only unacquainted with their fellow worker around the corner, but had no particular incentive to learn to know him. Little had been done to give the organ and the profession the prestige which it deserves in the public mind.

Three years has made a difference, however. That the N. A. O. has been of inestimable benefit to the profession here cannot be doubted. A glance at consecutive weekly music pages of the press tells a significant tale and the public interest taken in chapter activities is quite assuring.

The N. A. O. has been of great value to organists here in two ways—of concrete help to the individual himself and of indirect aid in so focusing public attention that sympathy for the ideals and purposes of the organ profession has developed. Our individual musical knowledge has been increased, with the attendant inspiration which comes from new studies, our conceptions have been broadened and an acquaintance and an appreciation of our fellow organists has been fostered. This, with a growing public appreciation of our work, is a tribute to the chapter organization, without which such things could not have been accomplished.

Our monthly meetings always provide, besides a musical program by members, a talk or discussion with some educational benefit to all. In addition to the mere material facts learned, there cannot help but result a quickened imagination for one's work and a desire to make progress. One senses better his duties and responsibilities and can the better secure the proper perspective of his own endeavors. Provided with a medium for self-expression, both musically and orally, one's individual value is enhanced for potential service when back at the job. A study of the programs of some reveal decided progress. Some have been encouraged to composition, and, stimulated by the chapter's annual prize award for an original organ number, several excellent compositions have resulted and have been received enthusiastically by audiences.

A working knowledge of the choral year by the activity of our choral association. This body of singers, which has recently taken the name "Musical Art Society," was organized by Camden chapter in October, 1926, and has been devoted to a study of the serious choral works both old and new. This study with a capable and experienced director provides a valuable source of knowledge of choir training for organists who become members. Also under the directorship of Henry S. Fry, whose vast fund of learning and genuine musicianship is being shown in the artistic results achieved with the society, the community is enjoying a musical resource hitherto unapproached. Recently, under the auspices of the Philadelphia organists' organizations, a lecture on Tudor Church Music was given by the eminent Canon Edmund H. Fellowes of St. George's Chapel, Windsor Castle, England, at which the society sang the musical examples—polyphonic compositions by Byrd, Mundy and Weelkes. It is our hope that future co-operation will make possible many such cultural occasions.

Of broadening influence are the visits of guest recitalists, through which our members enjoy the personal contact with those who are doing the

big things and hear recitals by seasoned performers. This is an excellent stimulus for the average fellow and creates a desire to know more of what is being done in the world about him. Our monthly paper, the Cipher, bringing messages from distant N. A. O. members and inviting interest in outside events, is an excellent means of widening our viewpoint.

Possibly the happiest thing which our meetings provide is the privilege of intimate acquaintance with our fellow members and the opportunity to appreciate and respect their capabilities. The great and small of all creeds meet with a common intent, formality is broken down by a social hour, interest is expressed individually in one another's problems, and friendships are knitted. Each one learns the particular subject in which the other is interested or obtains detailed knowledge which may be useful on future occasions when certain qualifications are desired for a particular task. The meeting thus performs the function of a clearing-house for the exchange of musical information.

To acquaint the public we serve with the traditions and ideals of the organ profession is a great task, yet we feel that this part of our work, possible only through organized effort, is making progress. It has been our happy privilege to enjoy the active personal interest and material assistance of a few idealistic citizens who desire to see civic progress in culture and art. We have thus been allowed to assume an intermediary position between the patron and the producer of music to the public. With such co-operation a basis is formed on which to establish public appreciation. To secure this it was, of course, necessary first to convince the patrons of our sincerity and capability of imparting musical knowledge to the community.

Our associate membership has been of potential influence in spreading this appreciation, for it is on the general music-loving public that we must depend for recognition. Starting out with musicians other than organists, this membership expanded to include

music-lovers generally. These spread a knowledge of our work to others, who likewise joined us. Thus our membership is now made up of many who never before knew the organ but have become veritable missionaries for the cause. There comes to mind one associate who unquestionably does more for the organ than some active organists. Another associate recently remarked that he never before had realized that organists took their work so seriously. When this is admitted there must be a measure of achievement. People have become anxious to understand our zeal for the work and, in learning, they have partaken of our enthusiasm, with the result that the resources of the organ and its literature are becoming better known to more people and a knowledge of the academic and technical demands upon an organist is developing greater respect for organist and instrument and a prestige for those who publicly perform or speak.

There are, of course, other advantages of organization. Co-operation with other groups is more easily secured through a recital or concert such as we gave in conjunction with the convention of the State Federation of Music Clubs two years ago, and other joint recitals with vocal and instrumental groups of this community. Joint effort in music week is facilitated. We have gained a sympathetic reception on the part of the churches and have held the interest of the ministers, to which we attribute indirectly the securing of one new organ and the modernizing of several others. We even venture the statement that in some individual cases the income of the organist has been advanced indirectly through activity with us.

After all is said and done, there is the fun of it all—the joy of fellowship and achievement and the satisfaction that we are giving the best of ourselves and are developing our individual capacities as best we can. We are happy to have accomplished these things, but much is yet to be done. It is our ardent desire that in the coming years our efforts shall bear still better fruit.
HOWARD S. TUSSEY.



**THREE FAMOUS SHOWMEN GIVE THEIR
OPINIONS OF THE
WHITE INSTITUTE OF ORGAN**

Under the personal direction of
LEW WHITE

Chief Organist of the Roxy Theatre
Exclusive Brunswick Artist

From the World's Greatest
Showman,

MR. S. L. ROTHAFEL (Roxy)

Lew White is about to open a school for organists, for which he is, in my opinion, particularly fitted and I certainly recommend him and his work to anyone.

From the Prominent Managing Director of
The Stanley Co. of America,

MR. FRANK W. BUHLER

I do not believe there is another organist who has been in my employ who could impart his or her knowledge of music as well as Lew White and I firmly believe that a school headed by him will be doing the theatres in New York and vicinity a great service.

The Stanley Co. of America is watching this movement with much interest and hopes to secure from him some of his finest pupils.

From the Eminent Maestro of the
Roxy Theatre,

MR. ERNO RAPEE

I can think of no one better fitted for the task of sponsoring an accredited organ institute of the nature of the one which you are founding. It will be an invaluable contribution to the history of organ development. During the period of our association together at the Roxy Theatre you have conclusively demonstrated your versatility and ability.

**ORGANISTS ALL OVER THE COUNTRY HAVE BEEN QUICK TO
RESPOND TO THE UNUSUAL OPPORTUNITIES OFFERED BY THE**

WHITE INSTITUTE OF ORGAN

WITH ITS THREE KIMBALL ORCHESTRAL ORGANS, PROJECTION MACHINE, SCREEN,
SPECIAL THEATRE COURSES AND STAFF OF PRE-EMINENT THEATRE ORGANISTS

1680 BROADWAY

NEW YORK CITY

808 SEVENTH AVE.

AUSTIN FOR CHICAGO CHURCH

St. Laurence's Catholic Places Order for a Three-Manual.

St. Laurence's Catholic Church, on East Seventy-second street, Chicago, has awarded to the Austin Organ Company the contract for a three-manual instrument. All of the organ to except the great open diapason is to be enclosed. The scheme of stops is as follows:

- GREAT ORGAN.**
 Open Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Viol d'Gamba, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Dulciana, 8 ft., 73 pipes.
 Flute, 4 ft., 61 notes.
 Harmonic Tuba, 8 ft., 73 pipes.
- SWELL ORGAN.**
 Bourdon, 16 ft., 73 notes.
 Stopped Flute, 8 ft., 97 pipes.
 Flute, 4 ft., 61 notes.
 Open Diapason, 8 ft., 73 pipes.
 Echo Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo.
- CHOIR ORGAN.**
 Violin Diapason, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Muted Viols, 8 ft., 73 pipes.
 Muted Viols Celeste, 8 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 Tremolo.
- PEDAL ORGAN.**
 Double Open Diapason, 16 ft., 32 notes.
 Bourdon, 16 ft., 32 notes.
 Dolce Bourdon, 16 ft., 32 notes.

Robert L. Hastings Found Dead.
 The body of Robert L. Hastings, widely known collector of precious stones, for many years organist at the Roman Catholic Church of St. Aloysius in West 122nd street, and member of an old New York family, was found Feb. 12 in his room on the fourth floor of the Hotel Adrienne, Seventh avenue. A police investigation, following an autopsy twenty-four hours later, revealed that some of his jewelry had disappeared. Mr. Hastings was unmarried and somewhat of a recluse. He was the nephew of the late Hugh Hastings, for twelve years state historian at Albany and at one time editor and proprietor of the New York Commercial Advertiser.

Established 1890
Geo. W. Badger Co.
 Characteristic
ORGAN REED STOPS
 For
 Church, Theatre and
 Residence
 Rockville Center, N. Y.
 Near New York City

PAUL E. GROSH
 Mus. B.
 ORGANIST AND DIRECTOR
 FIRST PRESBYTERIAN CHURCH
 FORT WAYNE, IND.

Paul Allen Beymer
 ORGANIST and CHOIRMASTER
 The Temple
 CLEVELAND

ADOLPH STEUTERMAN
 F. A. G. O.
 ORGANIST-CHOIRMASTER
 CALVARY EPISCOPAL CHURCH
 MEMPHIS, TENN.
 Organ Recitals Instruction

"Something New"
 in
 Organ Recitals, or Openings
 Send for Circular
ABRAM RAY TYLER, A. G. O.
 909 First National Bank Detroit, Mich.



**A. J. Schantz,
 Sons & Co.**
 ORRVILLE, OHIO
Builders of Organs for
**CHURCHES, HALLS
 and RESIDENCES**
 ESTABLISHED 1873
 Comparison invited as to Tone Quality,
 Reliability, Steadiness of Air, Consoles,
 Workmanship and Performance thru-
 out past years.

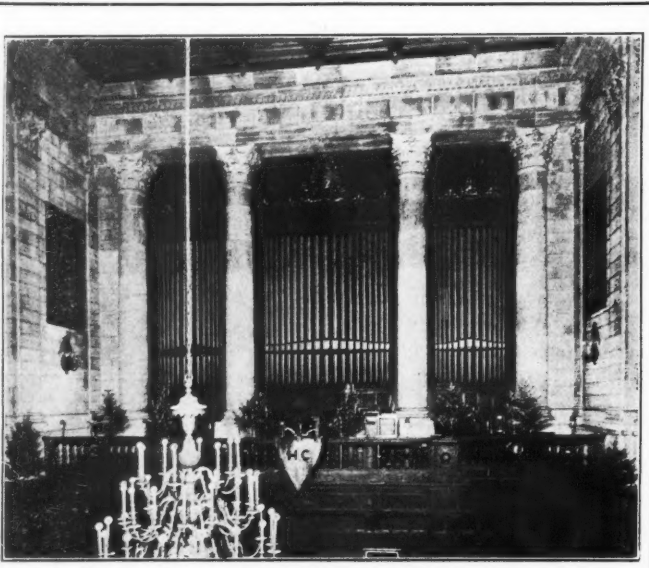
HENRY S. FRY
 ORGAN RECITALS—INSTRUCTION

Kansas City Times, Kansas City, Missouri:—Henry S. Fry, organist from Philadelphia, caused an audience last night in the richly simple auditorium of the Linwood Presbyterian Church, to forget the heat. That is enough for any musician to accomplish in any one evening.

Mr. Fry's playing likewise sustained the musical reputation of his home city, so well cared for in other fields by the incomparable Philadelphia Orchestra and Curtis Institute of Music. For he possesses the rarest of all virtues in an organist and that is the restraint of a man of true good taste. The fine instrument he played is capable of reaching almost any extreme he might have driven it toward, and he chose none of them.

Singularly, he was most interesting in the more quiet things, for the enrichment of which he chose pastel tints of the greatest appropriateness and considerable variety. The andante of Widor's Fourth Organ Symphony was thus lent the effect of being heard at a distance and made markedly impersonal, chaste and calm. There were none too many vigorous moments for contrast; what climaxes there were arrived after musicianly preparation and not by the sudden punching of the sforzando button.

ST. CLEMENT'S CHURCH
 Twentieth and Cherry Streets, Philadelphia



THE ORGAN, HARVARD CLUB OF BOSTON

FRAZEE ORGAN COMPANY
 134 TREMONT STREET
 EVERETT, MASS.
 DESIGNERS AND BUILDERS OF ORGANS


Send for Copy of Our New Illustrated Booklet
 With Specifications and List of Installations

MAINTENANCE
 WM. G. OCHS GEO. F. OCHS, JR.
Ochs Brothers
 ORGANS TUNED, REPAIRED and
 REBUILT
 Chimes Installed Blowers Installed
 Emergency Service
 DAY and NIGHT
 Old Organs Modernized
 440 East 148th Street New York City
 Washington Hgts. 7249 Mott Haven 0807

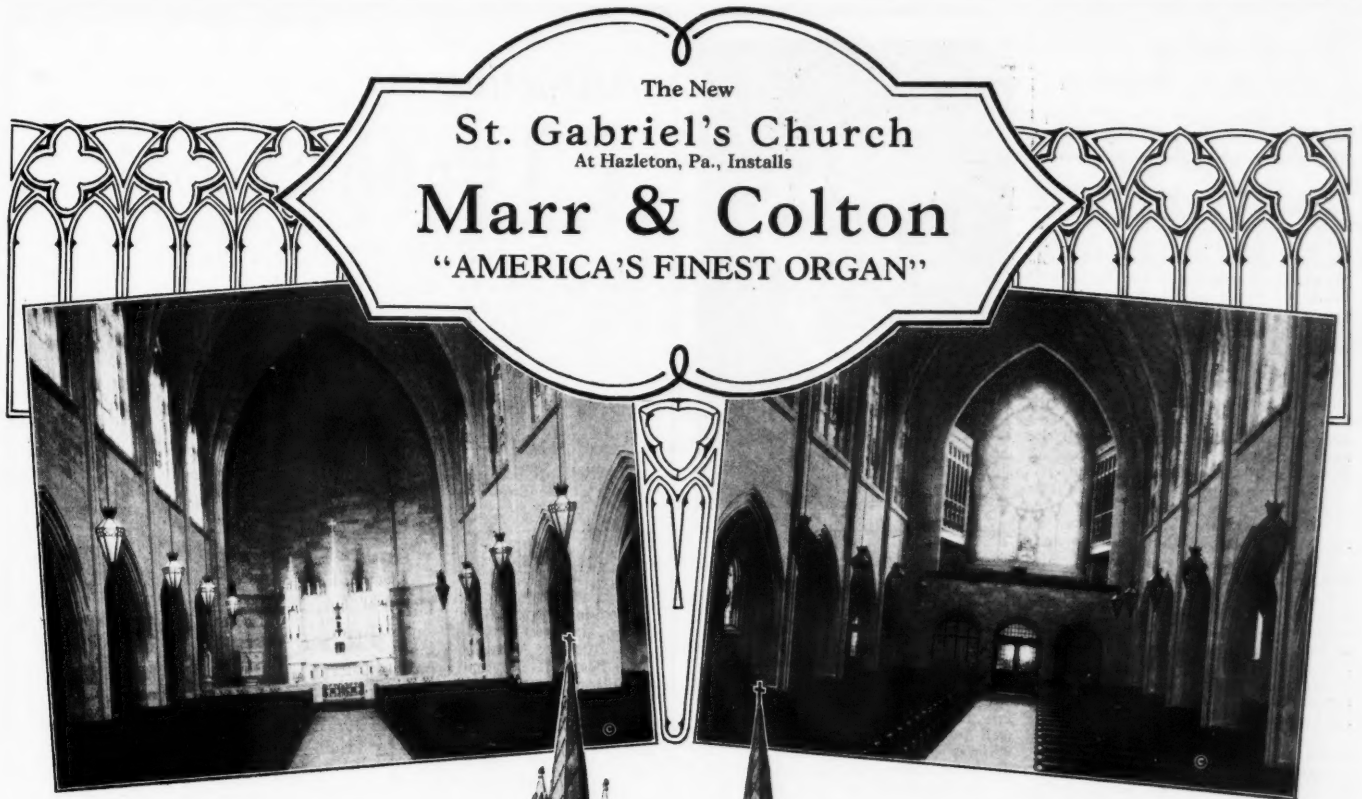
ACHIEVEMENT

In the Art of Organ Pipes and the production of tone.

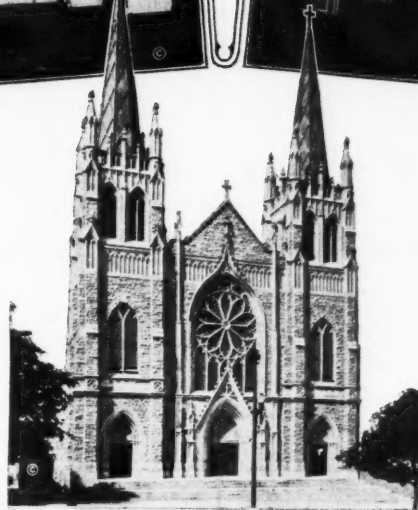
Surely a continuous gain in volume and a continuous growth of new friends must be another evidence of the popularity and satisfaction of our Master Craftsmanship.



JEROME B. MEYER & SONS, Inc.
 Manufacturers Organ Pipes and Organ Supplies
 125 Austin Street Milwaukee, Wis.



The selection of an organ ranks high among the important business decisions of any church. It involves considerable money that may have to be raised at great pains and sacrifice. It is a life-time investment.



Significant, therefore, is the choice of a Marr and Colton organ by so many music committees. It is further significant that the artistic requirements of the musician and practical considerations faced by committee converge on the instrument of our manufacture.

Let Us Study Your Musical Problem

Organ specifications vary according to the type of auditorium. The problem of acoustics is a delicate one, whose solution calls for wide experience and understanding. We invite you to avail yourself of our experience. Your inquiry entails no obligation.

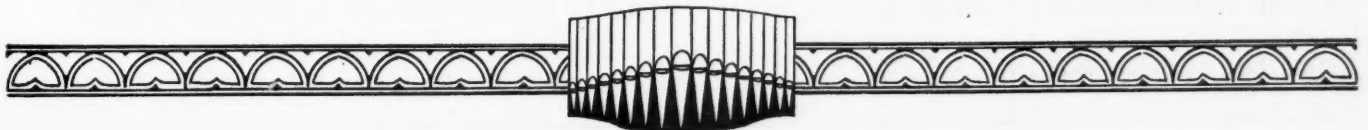
[Also ask us about our new Automatic Self-Playing, Self-Registering Organ.]
 [Plays the roll in exactly the same way as the organist who arranged the roll.]

The Marr & Colton Company

Factories and General Offices
WARSAW, N. Y.

New York Office
 Suite 2013 Paramount Building
 Times Square
 New York, N. Y.

Chicago Office
 708 Congress Bank Building
 506 South Wabash Ave.
 Chicago, Ill.



ROY SPAULDING STOUGHTON.

Roy Spaulding Stoughton, American Composer for Organ



Roy Spaulding Stoughton, American composer for the organ, and business man, was born Jan. 28, 1884, at Worcester, Mass. Upon the completion of his studies in the local schools he procured work with the Worcester Bank and Trust Company, later attaining a prominent position with that organization, which he still holds. Both of Mr. Stoughton's parents were musical and this fact accounts for his natural gift in the realm of music. At an early age he studied the piano with Everett J. Harrington of Worcester and later took up the organ with the same teacher. Arthur Knowlton of Boston was his instructor in composition. An interesting fact is that this eminent creative composer was educated in his native state and is an American writer of whom to be proud.

Distinguishing features of Mr. Stoughton's compositions, particularly for the organ, are their characteristic style, unusual rhythms, and fresh and invigorating ideas. His effects are attained through haunting melodies, and at times extreme chromatic harmonies after the manner of Debussy, but withal there is a poetic individuality and wonderful descriptive power.

One of his first and best-known organ works, his "Persian Suite," was inspired by the "Rubaiyat of Omar Khayyam" and here we perceive the true oriental atmosphere. Mr. Stoughton is sincerely grateful to the White-Smith Music Publishing Company for issuing his "Persian Suite" when oriental organ music was viewed with distrust both by organists and publishers. He has written many works for the organ of smaller calibre, but the best-known at present are his "Dreams" and "Within a Chinese Garden." The latter has a quaint musical primitiveness and is very attractive, while "Dreams" has a melody that is retrospective, expressive and, above all, delicately beautiful.

Mr. Stoughton's musical activities cover a wide field, but he excels when writing for the organ, with his exceptional gift of intensified tone color values. It is strange that Mr. Stoughton with his imagination has not as yet written for orchestra, but he has won an international reputation as an idiomatic composer for the organ and is admired for his originality and spontaneity. Mr. Stoughton is convinced that he must have had an ancient ancestor who was a Hindu, Egyptian or Chinaman, but he is not sure which. This may be true and

if so, that ancestor must have been a good musician.

Mr. Stoughton's latest suite for organ, "Tales from Arabian Nights," is full of oriental orchestral color. In idiom it is modern, but it has many highly spiced and piquant phrases. He has caught the spirit of these mythical tales and mirrored them successfully. His activities have also produced two well-known sacred cantatas, "The Woman of Sychar" and "Esther." Of the latter Harvey B. Gaul says: "With all its modernity and love of the augments, the work sings and plays beautifully. Particularly effective is the opening chorus in descending chromatic fourths." Mr. Stoughton has also written a few anthems that are decidedly original.

Death of Thomas J. Clarke.

Thomas J. Clarke died Jan. 17 in Philadelphia at the age of 84 years. He continued in active organ work until recently. Mr. Clarke as a youth entered the organization of the Roosevelts in the Philadelphia branch, which later became the Haskell business, and in subsequent years served as voicer in many leading factories of the country. As a maker of pipes and originator of special scales his ability was recognized and this was developed by a long association with the late Will Haskell. Keen-minded, cheerfully disposed, helpful to everybody, he will long be remembered by younger men whom he taught the rudiments of organ art. He is survived by a number of children and grandchildren, among whom Harry Clarke of Hagerstown, Md., is especially well known in the organ building world.

Attractive

Organ Solos

HARVEY B. GAUL

- Little Bells of Our Lady of Lourdes }60
- Vesper Processional }60
- Daguerreotype of an Old Mother..... .50
- The Christmas Pipes of County Clare50
- Easter Morning on Mt. Rubidoux60

NEW!

- Easter Morning with the Penn. Moravians60

ALEXANDER RUSSELL

- The Bells of St. Anne de Beaupre70
- Song of the Basket Weaver60
- Up the Saguenay70

FIRMIN SWINNEN

- Chinoiserie60
- Soir d'Automne50
- Soir de Printemps50

The Theatre Organist:

- Book 1: Dramatic Andantes 2.00
- Book 2: Dramatic Agitados 2.00
- Book 3: Themes 2.00
- Book 4: Misteriosos 2.00
- Book 5: Hurries 2.00

JOSEPH W. CLOKEY

- Symphonic Piece for Piano and Organ 1.50
- 1. Dialogue 3. Scherzo
- 2. Romance 4. Intermezzo
- 5. Fugue



Published by

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

ORGAN ADVISER

WILLIAM H. BARNES

CONSULTATIONS—SPECIFICATIONS—
SUPERINTENDENCE—EXAMINATIONS—
SOLUTIONS—CONFERENCES

Numerous organs in all parts of the country, from the largest and most important to the small two-manual, have been built from specifications and suggestions furnished by Mr. Barnes with complete satisfaction to those most interested. Mr. Barnes, in many instances, has given personal attention and valuable suggestions as to the final regulating and finishing of these organs, as well as to their original design to suit the building, the acoustics, or the purpose most in mind. Mr. Cotsworth, in Music News, calls him "A boon to perplexed committees." Cost of these services are purely nominal, and in no way represent their value to those in need of them.

Inquiries Invited

Address WILLIAM H. BARNES
1104 S. Wabash Ave., CHICAGO

David Hugh Jones

F. A. G. O.

with

Westminster Choir
DAYTON, OHIO

HENRY FRANCIS PARKS

Organist

SOLO ORGANIST
UNITED ARTISTS' THEATRE

Staff:

Chicago Daily News.
Instructor Theatre Organ.
Chicago Musical College.

ELMER ENDE

ORGANIST and CHOIRMASTER

Second Presbyterian Church

1125 Fourth Street, Portsmouth, Ohio

RECITALS INSTRUCTION

Horace M. Hollister

Organist Director

FIRST CONGREGATIONAL CHURCH

Muskegon, Michigan

EDITH LANG

ORGANIST

Programs of Distinction and Charm

26 Exeter St.

BOSTON

Ralph A. Harris

B. A., A. A. G. O.

Organist and Choirmaster

St. Paul's Episcopal Church

157 St. Paul's Place Brooklyn, N. Y.

HENRY A. DITZEL

ORGANIST and CHOIRMASTER

FIRST LUTHERAN CHURCH

DAYTON, OHIO

HAROLD TOWER

Organist and Choirmaster

St. Mark's Pro-Cathedral

GRAND RAPIDS, MICHIGAN

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

All inquiries given careful and prompt attention.

UNITED STATES PIPE ORGAN COMPANY

Crum Lynne, Penna.

KIMBALL ORGANS



ALTHOUGH we have featured in our advertising many of the large organs we are building on account of their greater interest, we have always made the building of good small organs an important feature of our work. The same care in design, the same materials, the same workmanship and the same voicing go into the building of these instruments as in the largest organs we build. There is but one quality of Kimball organs, the best.

Since the first of the year we have sold the following two-manual organs of twelve stops or less:

Second Church of Christ, Scientist
NEW ORLEANS, LA.

Studio, Mrs. Dorothy F. Roughan
SAN DIEGO, CAL.

First Congregational Church
TUCSON, ARIZ.

Congregation B'nai Jehoshua
CHICAGO, ILL.

We believe quality is even more important in small organs than in large ones. Mere size may cover up the deficiencies in a large organ, but nothing can compensate for the deficiencies of an inferior small organ.

The difference in price between a small Kimball organ and an ordinary instrument is more than compensated for by the difference in quality.

Every Kimball Organ Is An Individual Creation

Ask Us About Your Organ Problems

W. W. KIMBALL COMPANY

ESTABLISHED 1857

220 KIMBALL BUILDING

CHICAGO, ILLINOIS

New York Activities

News of the Organists and Their Work
in the Metropolis

By RALPH A. HARRIS

New York, Feb. 21.—Lynnwood Farnam's Bach recitals, which are being given in the Church of the Holy Communion, Sixth avenue and Twentieth street, on the Sunday afternoons and Monday evenings of the present month, are drawing large crowds. The church is packed at practically every one. On each program Mr. Farnam has representative numbers of the various types of music by the great master, but there are more chorale preludes than anything else.

Sunday afternoon, Feb. 12, and Monday evening, Feb. 13, the program included six chorale preludes, the Toccata and Fugue in D minor, the Prelude and Fugue in G minor, and the Allegro from the First Trio-Sonata. Mr. Farnam is famous for his exquisite tone color and tasteful registration, and certainly he has accomplished the ideal in his presentation of these chorale preludes.

To emphasize the medieval atmosphere, the entire church is illuminated by candelabra.

Mr. Farnam's recital Feb. 27 is his 180th in this church; he has played seventy-five miscellaneous programs, twenty-five Bach, nine Franck and Brahms and seventy-one service recitals. His next series will begin on the first Sunday of November, which will include the entire organ literature of Johann Sebastian Bach.

Fernando Germani played a request program at the Wanamaker Auditorium on the afternoon of Monday, Jan. 30. Signor Germani has won a place for himself in the hearts of all who have heard him; he is hailed everywhere as an outstanding virtuoso, with a delightful, lovable personality, reflected in all his musical presentations, and, with it, a faultless technique. The program for the Jan. 30 recital included the First Sonata, Mendelssohn; "Noel," No. 3, d'Alquin; "Nymph of the Lake," Karg-Elert, and the Toccata, Adagio and Fugue in C minor, Bach. At the end of the program the enthusiastic audience did a noteworthy thing, which is seldom done for organists—they swarmed right down to the stage yelling "bravo" and applauding. Germani graciously responded with many encores, including the Bach D major Fugue.

Ernest F. White, one of our young organists who has been attracting much attention by his playing, particularly at the N. A. O. convention of last summer in St. Louis, when he played the prize composition, the Suite by Ernest Douglas, has been for the last year at the Flatbush Presbyterian Church, Brooklyn. On the new Möller organ there he has given many recitals, preceding evening services, and has done splendid work. During this time he has also acted as assistant to Lynnwood Farnam at the Church of the Holy Communion, playing many of the week-day services there. He is also the general treasurer of the National Association of Organists. On March 1 he will assume his new duties as organist and choirmaster of St. George's Episcopal Church, Flushing, succeeding the late John Wesley Norton. St. George's is one of the largest parishes of the Long Island diocese and is continually growing. Mr. White will play a three-manual Skinner organ and have a choir of fifty men and boys.

It is announced that Herbert Stavely Hammond has been appointed director of the Flushing Oratorio Society, which was founded a year ago by the late John W. Norton. Mr. Hammond will direct the May recital, "The Creation." Mr. Hammond has also taken over the baton of the choral society of the Flatbush Congregational Church, Brooklyn. He is the director of the Oratorio Society of Elizabeth, N. J., and gave a most delightful concert on

the evening of Jan. 18. This chorus consists of fifty mixed voices. Choral numbers by Praetorius, Rheinberger, Tchaikowsky, Elgar, Clokey and others were presented.

Under the direction of Dr. David McK. Williams, organist and choir-master of St. Bartholomew's Church, excerpts from Horatio Parker's "Hora Novissima" were given at the choral evensong on Sunday afternoons, Feb. 5 and 12. Dr. Williams has one of the outstanding choirs of the city, consisting of fifty mixed voices. On Sunday afternoon, Feb. 26, the same choir sings selections from Haydn's "The Creation."

The Bach Cantata Club is proving popular, drawing good audiences and presenting programs which are appreciated. St. Thomas' Church is an ideal setting for the music of this peculiarly ecclesiastical master. Somehow Bach never seems just right in a modern concert hall or theater. On Feb. 15 the program was instrumental (not vocal), the following artists participating: George Barrere, flute; Albert Stoessel, violin; James Friskin, piano, and Arthur Egerton, organ, with Philip James conducting the Bach Chamber Ensemble. The program included the Sonata in E major, for flute and figured bass, the Sonata in C minor for flute, violin and figured bass, the Prelude and Fugue in E flat (popularly known as "St. Ann's") for organ and the Concerto No. 5, in D major, for flute, violin, piano and strings. All the performers are artists and the presentation at each concert is of the highest order. The next recital will be given March 7, with Dr. David McK. Williams at the organ.

Dr. Clarence Dickinson announces his annual series of recitals at the Brick Church, the "Friday noon hour of music," which will be given every Friday during Lent. For several years these recitals have been drawing crowds, not only of music loving business people of the mid-town district, but many organists and other musicians who have been delighted by the artistic excellence of Dr. Dickinson's work. The first one for this year will be the presentation of Rossini's "Stabat Mater," with full choir and soloists.

Frank T. Harrat continues his popular vespers on Sunday afternoons at the Chapel of the Intercession, Trinity Parish, One Hundred and Fifty-fifth street and Broadway. A program of French music was given Jan. 22 and Norwegian music Feb. 5. Feb. 19 the program was of American patriotic music, including the Fantasia on American Airs, Diggle; "In Alabama," Lester; American Fantasia, Herbert; "My Country," O'Hara, and "America the Beautiful," Macfarlane. His choir of men and boys gives Macfarlane's "Message from the Cross" on Sunday evening, Feb. 26.

Hugo Troetschel gave his 206th free organ recital at the German Evangelical Lutheran Church on Scherhorn street, Brooklyn, Monday evening, Feb. 20. Mr. Troetschel is an outstanding figure of organistic activity in Brooklyn, being one of two or three who are near the half-century mark of continuous service in one position. On Sunday evening, March 4, he will celebrate his fortieth anniversary with a special musical service. His program on the 20th covered a variety of schools and composers, including Maily, Friml, Noble, Haydn, Mendelssohn, Bach, Wagner, Weber, West and others.

Mrs. Bruce S. Keator gave an unusual service of "old favorites" at the Methodist Episcopal Church of St. Andrew Sunday evening, Feb. 5. On the program were: "Come unto Him," Handel; Melody in F, Rubinstein; "Träumerei," Schumann; "If with All Your Hearts," Mendelssohn; Largo, Handel; "O Rest in the Lord," Mendelssohn, and the "Hallelujah Chorus," Handel.

Frank E. Ward assisted at the organ on the occasion of the annual founder's day, Jan. 29, in St. James' Episcopal Church, of which G. Darlington Rich-

EASTER and LENT

SACRED SONGS

- COOMBS, C. WHITNEY. *Light of Life. Sacred Song with Piano or Organ Accompaniment. (High and Low)*..... .50
O Light of Love Divine. An Easter Song. (High and Low) (New)..... .50

SACRED DUET

- SHELLEY, HARRY ROWE. *Christian, the Morn Breaks Sweetly O'er Thee. (Soprano and Alto, or Tenor and Baritone)*..... .50

CHORAL MUSIC

Mixed Voices, Sacred

- BARNES, EDWARD SHIPPEN. *He Is Risen. Easter Anthem for Four-Part Chorus. (Octavo 7256) (New)*..... .20
 BERWALD, WILLIAM. *There is One Way. Hymn-Anthem for Four-Part Chorus. (Lent) (Octavo 7210)*..... .10
 COOMBS, C. WHITNEY. *Light of Life. Anthem for Four-Part Chorus with Tenor or Soprano Solo. (Octavo 7194)*..... .15
 GAUL, HARVEY B. *A Russian Easter Alleluia. (Octavo 7105) (New)*..... .12

Women's Voices, Sacred

- OWST, W. G. *Gloria in Excelsis. (From) Mozart's "Twelfth Mass." Arranged for Three-Part Chorus. (Octavo 7212)*..... .20

Send for latest catalog
Lent and Easter Music

G. SCHIRMER, Inc.

3 East 43rd Street, New York

ards is organist and choirmaster. Mr. Ward played numbers by Rheinberger and Frysinger.

Charles C. Bonte of the Beverly Road Presbyterian Church, Brooklyn, sends a program of his recital given there on Sunday evening, Feb. 19. It includes: Allegro, Sonata in G minor, Becker; "Invocation," Camp; "Romance sans Paroles," Bonnet; "Indian Legend," Vibbard; March in B flat, Togade; "The Swan," Saint-Saens; Prelude and Fugue in B flat, Bach; Londonderry Air; "Dragonflies," Gillette; "Finlandia," Sibelius.

Mr. Bonte is a graduate of Syracuse University, having been a pupil of Harry Vibbard.

The sanctuary organ of the new Kilgen instrument being installed in St. Patrick's Cathedral was auspiciously opened on the evening of Jan. 30. This

is a comparatively small section of what the organ will be when completed, it being in the south bay of the choir. The echo organ is to be placed in the west and the main organ behind the high altar. The latter alone will contain over 10,000 pipes. Pietro Yon played at the dedication. He used his own "Hymn of Glory"; Adagio, Prelude and Fugue in A minor of Bach; the Spanish Rhapsody by Gigout; "Prayer," Bossi; "Echo," Yon, and "Piece Heroique," Franck. The choir of the cathedral and the boys from the cathedral school assisted, with eminent vocal artists.

Hands and Feet Insured for \$150,000.

According to stories printed in the St. Louis papers, a policy of \$150,000 has been issued by Lloyd's of London insuring Stuart Barrie, organist of the Ambassador Theater in that city, against the loss of his hands and feet.

GERTRUDE BAILY

ORGANIST — TEACHER

CHURCH — CONCERT — THEATER

Special Course in

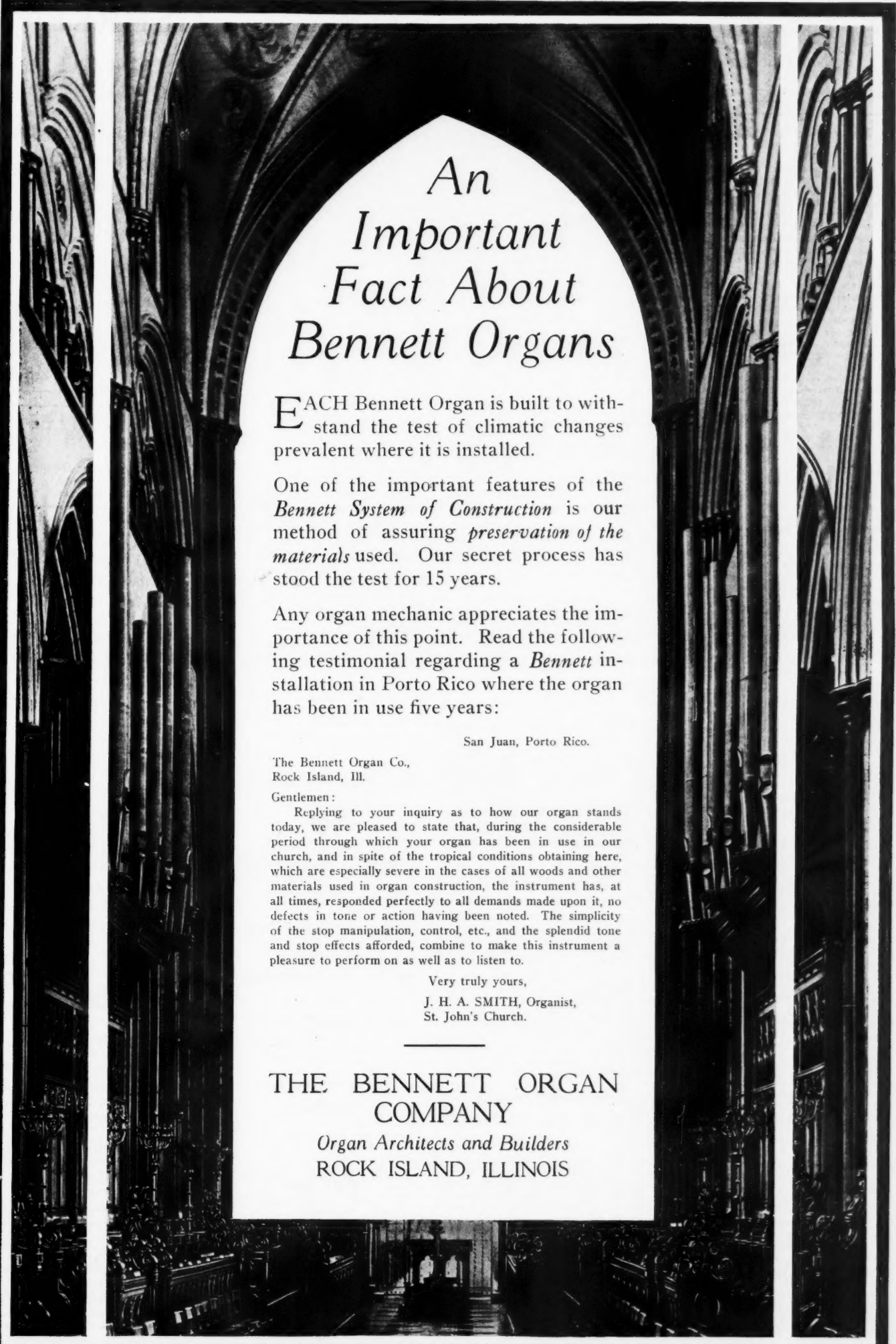
IMPROVISATION

For the theater organist, practical creative work is presented for the playing of waltzes, marches, intermezzos, oriental, heavy dramatic, agitados, misteriosos. Forms for all types of features, ballads, cartoons and jazz playing are developed.

PRIVATE LESSONS BEFORE THE SCREEN

AMERICAN CONSERVATORY

Kimball Hall, Chicago



An
Important
Fact About
Bennett Organs

EACH Bennett Organ is built to withstand the test of climatic changes prevalent where it is installed.

One of the important features of the *Bennett System of Construction* is our method of assuring *preservation of the materials* used. Our secret process has stood the test for 15 years.

Any organ mechanic appreciates the importance of this point. Read the following testimonial regarding a *Bennett* installation in Porto Rico where the organ has been in use five years:

San Juan, Porto Rico.

The Bennett Organ Co.,
Rock Island, Ill.

Gentlemen:

Replying to your inquiry as to how our organ stands today, we are pleased to state that, during the considerable period through which your organ has been in use in our church, and in spite of the tropical conditions obtaining here, which are especially severe in the cases of all woods and other materials used in organ construction, the instrument has, at all times, responded perfectly to all demands made upon it, no defects in tone or action having been noted. The simplicity of the stop manipulation, control, etc., and the splendid tone and stop effects afforded, combine to make this instrument a pleasure to perform on as well as to listen to.

Very truly yours,

J. H. A. SMITH, Organist,
St. John's Church.

THE BENNETT ORGAN
COMPANY

Organ Architects and Builders
ROCK ISLAND, ILLINOIS

For "Movie" Player: Hints on Playing and New Publications

By WESLEY RAY BURROUGHS

The Neighborhood Organist.

(Continued.)

EMOTIONAL PLAYING.

There is a method of playing a film at first sight which is especially applicable to theaters where no previews can be had, and that is by emotional playing. When the organist starts to accompany the feature the first time, if he will endeavor to interest himself immediately in the story as it unfolds itself on the screen by following the state of mind of the characters therein as evidenced by their facial expressions and actions, he will be able instantly to determine the various divisions of music necessary for the correct accompaniment. Joy, affection, contentment, perplexity, discouragement, despair, sorrow, jealousy, anger, hate, rage, conspiracy, etc., all give certain clues as to what music is demanded. In doing this one may even anticipate the screen action and be right beyond a reasonable doubt.

To illustrate: The title "Midnight" suggests stealth, plotting, mystery and impending danger, and either a straight mysterious or a piece in the mystical style, usually a four-four andante with staccato chords played on soft, quiet combinations like flute and vox, or strings and flute, will be found apropos. Right here we wish to emphasize that the clever photoplayer must be able to improvise in any style—mysterious, agitato, bright numbers, marches—in fact, in any mood that the various film requirements demand.

Again, titles like "The Bal Masque," "Smith's Little Party," "At the Night Club," etc., demand dance music, in the majority a foxtrot, while those labeled "The Reception," "The Lawn Party," boudoir scenes and others of a similar character call for waltzes. Those suggestive of sea life—"On Board the S.S. Cambria," "Bon Voyage," etc.—need a barcarolle, a jolly nautical piece or a number similar to Hoffman's "Over the Waters."

The greatest aid we have found in accompanying the premier showing of the feature is to "read the film" exactly as one reads a book, first getting the locale, establishing the proper atmosphere at the beginning by playing a suitable selection that will place the audience in the proper frame of mind. If the story opens in Spain, Scotland, Ireland, an oriental country or in any one of the many different nations of the world, play a characteristic national selection. Following this, watch especially for the first two or three characters to make their entrance and determine the type of music required. At the same time watch the facial expressions and play appropriate music. Many times the principals use conversation that is not reflected in titles on the screen, but it is easy to tell what they are saying—exactly as deaf and dumb unfortunates read others' lips—by closely watching their lips or by a quick glance at the cue sheet, which should be placed at the right of the music, will determine whether the piece listed is apt to be correct or not. If not, the player may always have recourse to improvisation and make the necessary changes on the second showing. In a drama, if intense rage, etc., is shown a dramatic andante or a dramatic agitato is proper unless a struggle, fight or a scene of great excitement ensues, when a strict agitato is right. Conversely, when the moods are joyful and happy a two-four, four-four or six-eight bright piece is good for comparatively short scenes. Incidentally we may mention here that six-eight numbers are best for scenes of children playing.

We cannot lay enough stress on emotional playing and anticipating the screen action, and wherever possible—that is, where the title flashed indicates beyond a doubt the right cue—to begin immediately a new number even before the scene comes on. Many

times there appear direct cues—music shown on the screen—which may be entirely unfamiliar to the organist. In such a case let the eyes glance over the excerpt and endeavor to grasp the first eight measures and repeat these. An arrangement with the operator to slow down the machine on this spot on the second showing will also help. (To be continued.)

New Photoplay Music.

Oriental: A brand new organ suite, "Tales from the Arabian Nights," by our friend R. S. Stoughton, makes its appearance on the press of the White-Smith Company. It is in four movements. "The Fisherman and the Genie" is daringly original both in harmonic structure and treatment, and will apply equally well to scenic films of the sea and to weird and mystical sections. "Julanar of the Sea" opens with beautiful arpeggios for the harp, after which a flute solo appears against a sustained ninth chord. The main theme is given out in progressions of fourths. A free fantastical section is interposed and the theme reappears to end the movement. "Aladdin" is a characteristic oriental dance assigned to the orchestral oboe. A middle part in which the flutes and the English horn are contrasted offers variety. "Ali Baba and the Forty Thieves"—a splendid oriental march—will be effective either for scenes of oriental conspiracy or for accompanying a procession. It begins softly in the pedals and the French horn and trumpet give a hint of the approaching retinue by moderate fanfares. The swinging rhythm of the march proper carries one along enthusiastically, and it ends in a stirring climax.

Sea Music: "Bon Voyage," by R. Somerville, proves to be a melodious barcarolle in F. A sub-title, "A Pleasant Journey to You," indicates the musical ideas.

"Marche Pittoresque," by A. Cazon, may be catalogued under marches, eccentric and grotesque, and woodland pieces. It is applicable as an eccentric or straight march, and one can also use it to accompany processions of rural haymakers, jolly characters, etc. In C minor and A flat.

Both of the foregoing are new Hawkes issues. A new series of "Six Humors" by H. Finck, from the same publisher, is refreshingly original and may be listed under bright pieces or separated. (1) "Witty Witch," a musical scene of a jolly sorcerer (mysterious) is the first. (2) "Jocoso" is a lively comedy galop. (3) "Giggles and Chuckles" is perhaps the best of the set. In F sharp minor, and beginning in the bass section, it offers opportunity for clever combinations of stops to heighten the comedy effects. (4) "A Ticklish Tale" and (5) "The Toy Bandit" are bright two-four intermezzos. (6) "A Rustic Race," a six-eight number in C, concludes the series.

A mention of the Rough Riders' film reminds us of the stirring march of the same name written by Hugo Riesenfeld especially for this film, although we preferred to use the march "The Great American-Theodore Roosevelt," by Vandersloot, as the main theme. The first-named is published by S. Fox, from whom we receive "Gage d'Amour," by W. Janssen, an expressive sentimental piece suitable for a love theme, and "Your Love Is All," by J. S. Zamecnik, an arrangement of the ballad of the same name.

Gives Organ and Piano Recital.

William Neidlinger, the New York organist, and Mrs. Neidlinger, pianist, gave another of their interesting organ and piano programs Feb. 16 at St. Michael's Episcopal Church, Amsterdam avenue and Ninety-ninth street, New York, using the three-manual Odell organ of forty-three stops. Mr. Neidlinger is organist of St. Michael's Episcopal Church and assistant professor of music at the College of the City of New York. Mr. and Mrs. Neidlinger presented the following compositions: Sonata (Op. 65, No. 4), Mendelssohn; Pastorale, Guilman; Capriccio, Saint-Saens; Andante (du Quintet, Op. 16), Beethoven; Scherzo Capriccioso, Guilman; Andante Religioso, Thome; "Konzertstück," Weber.

Notes of the Society of Theater Organ- ists of New York

Following closely on a joint recital given by Frank Stewart Adams, at the organ, and George Brock, at the piano, in Aeolian Hall, came the announcement of a party to be held at the new Velazco studio. This was held on the night of Jan. 16. About ninety members of the society enjoyed the hospitality of Mr. Velazco and the entertainment provided by the committee, Mrs. Frank S. Adams and Mrs. Marie Gottlieb. Another of these parties was promised for leap year night, Feb. 29.

On Jan. 19 Frederick Kinsley, organist of the Hippodrome Theater, gave a demonstration of different types of organ playing, starting with organ repertoire and finishing with a slide feature number.

Miss Florence Blum, chairman of the membership committee, is now guest organist for the Reid circuit in New Jersey. She reports fifteen new members for January.

Marsh McCurdy has been appointed feature organist for Loew's State Theater.

Two of our members now abroad are receiving congratulations on new appointments—Miss Margaret French at the Madeleine Theater and Miss Violet Mayer, formerly at the Madeleine, to the New Paramount of Paris.

Announcement has been made by the Victor Talking Machine Company that it has renewed its contract with Charles R. Cronham, municipal organist of Portland, Maine, as one of its recording artists.

GEHRKEN

CONCERT ORGANIST

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

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

EDWIN LYLES TAYLOR

F. A. G. O.
Organist and Music Director
Tivoli Theatre
Chattanooga, Tenn.

JOHN MURIE

INDIANA THEATRE
Indiana Harbor, Indiana

ARTHUR GUTOW

Solo Organist
Balaban & Katz
Michigan Theatre, Detroit

Ralph H. Brigham

SOLO ORGANIST

The Orpheum Theatre,
Second Congregational Church,
Class Organist, Freeport Consistory,
E. F. W. Ellis Lodge No. 632 A. F. & A. M.
1815 OXFORD ST. ROCKFORD, ILL.

Herbert Foster Sprague

Organist and Choirmaster
Church of The Holy Communion,
South Orange, N. J.
Organist of New South Orange and
Maplewood High School
1118 Broad Street Newark, N. J.

F. W. RIESBERG, A. A. G. O.

Organist, Director Greene Ave.
Baptist Church, Brooklyn, N. Y.
Head Piano Dept., N. Y. School
of Music and Arts. With the
MUSICAL COURIER
26 West 86th St. NEW YORK
Telephone Circle 4500.

CARL FISCHER, Inc.

Cooper Square, New York
PLAYHOUSE MUSIC SERIES
for Piano
Six Volumes, 50 each
Slow, melodic music, Oriental music,
Reveries, Intermezzos, Light music,
Waltz movements.

American PIANO WIRE

"Perfected Crown"
American Steel & Wire
Chicago-New York Company

JUST PUBLISHED

A MANUAL FOR

The Clergy and Organists

The Choral Service

The Liturgical Music for
Morning and Evening Prayer
The Litany
and the Holy Communion

According to the
Use of the Protestant Episcopal
Church in the
United States of America

CONTENTS

An Introduction
Notes on the Choral Service
The Choral Service
Organ Accompaniments
Vocal Harmonies

CLOTH, \$2.00

THE H. W. GRAY CO.

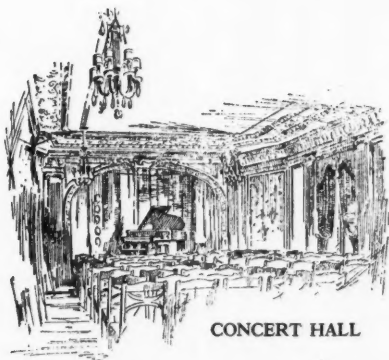
159 East 48th Street
New York, N. Y.

Sole Agents for NOVELLO & CO.



The ÆOLIAN ORGAN

ÆOLIAN HALL, NEW YORK



CONCERT HALL

Finished in white and gold with mulberry hangings and furnishings in early Georgian design, this intimate little hall seems to express in every detail the true spirit of music. A three-manual Aeolian-Votey Organ is installed about the stage.



THREE Aeolian Organs have been installed in the new Aeolian Hall, New York.

In the Concert Hall is a three manual Aeolian-Votey Organ of thirty-one stops, with Harp, Chimes, Solo section and a Steinway Grand Piano playable from any manual.

With about the same facilities, augmented by a floating echo, the Aeolian Duo-Art Organ in the Spanish Room may be played either manually or by means of Duo-Art Recordings from the main console or separate cabinet.

The third is a two-manual instrument installed in the Pine Room.

Visitors are always welcome at Aeolian Hall both to inspect the building and try the Organs.

ÆOLIAN COMPANY

FOREMOST MAKERS OF MUSICAL INSTRUMENTS IN THE WORLD

ÆOLIAN HALL—689 Fifth Avenue at 54th Street

NEW YORK

NEW SCHOOL FOUNDED FOR THEATER PLAYERS

LEW WHITE IS AT THE HEAD

Chief Organist of the Roxy to Train Pupils for "Movie" Work in Artistic New York Studio—Has Three Kimball Organs.

Lew White, chief organist of the Roxy Theater in New York, an exclusive Brunswick artist and a man of long and varied experience, has founded the White Institute for Organ.

Aware of what a large factor environment may be in the work of an artist and desirous that his pupils might study amid sympathetic surroundings, Mr. White has spared no pains or expense to create an atmosphere of beauty in the studios which bear his name. The fifth floor of the building at 1680 Broadway was selected as the site of the school and here the decorators have wrought a work of art. A seventeenth century Spanish motif has been followed throughout, the walls being finished in old gold craftex, all the fixtures being wrought iron, and the furnishings especially designed by Chesterfield to conform to the general plan. Three Kimball unit organs have been installed, one three-manual and two two-manual, the three-manual organ being an exact duplicate of the one in the broadcasting studio of the Roxy Theater, over which Mr. White has broadcast since the opening of the theater a year ago.

In the future Mr. White, in addition to his work at the Roxy, will, by means of a hook-up with a national broadcasting company, broadcast direct from his own studios. A projection-machine, screen and stereopticon are other unusual features of the institute's equipment and by means of these the actual theater atmosphere will be reproduced, with the result that the organist who has studied with Mr. White will be free from nervousness and self-consciousness when he begins

LEW WHITE, CHIEF ORGANIST OF THE ROXY THEATER.



actual theater work. Associated with Mr. White will be a staff of eminent "movie" organists. The pupils who have a preference for any particular organist are thus enabled to study with the teacher of their choice. Concert work, improvisation, how to play for features and the playing of spotlight overtures will be a few of the things which Mr. White will teach.

Educated both in this country and abroad, a pupil of Ernest Schelling, and for eight years chief organist of the Stanley Company of America, Lew White is one of the most prominent theater organists of the day.

Lemare as Phonograph Artist.

Edwin H. Lemare, the veteran cosmopolite, who has made a record as a concert organist on two continents for a generation, his positions since he

came to America having included public posts in Pittsburgh, San Francisco, Portland, Maine, and Chattanooga, Tenn., and who has been active also as a composer and organ designer, is now, in addition to his Chattanooga work, an "exclusive" Victor artist. Through this connection Mr. Lemare is doing a great deal to put the organ on the phonographic map. His Andantino in D flat, which won popularity first as a pleasing organ piece, and then sprang into much more widespread fame as "Moonlight and Roses"—a matter of history—is apparently going right along with renewed vigor as a phonographic record, and Mr. Lemare's "Chant du Bonheur," not quite so well known, but also melodious and appealing, is running as a close second to it.

EX-BLOWERS AT BANQUET

Men Who Once Provided Wind Gather 100 Strong in New York.

Launching into its second year as a successfully aimless and non-essential organization, the Guild of Former Pipe Organ Pumpers held its first annual meeting and dinner in New York Feb. 15. More than 100 men possessing the degree of "fellow pumper" by virtue of the acquirement of the guild's certificate, assembled at Susskind's. The affair was unique in that it was not only the first meeting of the guild, which was formed in 1926, but was the first successful meeting of pumpers since the dawn of their now extinct profession in the fifth century. Another meeting is said to have been held in the tenth century, but it was an unsuccessful affair—the pumpers then choosing as a slogan: "Without Me Ye Can Do Nothing." The choice was resented by the ministers of the time as sacrilegious and the meeting came to naught.

An ancient organ, equipped with a handle, was played by Archer Gibson, private organist to Charles M. Schwab and John D. Rockefeller, Jr. While members of the guild did the inflatory work, many of the old gospel hymns were sung. Among those who spoke were Dr. John M. Gibbons, general attorney for the New Haven Railroad, and Fitzhugh Green.

Among the important matters considered at the business session was action during 1928 against the electric industry for its part in demolishing the profession of the pumpers, although representatives of electricity may be given a chance to apologize.

In closing the assemblage, after adopting a resolution to make the meeting an annual affair, burst into the guild song, which was written by Arthur Pound, author of "The Iron Man in Industry." Following the song reports were made by the chairmen of the committee on loose stops and leaky bellows and the board of estimates and dust removal. Samuel Taylor Moore was the toastmaster and George Lilienthal of Zanesville, Ohio, was the oldest member present.

Liberty Organ Percussions
For Perfect Tone Quality

"THE SOUL OF THE ORGAN"

"Liberty Harp No. 149"

"Liberty Graduated Cathedral Chimes
Style O."

The Kohler-Liebich Co., Inc.
CHICAGO

Convincing Endorsements



PIETRO A. YON, *Concert Organist, Carnegie Hall, New York.*

It has been my good fortune to play many Austin Organs all over the country and under all sorts of circumstances. I have found them of superior workmanship and tone quality. Therefore, it gives me great pleasure to indorse the efforts you are making to improve the standard of organ building in America. Congratulations and best wishes for continued success.



AUGUST ZOHLEN, *Organist and Music Director, Holy Name R. C. Church Sheboygan, Wis.*

The Austin is the most representative organ of any one maker in our Churches here. They excel all others in tone and durability. The large three-manual Austin Organ in the Holy Name Church, of which I am organist, was installed in 1917, and has had daily use of from three to five hours. I can conscientiously say that it gives us no trouble at all, and all expert visiting organists that try it admit that it has no superior. This can also be said of the other Austin Organs here in Sheboygan. They are, in my opinion, the best organs made in the country.



A. O. T. ASTENIUS, *Organist Second Church of Christ Scientist, Mottell Chapel, Long Beach, Calif.*

The three-manual organ in the Second Church of Christ Scientist of this city has given great satisfaction and service. The variety of stops and their beautiful tone quality, together with your marvelous system of stop control, reliability of action and wind supply, makes it truly a most delightful instrument to play. Your excellent and high standard of construction in the art of organ building I greatly appreciate.

GORDON BALCH NEVIN, *Organist and Choirmaster, First Lutheran Church, Johnstown, Penn.*

I want to tell you how pleased I am with the organ recently installed in the First Presbyterian Church of Altoona, Penn. The voicing throughout is exquisite. In my estimation this organ will rank as one of the very finest three-manual instruments in western Pennsylvania; may I offer my sincere admiration to you as the builders.

FRED W. CHURCH, *Organist, Collingwood Avenue Temple; Organist, First Church of Christ, Scientist, Toledo, Ohio.*

After thirty years of experience with various organs, including two Austins, I want to express to you my great admiration for, and satisfaction with these instruments. It is my firm conviction that for solidity and balance of tone, simplicity and accessibility of design, and all-around reliability, there is no other to be classed with the Austin. The voicing also, is fine, especially the Diapasons, which should be the foundation of all organ tone, but so often are not. In the past eight years, during which I have played an Austin, there has never been a service during which the organ gave me the slightest concern, and this perfect dependability has been a great satisfaction to me. I wish you continued progress and success.

MRS. F. C. DENKMANN, *donor of organ, First Church of Christ, Scientist, Rock Island, Ill.*

The Austin Organ has given our people much satisfaction during the past ten years. At the present time it appears just as useful and serviceable as it was in the beginning and the cost of up-keep has been practically nothing.

WILLIAM H. MCGOWAN, *Organist, St. Barnabas' P. E. Church, Organist, Rajah Temple, A. A. O. N. M. S., Reading, Penn.*

After an experience of seventeen years with Austin Organs, it affords me pleasure to give an expression of opinion relative to their durability and general all-around satisfaction. Your organs are especially desirable on account of the simplicity in operation and the ease of accessibility to the mechanism in the different sections. The four-manual instrument recently installed in Rajah Temple, in this city, is a wonderful example of Austin productions, and thousands of people have remarked about its variety of instrumentation and its quality of tone. It is an inspiration to the performer, and a charm to those whose good fortune it is to hear it.

SAMUEL H. SMITH, *Recorder, Medinah Temple, Chicago, Illinois.*

It gives me great pleasure at this time to express to you our extreme satisfaction with the Austin Organ which you installed in Medinah Temple some ten years ago. We have had some of the most prominent and noted organists of the world play on this instrument, and they were unanimous in the commendation of its merits.

L. Y. YAGGY, *Registrar, Masonic Temple, Davenport, Ia.*

We wish to express our very great delight and appreciation of the two Austin Organs installed in our new Masonic Temple. Your wide experience and high ideals are reflected in each instrument. They require but little attention due to faultless workmanship and materials.

AUSTIN ORGAN CO., Hartford, Conn.

Quartet and Chorus

By HAROLD W. THOMSON, Ph. D.

Lent, Palm Sunday, Easter.

What with new combinations, new arrangements of familiar works and editions of old masterpieces, there is an abundance this year for the choir-master who seeks for fresh beauty.

LENT.

A beautiful and tender old poem by Phineas Fletcher, who died in 1650, called "Drop, Drop, Slow Tears" (Gray) has been set by W. R. Voris as an exquisite three-page anthem. It is intended to be sung by an unaccompanied chorus in six parts, but with judicious revision it can be used in four parts, and can be sung accompanied. The coloring is luscious to the point of sentimentality, but so are the verses; delicacy of treatment will save the composition and make it lovely with almost any choir. Mr. Voris is a composer who has literary taste—one of a growing class.

A number of new editions deserve mention:

Tallis—"When Shall My Sorrowful Sighing?" four parts a cappella. (Oxford Press.)

Palestrina—"O Bone Jesu" ("O Holy Father"), arranged for TTBB. (E. C. Schirmer.)

Bach—"Out of the Depths," arranged for TTBB. (E. C. Schirmer.)

Faure, G.—"Ave Verum" ("Jesu, Word of God"), arranged for SA. (E. C. Schirmer.)

Wesley, S. S.—"Wash Me Thoroughly," S. (E. C. Schirmer.)

Shelley—"Savior, When Night Involves the Skies," arranged for two-part chorus. (G. Schirmer.)

Bach—A Selection from the St. Luke Passion, fifty-six pages. (Pater-son or Oxford.)

The Tallis number is really a part-song, and a very beautiful one. As it expresses sorrow, penitence and weariness, and is in what sounds to us nowadays like an ecclesiastical idiom, I have ventured to suggest it here for church use. It is one of the simplest and one of the most beautiful compositions of the sixteenth century. Everyone knows the "O Bone Jesu," Palestrina's tiny masterpiece, and many will welcome its arrangement for male voices, particularly as unaccompanied male voices can give the somber tone appropriate to Lent. The Wesley anthem is one of the best of the nineteenth century—one of the easiest by the greatest English church composer between Purcell and Noble. A quartet can manage it.

The numbers by Faure and Shelley are well-known and popular.

It is certainly an open question whether J. S. Bach wrote the St. Luke Passion Music attributed to him. There can be little argument, however, about the simple beauty of much of it—the simplicity does not carry over into one or two of the high solos, but is everywhere else apparent. Any choir could manage the choral part, but the recitatives demand intelligent singers. (Bach evidently despised vocal soloists for not being violins.)

Frequently in the non-liturgical churches a setting of the Nunc Dimittis is used after communion in Lent or at an evening service. For such I commend the new setting by Candlyn (Gray) in F sharp minor which, though accompanied, suggests Russian influence except in the sonorous Gloria, where the composer reaches one of his high points.

Sidney Lanier's "Into the Woods My Master Went," sometimes known as "A Ballad of Trees and the Master," has had many choral settings, of which my own favorite has been so decidedly that of Dr. H. A. Matthews (G. Schirmer) that I have rather ignored other works. One of the other fine settings is by Dr. George B. Nevin, who has now turned the anthem into a solo in two keys (Ditson) and in doing so has presented us with what seems to me the best solo he ever published. It is simple and tuneful without being commonplace, and anyone who knows what a soloist can do and likes to do will say at once that here is a real discovery. I have not at hand a copy of the original

anthem, but my impression is that it was much inferior to this, the only new Lenten solo I care to mention.

PALM SUNDAY; GOOD FRIDAY.

Until this year there were two good joyous anthems for Palm Sunday by American composers: Philip James' big "O Blest Is He That Cometh" (Gray) and the very popular Candlyn setting of "Ride On in Majesty" (Gray), which is, year in and year out, the best seller of its composer. Candlyn now has a setting of "The Royal Banners Forward Go" (Ditson), with soprano solo of delicate beauty and choral sections of noble sweep. It has a finer quality than his previous work, though it may not prove so popular. The quotation from the old Latin hymn "Vexilla Regis" will delight the judicious, the general ease of performance will delight the indolent, and the manly vigor will delight everyone.

The Oxford Press publishes this year two settings of "Hosanna to the Son of David" by old English composers, Weelkes (six parts) and O. Gibbons (six parts), the latter well known in this country and the former deserving to be equally well known. A big choir will revel in these.

As if there were not enough arrangements of the ubiquitous and iniquitous "Palms," Gordon Nevin has arranged it for organ (Ditson). "O death, where is thy sting?"

There are two big unaccompanied anthems for Good Friday (or Lent), one American and one English. I like Miss McCollin's "The Way of the Cross" (Ditson), though there are a few spots in its twelve pages where I am sure the choir-master will have to breathe deeply. Miss McCollin is certainly improving in that respect, however, as if she had been taking advice of her townsman, Dr. Matthews, as to what a choir can and cannot do without an organ. The parts divide and there is a bit for alto soloist. A very fine anthem.

The English anthem is Arthur Benjamin's "He Is the Lonely Greatness" (Oxford), an unusual setting of an arresting poem. It is a shorter work and, for an American choir-master, a more difficult one, because we are quite accustomed to the Russian stunts which Miss McCollin employs.

The Oxford Press has brought out an arrangement—a good one—of the "Stabat Mater" of Pergolesi, for women's voices and strings. Some of our colleges will doubtless find this useful.

EASTER.

Having made a splendid start last year with two carols, Harvey Gaul has announced a series for Easter and adjacent seasons of the church year. His abilities are always fresh and arresting—his sense of climax, his masculine vigor, his knowledge of choral technique and particularly of the technique of adult male voices, his sure appraisal of melodic value, his refusal to embellish beyond the bounds of taste. It will be sufficient for his admirers—and that includes all my readers—if I mention the titles of the series, all published by the Ditson Company, the standard of whose church music is improving very much:

Kopolyoff—"Alleluia! Christ Is Risen." A Russian Easter Song.

Kopolyoff—"A Russian Easter Priest's Blessing."

Kopolyoff—"The Dove Flies Low in Whitsuntide." Carol from White Russia.

Provençal Carol—"Once Upon a Black Friday."

Provençal Easter Carol—"Three Men Trudging."

Normandy Carol—"The Three Holy Women."

Old Alsatian Easter Carol—"When the Children Went to Play." (Otherwise entitled "Easter.")

This is the first traditional carol for Whitsuntide that I have seen; it is very beautiful. All three of the Russian numbers remind one a little of Mr. Gaul's popular Christmas Carol from White Russia (G. Schirmer). Nearly every one of these carols has a splendid big climax, with opportunity for organ as well as voices. See them all. They are one of the events of the year.

There are three big new anthems for Easter:

Dickinson—"An Easter Litany,"

twenty-nine pages, double chorus, organ, brass, tympani, SATB solos (Gray).

Baumgartner—"Say Not that Christ Is Dead," unaccompanied, mostly four parts, but occasional division, eleven pages (Ditson).

McCollin—"Resurrection," unaccompanied; frequent division into eight parts, twelve pages (Ditson).

Mr. Dickinson has made a specialty of the big Easter anthem with demands upon choral and instrumental resources that most choir-masters cannot meet. This is not so fine as his "White Lilies of the Lord," but neither is any other Easter anthem of its type. I like both the other anthems very much. How choral resources must have increased in this country to have two big unaccompanied anthems of this kind in one year and from a publishing house that ten years ago was specializing in tuneful quartet anthems!

Of course easy anthems are still being published, though none of them this year has unusual merit:

Huerter—"Christ the Lord Is Risen," SBar (Ditson).

Baines—"Sweet Bells of Easter Time," arranged for SSA (Schmidt).

Nevin, George—"Let This Mind Be in You," arranged for TTBB (Ditson).

Ley-Vulpius—"The Strife Is O'er," with descant (Oxford).

The numbers by Baines and Nevin are rearranged from previous popular issues in mixed-voice form. The Ley descant on the old tune is pretty.

Charles Fonteyn Manney has rearranged his popular cantata, "The Resurrection" (Ditson) for two-part chorus. There are solos for soprano and alto in a work which should take about half an hour in performance. Twenty-eight years have not taken all the interest out of this cantata, and doubtless among volunteer choirs and choirs of women there will be a big demand for the new arrangement.

LENTEN ORGAN MUSIC.

I have had a request for a few new, easy, tuneful numbers for organ recitals in Lent. Among the things of

that description which have reached me in the last two or three months I should name:

Kountz—Evensong (Boston Music Company).

Clewell—Suite (Schmidt).

Smale—Berceuse (Boston).

Hamer—"Majesty of the Deep" (Ditson).

Kraft-Boisdeffre—"By the Brook" (Gray).

The Minuet and Gavotte of the Clewell suite might not be appropriate for a Lenten recital, but I mention these little pieces as the best set for teaching purposes that I have seen since Dr. Matthews brought out a sheaf with G. Schirmer some years ago. Mr. Clewell's five morceaux are delightfully done, and they are published in a single volume at a reasonable price. Price is a pretty serious matter. Here is Candlyn's prize-winning "Sonata Dramatica," for instance, with a middle movement called "Song without Words" that any organist would like to use this Lent; but the printed price is \$3 for the single sonata of three movements. Mr. Clewell's suite—of course, a much slighter work, but having five movements—sells for a dollar. One wonders whether the prize was awarded for the most expensive organ sonata. This is unfair, I believe, to the composer.

Landis Opens Flemington Organ.

A three-manual organ of thirty-five stops was installed at the Baptist Church of Flemington, N. J., last month by M. P. Möller. Norman Landis gave the inaugural recital on this instrument Feb. 6 and presented the following program: Toccata and Fugue in D minor, Bach; Allegretto, Wolstenholme; "Canyon Walls," J. W. Clokey; "Dawn," Charles A. Sheldon; Fire Music from "Die Walküre," Wagner; Two Familiar Melodies arranged for organ by E. H. Lemare; Scherzo, from First Sonata, J. H. Rogers; Love Song, from "Oriental Suite," and "The Mountains," Norman Landis; "In Paradisum," Dubois; Toccata from Fifth Symphony, Widor.

EASTER MUSIC

SONGS

- Rabboni. (High or Low Voice.) Jordan ^{Net} .35
- Blest Easter Morning. Song with Violin or 'Cello obi. ad lib. (High or Low Voice.) Scott .35

DUETS

- Hill of Calvary. (Soprano and Tenor or Alto and Tenor or Bar.) Lansing .35
- Resurrection Light, The. (Soprano and Mezzo Sop. or Baritone.) Stewart .40

ANTHEMS (Mixed Voices)

- Day of Resurrection, The Thompson .12
- Golden Harps Are Sounding..... Lemont .15
- Psalm of Praise, The Cadman .15
- Resurrection Morn, The Vincent .15

WOMEN'S VOICES

- Resurrection Hymn Hertz .10
- The Lord Hath Triumphed..... Geibel .12

MEN'S VOICES

- Risen Lord, The Nevin .10
- He Hath Triumphed Macy .12
- Selections Will Be Sent "On Examination"

WHITE-SMITH MUSIC PUBLISHING COMPANY

BOSTON NEW YORK CHICAGO
40-44 Winchester St. 13 East 17th St. 316 So. Wabash Ave.

**LARGE THREE-MANUAL
FOR CHICAGO CHURCH**

CONTRACT GOES TO SKINNER

University Church of Disciples of Christ Orders Instrument of Thirty-three Speaking Stops, Including Echo.

The latest Chicago contract for an organ of outstanding importance has been won by the Skinner Company, which is to construct a three-manual with echo for the University Church of Disciples of Christ, at University avenue and Fifty-seventh street, in the Hyde Park district. The instrument will have a total of thirty-three speaking stops. The stop list is as follows:

- GREAT ORGAN.
- Bourdon (PEDAL extension), 16 ft., 17 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Waldflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Grave Mixture (twelfth and fifteenth), 122 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes (from Echo).
- Tremolo.

SWELL ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Mixture, 5 ranks, 305 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Quintaton, 16 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Dolce Flute, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp and Celesta, 4 ft., 61 bars.
- Tremolo.

ECHO ORGAN

- (Playable from Great or Swell)
- Vox Angelica, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Fern Flöte, 8 ft., 73 pipes.
- Chimes, Electric Action, 20 tubes.
- Tremolo.

PEDAL ORGAN (Augmented).

- Diapason (Bearded), 16 ft., 32 pipes.
- Bourdon (Great), 16 ft., 32 notes.
- Quintaton (Choir), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Waldhorn (from Swell), 16 ft., 32 notes.
- Trombone (Prepared for), 16 ft.
- Tromba (Prepared for), 8 ft.
- Chimes (from Echo).

PLAYS ORGAN AS FIRE RAGES

Kansas City Theater Organist Is Hero and Prevents Panic.

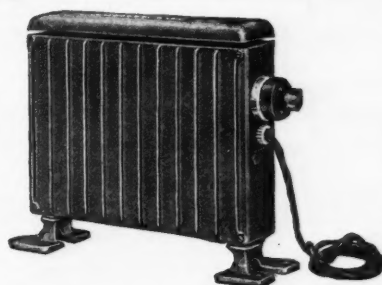
Patrons of the Isis Theater, who on Jan. 24 suddenly found themselves acting the role of players instead of spectators in a fire drama, are lauding a new star. He is "Billy" Ganz, organist of the theater, who played a stirring military march on the organ with the flames leaping about him, while the audience marched to safety in an orderly manner.

Mr. Ganz saw flames break out in the left wing of the stage as the feature picture, "That's My Daddy," was being shown. Continuing to play a lively tune with one hand, he pressed the buzzer which brought an usher.

"Get the manager," he whispered. "The place is on fire."

Mr. Gross, the manager, mounted the stage and drew the attention of the audience from the world of make-believe to one of grim reality, when he said: "Ladies and gentlemen, the theater is on fire. Please march out slowly and do not rush the exits." Meanwhile the organist struck up a march and remained at his post while the burning pieces of curtains and draperies fell around him.

Mrs. Lillian Sandbloom Wright of Des Moines finds the organ coming into its own in Iowa. Her schedule of organ lessons at Drake University is well filled and she also finds her church work thoroughly inspiring.



**Churches Everywhere
protect their organs**

against winter cold and deterioration from dampness—with the PROMETHEUS Electric Organ Heater.

Especially designed for the purpose, it heats the air in the organ chamber to the desired temperature, keeping the pipes and chests dry and warm, always—regardless of weather or climatic conditions.

An outstanding feature is its simple, trouble-proof thermostat, which automatically maintains a steady, even heat, of any predetermined degree, and requires absolutely no attention.

Of special interest to organ owners is the fact that no part of The PROMETHEUS Heater ever gets red hot. It occupies only 14¼x4 inches of floor space and can be set directly on the floor.

Mail the coupon now for further details



PROMETHEUS ELECTRIC CORP.
360 West 13th Street, New York City

Send further details about The PROMETHEUS Heater.

Name

Address

*Organists and
Mechanical Experts*

everywhere are respectfully invited to acquaint themselves with the construction and voicing of Hillgreen-Lane organs, the builders believing that an examination of their work will verify the claim that no other system of construction possesses so many admirable qualities of simplicity, accessibility, and dependableness.

Hillgreen, Lane & Co.
Alliance, Ohio

The Diapason

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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

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

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

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

CHICAGO, MARCH 1, 1928.

The Diapason for Sept. 1, 1924, contained an entire page devoted to utensils appropriate for synagogue use—a fact to which a reader in the East calls our attention. The compilation was made by Harold V. Milligan, F. A. G. O., organist of the Park Avenue Baptist Church, New York, and at that time a regular staff contributor to The Diapason. A few copies of that issue are still available.

ENSEMBLE WITH ORGAN

Performances in which the piano is combined with the organ are becoming decidedly popular, as indicated by programs received at this office and noted from time to time in The Diapason. Those of William Neidlinger of New York and Mrs. Neidlinger are recent instances among a number. There was a time when the piano was considered rather out of sympathy with the organ. This feeling is rapidly being overcome and the progressive organist eager to keep up the interest of those who hear his recitals will not fail to make use of the piano and of other instruments at his organ recitals if he is so situated that he can do it. The new vogue is also bringing out compositions for this ensemble. The other night a new one of unusual attractiveness was heard at the Van Dusen Organ Club recital, when Mrs. Moline's work for organ, violin and piano was played with spirit and regard for its value.

That special church services may be made to attract large congregations if there is an effort to stimulate interest is illustrated at Dayton, Ohio, where the Rev. Don H. Copeland, curate, organist and choirmaster of Christ Church, is never lagging in his industry and devotion to his task. He proves that successful services of music in which the standards are not lowered one iota to catch the populace are by no means a thing of the past. At the January "devotional service of music" on the evening of the 29th Christ Church, which has the largest seating capacity in the diocese, could not contain the people who sought admission. How well received the service was can be gathered from a review Jan. 30 in the Dayton Journal in which the writer said: "A service of music, so beautifully chosen and so especially beautifully given that superlatives seem the only fit medium of expression, was that which the Rev. Don Copeland and his choir gave in Christ Episcopal Church last night."

The main items of the program were as follows: Andante Cantabile (Symphony 5), Tchaikowsky (string quartet, piano and organ); anthem, "Lord, Our God, Have Mercy," Lvovsky; "Te Deum Laudamus" (sung in Latin), Dvorak (soloists, choir, strings, piano and organ); concluding voluntary, Allegro non troppo (Symphony 2), Brahms (piano and organ).

There are many ways in which to enhance one's value and to draw larger audiences and new admirers of your

work, if you have energy and resourcefulness. The foregoing is merely cited as suggestive material.

SOCIETY AND RECITALS

To a list of regular recitals in large Chicago churches a new series was added—and an important one—when Leo Sowerby, known principally for his modern compositions, gave the first of his performances at St. James' Episcopal Church on the evening of Feb. 2. The program appeared in the recital pages of The Diapason last month. It was played with taste throughout by Mr. Sowerby and with a clean, adequate technique. In addition to the opening number, Saint-Saens' Fantasia in D flat major, two Bach chorale preludes, and Cesar Franck's Finale, the organ numbers were largely the works of composers of the present day, including compositions by Mr. Sowerby, Eric De Lamarter, Harvey B. Gaul and Pietro Yon.

But what attracted attention in connection with this recital at once, marking it as something different from the ordinary run, was its social patronage. The Chicago newspapers announced dinner parties given by prominent people of old St. James' Church on the evening of the recital, the guests afterward going to the church to hear Mr. Sowerby. The society columns also made note of personages prominent among the "four hundred" of Chicago who would attend. It made one look a second time to make sure that some opera performance had not been confused with a lowly organ recital. And the church, spacious and impressive, guarding ecclesiastical and musical history of many generations, was well filled—mightily well filled for an organ program.

We congratulate Mr. Sowerby on having won the patronage of so-called society for his performance. One might almost say that when it comes to attracting a goodly audience to such recitals the end justifies any means. At any rate, society honors itself by "patronizing" such affairs. We hope organ recitals will become the vogue in Chicago and elsewhere. Mr. Sowerby's second program will be played March 15.

FOR A NEW ALARM CLOCK

Good material for the newspaper humorists and paragraphers was provided by Dr. Paul V. Winslow, a New York ear specialist, when he delivered an address at a luncheon of the board of control of the National Association of Music Merchants Jan. 26, in which he discussed the research he had made into effects produced upon persons in being awakened suddenly by alarm clocks. Dr. Winslow took occasion to suggest that the music men might properly interest themselves in the production of an instrument or device which would produce the desired result by means of a more musical and at the same time less irritating sound. The New York daily papers commented upon this address extensively.

The learned specialist's talk, like most such addresses, trained its guns on the object which gives offense, but it contained no constructive remedy. The nearest Dr. Winslow came to the latter, according to the press versions, was in referring the matter to acoustic science. His hope, as a New York writer paraphrased his idea, is to have a musical alarm clock that is properly graduated in sound and that virtually plays "a lullaby in reverse."

Now here is a chance for organ propaganda. Andrew Carnegie, history has it, was wont to have the organ in his home played when he awoke and at breakfast. Why not popularize the idea? At the present rate of enlarging its field the organ will be in every home eventually. If the income of the owner of the home is too modest to permit him to have his private organist, or if he cannot find one who will get up early enough, let us suggest that an alarm clock device like those in use to control time locks on bank safes might be used to release an organ record. The latter could play a composition, beginning softly on a soothing aeoline or stopped diapason. A string might be added after a measure or two, and then the oboe might play the reveille as a solo stop, to a soft accompaniment on great or choir. Then the diapasons

might be added and by means of the crescendo pedal full organ could be brought on. By that time the sleepers in the home would be aroused but would be in a mood which, supplemented by a cold shower, would keep them in a happy frame of mind the rest of the day.

An excellent organ composition for alarm clock service would be Dubois' "Fiat Lux." Bach's chorale prelude on "Wachet auf" would be decidedly apropos. Many others could be suggested by any organist as additions to the repertoire. The nervous shock now inflicted by cruel and tactless alarm clocks on thousands of victims would be avoided and rising would become as pleasant as retiring is now.

Not being a specialist, we shall not make a charge to Dr. Winslow for our advice and prescription.

A NEW WONDER

One of our readers in New Orleans sends us a copy of a little paper published by the New Orleans Public Service, Inc., for the benefit of its street car patrons and users of electric current. It contains a number of very serviceable jokes and this supposedly serious item headed "Vacuum Cleaner Pumps Pipe Organ":

The wonders of electricity, like Tennyson's brook, go on forever. Now a vacuum cleaner is used to pump a pipe organ at the Waverly Place Methodist Church. Here's the ingenious scheme as engineered by F. H. Tathwell, our industrial lighting director:

A vacuum cleaner was first purchased here. To the suction hose outlet of the cleaner was attached the vacuum chamber of a large pipe organ, the cleaner being placed in the basement below the organ and controlled by a switch near the keyboard of the organ.

The result, when the congregation arose to sing hymn No. 436, was entirely satisfactory, the organ producing splendid volume for the loudest peals and perfect modulation for the lowest solo work.

Marvelous beyond imagination! Our correspondent said he never had heard that organs had vacuum chambers and thought peals were reserved for bells and bananas. As to whether organs are blown by pressure or suction—well, why should we run ourselves out of wind. The question is referred to the Guild of Former Organ Pumpers—who might more appropriately be called "blowers emeritus."

If the attention of those who are anathematizing the popular funeral song about the beautiful but indefinitely located isle of somewhere or other can be distracted for a moment we would let it be directed to another song of the same calibre, useful for the same purposes, which deals with the matter of ringing some golden bells. Whether they are tubular chimes or regular bells is not stated, the specification making it plain repeatedly, however, that they are of pure gold. There is something in the refrain after every verse about a glory hallelujah jubilee—something that must be good in the mind of the hymn's librettist, but which has not been clearly defined by anyone we have interrogated on the subject. Why pick on the aforementioned island all the time when there are other things in the same class that make just as good targets? The beautiful isle—may we dare to say it—is really not so impossible musically—at least we did not think so until we were subjected to listening to it played by mechanical means on a one-stop organ in a funeral chapel. Whoever made the record not only compounded a felony by making the song much worse than it really is, but he took cowardly advantage by presenting it in a record, while he is safe some distance away from where the offense is being perpetrated, where no swift retribution can reach him.

The ashes of Boccherini, Spanish composer, who lives today in many programs of organ recitals through his Minuet, have been removed from Madrid, where he died May 28, 1805, to his native town of Lucca, where they will rest in the Church of San Francisco. At the height of his career Boccherini was feted by royalty and his chamber music was mentioned along with that of Haydn. He was one of the most prolific composers of all time, it is said.

The Free Lance

By HAMILTON C. MACDOUGALL

To my alarm it seems to me that organ players are getting divided into three sharply defined classes—"movie" players, concert players, or recitalists, and church or service players—with the last class quite at the bottom in public estimation. In my early years I did a good deal of recital work, and I do not forget the joys of playing to large audiences or the rewards of publicity therefrom; and this column has always praised the organist who played to pictures, even when to do so was at the risk of censure from the high-brow. Gilbert has some verses about the sailor-lad with an English sweetheart who flirted with girls in every port, but whose "heart was true to Poll." Just so there are many of us who believe that in service playing, as well as in that of theater and concert room, there are opportunities for the use of the highest gifts in the bestowal of the musician. In the concert room the organist is a rich man in an ostentatious way giving largess to beggars; in the theater he is robbed of his money by the demands of the picture; in church he gives all he has discreetly, selfishly, yet, at times, fervently, to the worship of God.

This threefold division of the members of our profession is not apparent in either France or England; I do not know anything about conditions in Germany. In France the church players are well-known recitalists; or perhaps one ought to put it the other way about. In England one or two of the cinema men are getting a widespread reputation as players to the screen; I may mention here Maclean of the Shepherd's Bush Pavilion, whom Alfred Hollins considers a king among organ players. It must be said, I think, that in England—and probably the case is much the same in France—the church player and the recitalist are in more instances combined than separated. In the United States we are all for specialization; the demand is for men whose field of work may be narrow, but who must be super-excellent in it. As H. L. Mencken observes, our real heroes are Babe Ruth, Henry Ford, Edison and Colonel Lindbergh.

In talking to two friends of mine, public school supervisors, I found that they disbelieved in the education-giving possibilities of the radio. The basis of their argument was, of course, the difficulties in the way of the radio teacher measuring what happens in the minds of the listeners-in. It is evident, also, that it is difficult for any but gifted broadcasters to get their personalities "over"; and since, in education, the teacher's personality is a vitally important factor, radio education is more or less a misnomer. They also pointed out that nine-tenths of the people who turn on the radio hear rather than listen; that it is a more or less pleasant noise that can be turned off or on as one wills; that the radio habit thus formed opposes effectually the formation of the habit of strict attention necessary to the accurate and painstaking listening to music. Against this, though, we must put the mail courses of the universities and courses offered in work done through the instrumentality of the radio by a few schools.

Walter Damrosch is probably the most successful of all broadcasters in getting his personality "over" and in giving an air of finality and conclusiveness to everything he says. His school programs on Friday mornings, very widely heard, are likely to be the occasion of a great deal of discussion. I have great respect and admiration for Mr. Damrosch; I like to hear him talk; I have listened spellbound to his lectures at the piano on Wagner's "Ring." I do not, however, feel obliged to accept as sound all that he says when broadcasting these programs to American youth. For example: Last Friday Mr. Damrosch quoted the definition that "music is the lan-

guage of the emotions." If music is a language, how is it that no two persons give to any piece of music the same meaning? If it is the language of the emotions by reason of emotion accompanying it when one is writing, or playing, or listening to it, why are not baseball and politics defined as languages of emotion? If you wish to witness displays of emotion, think of the spellbinders and their crowd of hysterical cheerers or of the bleachers' yells when the Babe makes a home run.

Is it or is it not a matter of importance that the young people who listen to these radio performances should be told things aesthetically sound?

DICKINSON'S ANNUAL SERIES

Novel Combinations of Instruments at Lecture-Recitals.

Clarence Dickinson's annual series of historical lecture-recitals at Union Theological Seminary on Tuesday afternoons in February at 4 o'clock had for their subject "Eternal Creative Will Revealed in Music." The theme of the first recital was "Rhythm, the Pulse of Life" and Dr. Dickinson was assisted by Grace Leslie, contralto; Mildred Dilling, harpist, and the tympani and instruments of percussion from the Philharmonic Orchestra. The program included: Intermezzo for Pedal Organ and four Kettle Drums, Middelschulte; excerpt from "Götterdämmerung" and "Hunding's Theme" from "Walküre," Wagner, and "Heralds of the Thunder God," for organ, drums and percussion; "Walküre Ritt," Wagner, for four hands organ, Charlotte Mathewson Lockwood playing the second part; excerpt from "Afternoon of a Faun," Debussy, for organ and high-sounding cymbals; Japanese Folk Song, Yamada; "The Little Bells of Sevilla," Cyril Scott; "Monotone," Cornelius, and "Dreamin' Time," Strickland, for contralto; harp: "Valse Romantique," De Severac, "Siciliano," Respighi and Vers la Source, Tournier; organ: "The Seamstress," Moussorgsky; Adagio, Muffat, and "Rush Hour in Hong-Kong," Chasins; Overture, "1812," Tchaikowsky, for all instruments.

The second lecture-recital had for its subject "Line, the Corporeal Element in Music." Dr. Dickinson was assisted by the singer of Armenian folk songs, Marie Bashian; John Corigliano, violinist, and the Dudley Buck Singers in an illustrative program which included: Greek Hymn of the Second Century B. C.; "Sit Gloria Domini," Hucbald (c. 900); "Rejoice, Beloved Christians," Ducis (c. 1500), and Overture to "Die Meistersinger," for organ.

The third lecture-recital had for its subject "Color, the Emotional Element in Music." Dr. Dickinson was assisted by Ragini Devi, singer of Hindu songs, with tambura; Hardesty Johnston, tenor; the men's choir of the seminary and the St. Cecilia Club, Victor Harris, conductor.

At the last lecture-recital Dr. Dickinson was assisted by Corleen Wells, soprano; Rose Bryant, contralto; Charles Stratton, tenor, and Alexander Kisselburgh, bass, the choir of the Brick Church, and the male choir of the Greek Cathedral, Christos Vrionides, soloist and director, in the illustration of the subject, "Worship Music"; the natural course of its development as revealed in the great liturgies, and some non-liturgical music.

Dean H. Craft Co.
PIPE ORGAN SPECIALISTS
INSTALLATION
MAINTENANCE - REBUILDING
44 West Ohio Street, Indianapolis, Ind.

FRANK ASPER

F. A. G. O.

Salt Lake Tabernacle

PASSING THE EXAMINATION

[By the editor of the Musical Courier, in his "Variations" column.]

One of the state boards of music examines private teachers and gives certificates to the successful candidates. We have been a piano teacher, but never held a certificate, and as life's kaleidoscope is uncertain, and a miserable fate might make us a piano teacher again, we should love dearly to be able to hang up one of those framed certificates in our studio.

We sent for and received the aforesaid state board of music examination papers for piano teachers; we forwarded our answers; we now are awaiting our acceptance or rejection.

Meanwhile, for the help of hesitating piano pedagogues, we shall publish our answers herewith, to show that the feared ordeal of examination is not so terrifying after all:

Q: What is the difference between a musical sound and a noise?

A: None, according to Antheil.

Q: What is the difference between melody and harmony?

A: Melody is played with the right hand; harmony with the left.

Q: What is the difference between cadence and cadenza?

A: Two letters.

Q: What is the meaning of enharmonic?

A: The opposite of philharmonic.

Q: What is una corda?

A: A volcano in Central America.

Q: Define (a) pause, (b) slur, (c) tie.

A: (a) Waiting for traffic lights to change. (b) When a rival teacher says your method is worthless. (c) A piano duet in which the players finish together.

Q: What are embellishments?

A: Jewelry, boutonnières, or the handkerchief sticking out of an upper pocket of the coat.

Q: Name some prominent teachers.

A: Confucius, Buddha and Louis Perseger.

Q: Which method do you advocate?

A: Pupils should pay in advance.

Q: Do you specialize in any grade?

A: I have no motor car at present.

Q: Which standard book do you use with students?

A: The telephone book.

Q: Whom do you request students to follow as an example?

A: Gene Tunney, Douglas Fairbanks and Lenin.

Q: How do you help pupils to memorize?

A: By teaching them the verse "Thirty days hath September," etc.

Q: What is an invention?

A: Radio.

Q: Characterize the music of Primitive Man.

A: It is terrible.

Q: Do you master any instruments beside the piano? Which ones?

A: Yes. The popgun, and the tooth-brush.

Q: How was the pianoforte developed?

A: Gradually.

Q: What do you know about Wolf?

A: A ferocious four-footed animal given to roving in packs and attacking Russians in sleighs.

Q: How have pianists developed since the days of Chopin, Liszt and Rubinstein?

A: They have Pullman drawing rooms when they tour here.

Q: What is Bach's position in music?

A: Usually at the beginning of a recital program.

Q: What men contributed most to the development of the symphony?

A: Flagler, Higginson, Taft, Carpenter, Clark, Bok.

Q: Give some examples of perfect form.

A: Ziegfeld's Follies.

Q: What is a phrase?

A: "The cat's pajamas."

Q: What is a suite?

A: Rooms in a hotel.

Q: What is a triad?

A: Something that always falls over when you put your camera on it.

Q: What is the difference between oratorio and opera?

A: About \$5.50.

Q: What is strict sonata form?

A: To remain absolutely quiet during its performance.

Q: What is an organ point?

A: The tip of the nose.

Q: What is a sordino?

A: A small sardine.

Q: How many strings has a violin?

A: It depends on how long it has been left in the attic.

**A Three-Manual
Midmer-Losh Organ**

Costing Ten Thousand Dollars

May contain about forty stops with Harp and Chimes, without intermanual duplication, full pedal extension.

Seven Octaves on one Manual.

Melody Couplers (Optional).

New Patent Vibrato (Tremulant).

Distinctive Scaling and Voicing.

Most Effective and Reliable Action.

Full details upon request.

MIDMER - LOSH, INC.
MERRICK - LONG ISLAND

Established 1860

**NEW LENT and EASTER MUSIC
1928**

ANTHEMS

- BAUMGARTNER, H. LEROY**
14,124—Say Not That Christ Is Dead 15
Intended to be sung a cappella, though most choirmasters will prefer to use organ. It is closely knit in thematic unity, and requires a well-trained chorus.
- CANDYLN, T. FREDERICK H.**
14,170—The Royal Banners Go Forward 20
In part based on the plain song *Vexilla Regis*. Requires a trained choir and is of good length.
- HUERTER, CHARLES**
14,157—Christ the Lord Is Risen Today 15
An easy, straightforward and briskly moving number which provides a suitable and freshly imagined setting of a favorite Easter Hymn.
- MCCOLLIN, FRANCES**
14,160—The Way of the Cross 20
A fine number for Lent which is a successful combination of archaic feeling with modern technique. It is for eight-part chorus, and should be sung a cappella.

CAROLS

- KOPOLYOFF, ANDRÉ**
14,159—Russian Easter Priests' Blessing. Arr. by Harvey Gaul 15
A very beautiful melody of folk-song simplicity and cheerfulness, though chiefly in the minor.
- 14,158—The Dove Flies Low on Whitsunday. Arr. by Harvey Gaul 15
For Whitsunday, but may be used during the Easter season. Mr. Gaul again shows his originality in securing unusual vocal effects.

SONG

- NEVIN, GEORGE B. (Sidney Lanier)**
Into the Woods My Master Went. High, in G; Low, in Eb.
Each 50
A beautiful and reverent musical setting of a beautiful and uplifting text. Specifically for Good Friday, and generally for the whole term of Lent.

CANTATA

- MANNEY, CHARLES FONTEYN**
The Resurrection 60
In its original edition for mixed voices this cantata has been a marked favorite for years. This arrangement for two-part chorus can be given by junior choirs and by choirs of women and girls.

ORGAN

- FAURE, JEAN-BAPTISTE**
The Palms (Arranged by Gordon Balch Nevin) 50
An easy but effective transcription of a great and irreplaceable number for Palm Sunday.

OLIVER DITSON COMPANY, 179 Tremont St., Boston
CHAS. H. DITSON & CO., 10 East 34th St., New York
TRY YOUR MUSIC STORE FIRST

Reflections of an American Tourist

By CARLETON H. BULLIS, A. M.,
A. A. G. O.

Third Article. English Organs: Some Hope-Jones Instruments.

During my trip through England and Scotland some interesting sidelights on the work and influence of Robert Hope-Jones came to my attention. We in America know of Hope-Jones only by his later works, and through some stories respecting his unpopularity in England which have followed him to America. Unexpected by me, there were to be found in nearly every organ factory in England one or more persons who gave credit to Hope-Jones for his influence both as to mechanical improvements and as to voicing. Two firms even claimed that they had the Hope-Jones artistic legacy, and many individuals prided themselves on being associated at one time with this genius. Just as is the case in America, these individuals feel that they are carrying forward Hope-Jones ideas in the various factories where they are working. His influence is acknowledged far more than I had expected.

I heard very little antipathy toward Hope-Jones. In several instances criticism was directed against certain individual organs because of the experimental nature of the devices used in them—devices which have caused much tribulation for the organists and repairmen concerned. Yet in other instances his instruments were spoken of with a sense of pride and admiration. Only a very few remarks reflecting on Hope-Jones in a purely bucolic manner came to my notice, and these seemed to have emanated from a single source. Being the pet aversion of one important person, these caustic remarks have evidently been unduly emphasized outside of his own land.

As to the Hope-Jones products themselves, I had a few surprises. Anyone familiar with certain mechanical details of the unit organ as put out by Wurlitzer and others, or with the early examples in America as put out by the one-time Hope-Jones Organ Company, would be interested in seeing some of the relics which I encountered. Inasmuch as a crop of Hope-Jones products have worn out, numbers of them are being rebuilt. Parts from these instruments were to be seen in various factories, an inspection of which revealed many a curio. The dissimilarity between these early efforts and what we know of Hope-Jones' work in America only emphasizes the fertility of this man's mind for new ideas. He is reputed to have had no standardized methods of production whatsoever. Artist rather than artisan, each contract was only a means for trying out some novel mechanical idea.

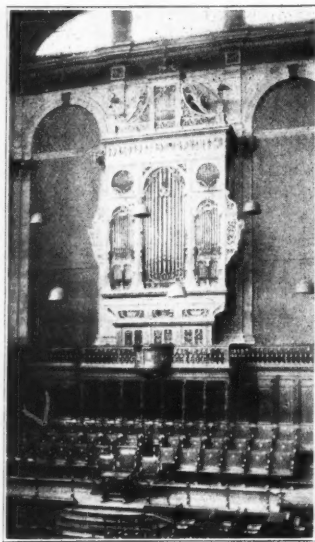
In addition to what I saw and heard about in factories, I had occasion to observe several Hope-Jones instruments, a few of which I had opportunity to inspect somewhat in detail.

HIS OPUS ONE.

While at Liverpool I ferried across the bay to Birkenhead, to visit St. John's Church, where, the story goes, Hope-Jones in his early days was organist, and where he had members of his choir and associates of his at the telephone company help him on spare evenings in electrifying the action of the original tracker instrument there. My visit, however, was timed just a year too late, for during the past season the electric action had been replaced with a tubular-pneumatic action with modern console equipment, the reconstruction having been done by a Chester firm.

As not a soul was to be found in the building at the time, I could learn no more than what I saw by conducting a tour of inspection by myself. The stop lay-out suggested that perhaps Hope-Jones had done subsequent reconstruction work on this organ. (I have since learned through J. J. Caruthers of Chicago that Hope-Jones

HOPE-JONES ORGAN IN M'EWAN HALL, UNIVERSITY OF EDINBURGH.



did reconstruct this organ about 1895-6, which accounts for several typical Hope-Jones stops in the present scheme.) The scheme as I found it was:

SWELL (Left panel).

- Swell Octave.
- Swell Sub.
- Cornopean, 8 ft.
- Viole Celeste, 8 ft.
- Quintadena, 4 ft.
- Viol d'Orchestre, 8 ft.
- Diapason Phonor, 8 ft.
- Stopped Diapason, 8 ft.
- Couplers—Swell to Great, Swell to Choir, Choir to Great, Great to Pedal, Swell to Pedal, Choir to Pedal.

GREAT (Right panel).

- Octave, 4 ft.
- Tibia Plena, 8 ft.
- Stopped Diapason, 8 ft.
- Open Diapason, 8 ft.
- Tibia Clausa, 16 ft.

CHOIR.

- Solo Tuba, 8 ft.
- Zauber Flöte, 4 ft.
- Dulciana, 8 ft.
- Lieblich Gedeckt, 8 ft.
- Open Diapason, 8 ft.
- Viol da Gamba, 8 ft.

PEDAL.

- Tuba Profunda, 16 ft.
- Octave, 8 ft.
- Bourdon, 16 ft.
- Open Diapason, 16 ft.
- Horn Bass, 32 ft.

This organ, like quite a few of the others, was evidently a "straight" organ with slider chests. The interior gave evidence here and there of action wires and of the former positions of electrical devices. Woodwork repairs in the choir stalls suggested the possibility of the former location of a detached console. The new equipment, however, has reverted to the custom of building the console into the organ case. A tablet on the case marks this instrument as "Hope-Jones (First Organ), Reconstructed 1926-27 at a cost of £760 by Charles Whiteley & Co., Chester."

CONSOLES.

I saw no consoles with stopkeys arranged in semi-elliptical form. Two dissimilar types were encountered. One type has long, protruding stop-tongues mounted in a straight row below the music rack. Because of some peculiar mechanical design of the combination action, these stop-tongues are held in the "off" position by pneumatics. This device has to have an automatically acting check to prevent the tongues from falling into the "on" position when the wind pressure is not in the console. Upon entry of the wind into the console pneumatics, the check automatically disengages itself from the tongues. I recall being warned not to meddle with the stop-tongues while the wind was off, lest I throw the check mechanism out of kilter. How a pneumatic ceases to resist the pressure of the organist's finger when he forces a tongue into an "on" position is a problem which I did not find opportunity to solve, and which still mystifies me.

The genius of its creator, you may be sure, provided additional mechanical complications to overcome this peculiarity.

The other type of console has very small, closely-spaced and oddly-shaped tilting-tablets arranged on a slightly curved panel above the upper manual. Refinement of finger operation is required in manipulating these tablets, for, in addition to their diminutive size and close spacing, the angle of motion is indeed slight. The combination piston action operates these tablets quickly and with little noise.

Manual keys are pivoted immediately behind the key-slip, giving an unusually short and inadequate leverage to the key motion. Double-touch is provided in most of the consoles, generally limited to one manual and usually operating only as a coupler to the action of another manual. In the notable concert instrument at the University of Edinburgh, as hereinafter described, double-touch is applied to choir, great and swell manuals. Where several couplers are selectable for second touch, as in this particular instrument and in others of like design, separate second touch coupler tablets are not in evidence. Instead, the regular coupler tablets operate in two respects: controlling the coupler switches for first touch in the usual way and bringing on the second touch coupler when tilted only to a position midway between "on" and "off"—surely a delicate operation. In some instruments a few speaking stops are available on second touch.

COMBINATION DEVICES.

Instead of combination pistons, little square "touch-keys" are provided. These protrude from the key-slip like miniature stop-tongues, operating downwards. It seemed very easy, while playing, to touch one of these by accident, with the result of a lightning-like change of combination, provided the mechanism was in working order. In some cases the failure to work was accompanied by a jumping or chattering of a solenoid device, perhaps due to contact trouble.

Some of the touch-keys have detached side ears—the right ear operating a manual combination, the left ear a pedal combination and the central key bringing on both together.

Very few combination keys are provided, generally only three per manual group, and a few for particular stops such as "tuba on great," "tuba on solo" and the like.

"Stop-switches" were seen on several consoles. This is a device by which any given combination can be retained while the tablets are being adjusted to a future combination, a variation of the so-called "blind system" of combination action.

OPEN AND ENCLOSED CHESTS.

Although Hope-Jones ultimately adopted the policy of rendering the entire instrument expressive, his early efforts had most of the pipes on open chests. Enclosure is confined to the swell, or to the swell and the solo together in one box. Control of the shutters is by a hitch-down foot-lever with a ratchet lock, even though the action is electric with individual shutter mechanism.

TONAL SCHEMES.

Of the instruments inspected most of the ranks are "straight," for which slider chests are used. Borrowing and extension are in evidence, however, though not to the extent which I could have expected. From among the several lists of stops which I copied from the consoles I here present the one which seemed to be the most outstanding. It is that of the instrument in McEwan Hall of the University of Edinburgh, in Scotland. Through the kindness of the university organist, T. H. Collinson, who cheerfully gave up several early morning hours to show me this instrument, I was able to observe at first-hand much of the artistic and the mechanical accomplishments of the genius of Hope-Jones. Here, then, is the stop list of this instrument, a typical example of Hope-Jones' English work at its best:

PEDAL.

- Diaphone, 32 ft. (also at 16 ft.).
- Quint (Great), 32 ft.

EARLY HOPE-JONES CONSOLE.



Keydesk with Tilting-Tablets at University of Edinburgh.

- Open Diapason (Great Tibia Plena), 16 ft.
- Bourdon (Great Tibia Clausa), 16 ft.
- Dulciana, 16 ft.
- Flute (Great), 8 ft.
- Ophicleide (Solo Tuba), 16 ft.
- Solo to Pedal, 8 ft.
- Solo to Pedal, 4 ft.
- Great to Pedal.
- Swell to Pedal.
- Choir to Pedal.

GREAT.

- Tibia Clausa, 16 ft.
- Diapason Phonor, 2 rks., 8 ft.
- Horn Diapason, 8 ft.
- Open Diapason, 8 ft.
- Tibia Plena, 8 ft.
- Hohl Flöte, 8 ft.
- Geigen Principal, 4 ft.
- Quintaton, 4 ft.
- Harmonic Flute, 4 ft.
- Harmonic Piccolo, 2 ft.
- Bombarda, 16 ft.
- Trumpet, 8 ft.
- Solo to Great sub, unison, super (unison also separately available on second touch).

Swell to Great sub, unison, super (unison also separately available on second touch).

Choir to Great sub, unison.

The diapason phonor was said to be of two ranks, but I was not able to discern two ranks, which were evidently well tuned in unison. The lack of mixtures is supposed to be compensated for by the 4-ft. quintaton, but as a corroborating stop it is a failure, as it has not the quality of fusing with any ensemble. The trumpet is blary, having the characteristics of the fery reed so prevalent in English organs.

The unison couplers solo to great and swell to great operate on second touch when the tablets are tilted to a midway point, as explained previously. The super couplers draw only on the high pressure stops, and the sub couplers on the low pressure work.

SWELL.

- Contra Viola (mild), 16 ft.
- Violes Celestes, 1 or 2 rks., 8 ft.
- Tibia Clausa, 8 ft.
- Horn Diapason, 8 ft.
- String Gamba, 8 ft.
- Quintadena, 8 ft.
- Quintadena, 4 ft.
- Gambette, 4 ft.
- Harmonic Flute, 4 ft.
- Harmonic Piccolo, 2 ft.
- Double English Horn (snarly), 16 ft.
- Cornopean, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.
- Clarion, 4 ft.
- Swell sub.
- Swell super.
- Solo to Swell (second touch only).
- Choir to Swell (second touch only).

The violes celestes, of two ranks, can have one of the ranks drawn by rocking the stop-tablet to a midway position. The string gamba is of a big, rich, so-called "fat" tone, not at all extreme in voicing. Here again quintadenas are used in place of mixtures, but with the same deficiencies.

CHOIR.

- Viol d'Orchestre (thin tone), 8 ft.
- Cone Lieblich Gedeckt, 8 ft.
- Dulciana (more like a Dolce), 8 ft.
- Flauto Traverso, 4 ft.
- Corno de Bassetto, 3 ft.
- Cor Anglais (very reedy), 8 ft.
- Swell to Choir sub, unison, super (unison also separately available on second touch).

SOLO.

- Rohr Flöte (big tone), 8 ft.
- Tuba Mirabilis, 8 ft.
- Tuba Sonora (resembling a French Horn), 8 ft.
- Cor Anglais, 8 ft.
- Kinura (soft, mild), 8 ft.
- Solo sub.
- Solo super.

In mechanical layout this instrument is essentially a "straight" organ, with a few of the pedal resources derived from manual stops. The chorus reeds are much like the typical English reeds

—fiery and tending toward raspiness. The flutes have a lovely quality. The viole d'orchestre in the choir is the only extremely voiced string. Diapasons are much like other English diapasons. The ensemble is well-balanced, massive and brilliant. There is little to suggest the typical American Hope-Jones organ as we know it.

Another Hope-Jones work in Edinburgh, that at St. Cuthbert's (Church of Scotland), is still doing duty, although it is worn out mechanically and has more than served its time. Tonally, however, it is very satisfying, its churchly quality making an American entirely unsuspecting of its origin.

The instrument in St. Mary's Cathedral, Edinburgh, where Mr. Collinson also plays, although sometimes referred to as a Hope-Jones product, is in reality a fine-toned old Willis, electrified about thirty years ago by Hope-Jones and provided with the convenience of a detached console with tilting-tablets, double-touch, etc. The organ is placed in a transept somewhat remotely from the choir stalls, the present console being one of the few located with the singers. Although Hope-Jones added diaphone, tibia, kinura and diaphonic diapason, the original Willis voicing and ensemble were not disturbed. This organ is therefore not typical.

The one in Worcester Cathedral, which, by the way, did not enjoy a good reputation, was remodeled long ago by the Harrisons. It is one of the several instruments which gave force to the sobriquet "Hopeless-Jones," which expression was used by a Worcester resident who well remembered the mechanical and tonal genius of Hope-Jones, together with his persuasive talking points.

Inasmuch as the instruments which I saw and heard bear only a partial resemblance to the American products of Hope-Jones, I am led to believe that the only radical departures from tradition which Hope-Jones introduced in England were the development of electro-pneumatics and the adoption of a console with double-touch, stop-tongues or tablets, and a few other devices. Although several examples had a few instances of stop unification, this method of stop layout was in no sense featured in any of the instruments I was able to locate. I did not see one so-called "unit organ" of his. Perhaps his adoption of general unification came to him after he had departed from England for the American chapter in his unique career.

[The subject of Mr. Bullis' next article will be: "Organ Playing in Great Britain."]

Letter from Mr. Willis.

London, Jan. 13, 1928.—Dear Mr. Gruenstein: I read with interest the article in your January issue, "Reflections of an American Tourist," by Mr. Bullis, but there are several small inaccuracies which I would like the opportunity of correcting.

Consoles—Mr. Bullis must have been unfortunate in finding very few detached consoles in this country. Their number is legion among modern instruments. Practically all the productions of my own firm since the war have been so fitted where the circumstances permitted.

As regards Liverpool Cathedral, if Mr. Bullis had discussed the position of the console with Mr. Goss Custard he would have found that the existing position was deliberately selected, and is preferred by that gentleman to any position on the chancel floor.

Stop controls—All new Willis organs for some years have been fitted with tilting-tablets of my own design to control the couplers.

Electric actions—Mr. Bullis writes that I favored tubular actions before my first visit to America in 1924. This is not the case, as since 1918 electric actions have been fitted to the majority of new Willis instruments. It was my visit to America and study of factory production there that determined me to use no other form for new instruments.

Mr. Bullis refers to the Liverpool Cathedral console as being a "recent" one. This is hardly the case, as it was designed in 1913 and manufactured in the war years—it is, therefore, distinctly old-type in many ways.

With reference to the remarks about

register-crescendo pedals it is stated that at Liverpool the special device suggested by Mr. Goss Custard and carried out by me consists of two toe pistons which add (or subtract) one stop at a time "without disturbing any of the stopknobs." This is incorrect. The controls are by poppet pedals, one for crescendo and one for decrescendo. These pedals affect the great and pedal organs together, adding or subtracting one great and one pedal stop at the same time. The stopknobs are affected, as is essential with such a device. If "blind" in action the device would be well—nigh useless.

Expression chambers—It has been practically a standard in this country for many years for choir organs to be enclosed—there are exceptions, of course, from time to time when the true old "chayre organ" effect is desired. Artistic feeling in this country, and to my mind rightly so, is firmly set against total enclosure, or the enclosure of great organ fluework.

Yours sincerely,
HENRY WILLIS.

Letter from Mr. Alcock.

Salisbury, England, Jan. 23, 1928.—Editor of The Diapason: I have just read, with great pleasure and interest, the article "Reflections of an American Tourist," by Mr. Bullis, in the January number of The Diapason. I am glad to note his appreciation of the clarity found possible in this old pneumatic action. The organ was built in 1876 and is divided, solo and great on north side, swell and choir on south, pedal distributed. I think the action is a tribute to the skill of Father Willis, and though the distance is so great, there is very little difference in precision between the two sides, though such pieces as Guilman's Caprice and Saint-Saens' E flat Fantasia are very awkward. Otherwise there is no trouble. The action was originally Barker lever, but some twenty years ago this was replaced by tubular, with relays on the south side. Candidly, no electric action so far seems to me to replace this old work, except in the very slight "lag" to which I have referred. The piston action is, of course, slow and clumsy, but one gets accustomed even to that.

I should be delighted to show the organ to any of your readers. Looking forward to Mr. Bullis' opinion of the tone, I am, sir,

Yours truly,
W. G. ALCOCK,
President R. C. O.

Mr. Bullis' Views Applauded.

Cleveland, Ohio, Feb. 10, 1928.—My dear Mr. Gruenstein: Just a note to register my appreciation of those splendid articles on European organs published in The Diapason. Mr. Carleton Bullis, it seems, has a splendidly broad perspective, and his observations have been more comprehensive than those we commonly read about.

It is what he says about diapasons especially that inspires this letter. Mr. Buhl and I have always had some pet theories about low-pressure diapasons. And what he says, and the manner in which he describes diapason tone, as-

ures me that Mr. Buhl and I have a kindred spirit in Mr. Bullis. I am going to ask him sometime if he ever listened to the diapasons in the later Hutchings organs that I know were voiced by Sam Bartlet. Technically described, they were all "quarter mouthed"—cut up a little more than a quarter, and the wind was never more than four inches. Three and three-quarter inches, I think, was his favorite pressure. Bartlet "got a lot out of them," and the tone had the "life" in it without the "insistence" that Mr. Bullis describes. In other words, voiced as they were, the harmonic upper partials were retained, but subservient to the prime tone. Thus was obtained the pleasant, harmonious singing quality.

Mr. Bullis' concept of mixtures, too, pleases me, because it is what I have always liked. Mixtures that corroborate the harmonics of the diapason chorus, twelfths and tierces that never predominate. Seems good to have an organist get into print with thoughts like these. Audsley and others have written about it before, but some big builders have put in what they said were the real thing in "English mixtures," and we were supposed to accept them as authoritative, whether we liked them or not.

Nowadays the trend is back to the diapason chorus. Amen to that! Between 1910 and 1925 there was a wretched period of disregard for harmonic corroborators and I missed them. Consequently, I have had a good time rebuilding good old Hutchings and Hook & Hastings and Johnson organs. In these I always find mixtures that mix and twelfths and fifteenths that corroborate.

Mr. Bullis said, too, that 4-ft. flutes should always augment but never supplement the 8-ft. flute in its manual division. How many 4-ft. flutes we do find that go us one better and dominate the 8-ft.!

But what splendid organs we are getting in these United States nowa-

days! What I have enjoyed so much about the recent reports and descriptions of European organs is that now, whenever we hear some fellow say in that awed and reverent way some of them have, "Oh, those wonderful organs I heard in Europe last summer," we can smile benignly and think to ourselves, "Better see America first."
FRANK BLASHFIELD.

DICKINSON IS THE SPEAKER

Addresses 170 Organists and Choirmasters at Washington.

Evidence of the spirit of co-operation and live interest in the betterment of church music in Washington was given when 170 choir directors and organists attended a dinner and lecture at Calvary Baptist Church Jan. 30, under the auspices of the Church Music Council, with Dr. Clarence Dickinson as honor guest.

Preceding the dinner there was a reception. Dr. W. L. Darby, executive secretary of the Federation of Churches of the district, and Dr. J. R. Duffield, chairman of the Church Music Council of Washington, stood in line with Dr. Dickinson and introduced the guests. Dr. Duffield was the toastmaster at the dinner. Dr. James Shera Montgomery, chaplain of the House of Representatives, spoke with freshness of viewpoint on the subject of the "Pastor's Attitude toward Church Music." He asserted that he felt the music on church programs should carry a real message to the congregation, be thoroughly understandable, yet lift the hearers with its words and musical content, rather than lower their standards musically for general appreciation.

Dr. Dickinson, organist of the Brick Presbyterian Church of New York City, talked on "Essentials for Success in Church Music Directing." Dr. Dickinson presented three anthems, two of them his own works, and the audience sang them to his accompaniment.

Some fallacies in regard to organ teaching:

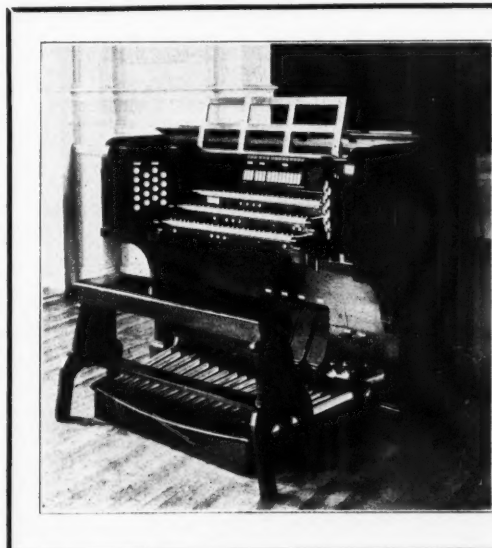
No. 2—That the number of hours spent in practice determine the progress of the pupil.

Answer—The *how* you practice is of much more importance than *how long*. Modern psychological methods have taught us how to save many weary hours of drudgery.

W. A. GOLDSWORTHY

Modern Scientific Organ School

234 EAST ELEVENTH STREET, NEW YORK CITY

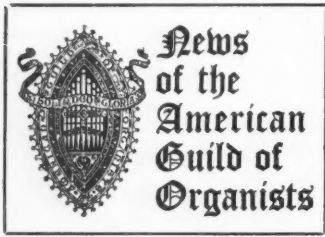


LEWIS & HITCHCOCK, Inc.

Factory and Offices
228-30-32 K Street, S. W.,
WASHINGTON, D. C.

**ORGAN ARCHITECTS
AND BUILDERS**

Churches -- Auditoriums



News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Guild Convention at Detroit.

Announcement is made that the seventh general convention of the Guild will be held at Detroit, Mich., June 12, 13 and 14, the dates having been changed since the first announcement. Francis L. York, dean of the chapter, and his associates have taken up with enthusiasm plans for entertaining the members of the Guild. There will be recitals, discussions on chosen subjects and excursions around the city. The convention will close with a banquet.

The convention will open with a festival service at St. Paul's Cathedral under the direction of Francis A. Mackay, with his adult choir of 112 voices.

Arrangements are pending with various chapters to send representatives. Detroit is noted for its comfortable summer climate and undoubtedly all going to the convention will enjoy themselves immensely. There will be an excursion to Ann Arbor with luncheon there and an opportunity to hear a recital on the large new Skinner organ in the Hill Auditorium. The recital will be given by Palmer Christian.

The official headquarters and official hotel will be the Statler.

Further information can be obtained by writing to Francis L. York, 52 Putnam avenue, Detroit, or to headquarters, 217 Broadway, New York.

West Tennessee.

The regular meeting of the West Tennessee chapter was held Feb. 1, at St. Luke's Episcopal Church. A delightful dinner was served, after which Dr. Charles Noyse Tyndall, rector of St. Luke's, made a most inspiring talk.

Following is the program: "Sunset," Frysinger, and "Priere et Berceuse," Guilman (Mrs. H. P. Dachsel); "Lied des Chrysantheims" and "Matin Provencale," Bonnet (R. A. Irvin of Jonesboro, Ark.); song, "O Divine Redeemer," Gounod (Mrs. Lyman Fulk); Scherzo, Fourth Symphony, Widor (Mrs. Forrest McGinley); Polonaise in A, Chopin; Nocturne, E. F. Hawke, and Allegro molto con fuoco, Saint-Saens (E. F. Hawke, F. A. G. O., A. R. C. O.).

ADOLPH STEUTERMAN, Dean.

Illinois Chapter.

Mrs. Lily Wadhams Moline, whose entertainments in the past have established her reputation as a charming and original hostess among her fellow organists, entertained at a "frolic" of the Illinois chapter at her home on Burling street, Chicago, the evening of Feb. 21. A company of twenty-three guests enjoyed a series of games. A feature was the impersonation of valentines by those present and prizes were awarded to those making the best guesses as to the subjects impersonated. Harold Cobb won the prize for the men and Fanchon Schneider that for the women. Other contests provided hilarity and made the evening pass rapidly. Miss Stella Roden assisted Mrs. Moline with the games and in serving the refreshments, which consisted of coffee and cakes. It was midnight before the company broke up, after voting the occasion even more enjoyable than a service or a recital.

New England.

A decidedly interesting public service was held in Grace Congregational Church, Framingham, Feb. 8. A few members from Boston and vicinity attended as guests of the Estey Organ Company. This number should have been many times fifteen considering the size of the chapter's membership. Possibly if there had been realized in advance the wonderful banquet that

followed the service more would have ventured out that foggy, unpleasant evening. In Framingham the counter attractions were numerous, as this is one of the liveliest towns near Boston, and so the congregation as a whole was far from filling the comparatively small but tasteful church.

Naturally the lodestone was the new three-manual (with echo) organ with luminous stops built for the church by the Estey people and already described in full in The Diapason. As time was short after the service, no one attempted to play and show off the solo registers. Undoubtedly these were quite as effective as the general ensemble heard in the different parts of the service. The impression of the organ as a whole was splendid.

This was the chapter's 107th public service, and it can be recorded as among the best. Musicians are always interested in the work of other organists and choirmasters and particularly when choirs are composed chiefly of volunteer material. The professional and recessional hymns were more congregational at this time than is the case in Episcopal churches. The accompaniments for the various anthems and other parts of the service, which was typical of the older regime in Congregational churches, were satisfactorily played by the organist and choir-master of the church, Albert Stanley Heald. The choir selections were from Parker, Andrews, Dubois and Bach. The organ prelude, Chorale in B minor, Franck, and "Sortie," Mulet, was played by Miss Edith Lang, organist at the Exeter Theater, Boston, and one of the best-known recitalists in the chapter. Homer C. Humphrey, organist of Second Church, Boston, played Rheinberger's "Idylle" from the Sonata, Op. 165, as an offertory. The postlude, Allegro from Symphony 2, Vierne, was played by Albert Snow, organist of Emmanuel Church, Boston.

Of particular interest was the able address on "The Making of Melody" by the pastor, the Rev. Theodore B. Lathrop. It was logical and sensible. His sentences were epigrammatic and full of substance. The style was winning, and the only regret was his brevity, because seldom does a minister rise to his best when treating of the art of music. As already stated, a wonderful banquet was spread in the parish-house after the service, and there was a proper avoidance of speech-making.

Since our last report was sent in the "noon-time recitals" of the chapter have continued with impeccable excellence in artistry, but before audiences that have been meager compared with the crowds that attend the opera, symphony concerts and concerts by Kreisler, Galli-Curci and Jeritza. Possibly more would come if a single downtown church were used for all recitals and placards were hung outside. The attendance of possibly 150 for several of the recitals and of about 50 in other instances does not demonstrate any reflection on the attractiveness of the programs performed, but solely on the need of educating a public, and particularly the members of the chapter, to attend.

Benjamin L. Whelpley played his program at the Arlington Street Church Jan. 23 in his unassuming but authoritative manner. Everything done was in the best of taste. The program brought an assortment of beautiful compositions, such as: Chorale and Allegro Molto, Sonata No. 6, Mendelssohn; Intermezzo in B, Rheinberger; Sketch in F minor, Schumann; Romanza in B flat, Wolstenholme; Allegro Vivace, Symphony No. 1, Vierne; "Meditation Religieuse," Mulet; "Offertoire pour la Fete l'Ascension," Dubois—a program in which there was much that was restful as well as inspiring.

Arthur M. Phelps, assisted by Miss Louise E. Serra, violinist, gave the program at St. Paul's Cathedral Church, Jan. 30. The audience was considerably larger than usual, attracted in part by a desire to hear the reconstructed organ in its new position in the chancel. The musical gain has been great. The chancel, the new altar and the reredos are works of art. The program was enjoyable, and it would seem as though St. Paul's would be a logical place for the giving of future recitals of this type because the

people are already accustomed to attending the many services offered at the noon hour during the major part of the year. The violin served a particularly attractive purpose in the framing of the program on this occasion and Miss Serra deserved praise for her beautiful work. Mr. Phelps' selections were: Toccata and Fugue in D minor, Bach; Andante Cantabile from Symphony 4, Widor; Sonatina from Cantata "God's Time Is Best," Bach; Toccata from Symphony 5, Widor.

At the Old South Church, with the vast resources of the great Skinner organ at his disposal, Arthur H. Ryder, on Feb. 6, performed a program that in all respects was exemplary in the matter of fine phrasing and choice registration. Also there was much variety in the way of heavier and lighter forms. His program included: Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Hosanna," Dubois; Chorale Prelude, "In Dulci Jubilo," Bach; Andante from "Grand Piece Symphonique," Franck; "Chanson," Barnes; Cantilena in G, Foote; Wedding Processional, Rousseau; "Benediction Nuptiale," Dubois; Finale from Sonata 7, Guilman.

Through a misunderstanding in the matter of an announcement, a number of persons failed to attend the fine program played by William E. Zeuch at First Church, Feb. 13. The audience, unfortunately, was small. The program was of almost wholly popular content and admirably played, as is the custom of this excellent concert organist. The program, which follows, was in marked contrast to other programs of the series: Chorale, Boellmann; "Kol Nidrei," Bruch; Minuet, Boccherini; Toccata, Maily; Berceuse, Dickinson; Rondo, Westerhout; Reverie, Bonnet; "The Angelus," Massenet; "Marche Religieuse," Guilman.

The seventh program of the noon-time series brought out an exceptionally good attendance, possibly due to the proximity of Boston University, but more likely because of the bright weather and the music that was to be played. John Hermann Loud presented the program at the Copley Methodist Church Feb. 20. His playing on this occasion was surpassingly good, and the music of American composers found a place allotted to it. It is well to note that compositions by McCollin, Burdett and Bird are as interesting to the listener and are fully as sound in musicianship and imaginative qualities as much of the music imported from the craft shops of foreign masters. Of course it will be hard to convince others of this truth! Mr. Loud's program was as follows: Scherzo Symphonique, Guilman; Andante from Concerto 7, Handel; Woodland Reverie (dedicated to Mr. Loud), Lemare; "Cherubs at Play," McCollin; "Idylle," Burdett; Allegretto Grazioso, Hollins; Concert Fantasia, Bird.

Western New York.

Dr. George Henry Day of Rochester gave an interesting organ recital in the First Presbyterian Church of Auburn, N. Y., Feb. 6, under the auspices of the Western New York chapter. Dr. Day was assisted by Miss Lillian Marshall, soprano, and Kenneth Eppler, organist of the church, who acted as accompanist. The program by Mr. Day included: Toccata and Fugue in D minor, Bach; Meditation, Banks; Springtime Sketch, Beebe; Toccata on a Gregorian Theme, Barnes; Chorale Prelude on "Pentecost," Day; "Rex Glorise," Day; "Vesper Chimes," Dav; "Marche Russe," Schminke; "The Seraph's Strain," Frysinger; "La Cinquantaine," Gabriel-Marie; "Song of Thanksgiving," Demarest.

At the Friday noon hour of music at the Brick Church, New York, Feb. 24, a program of "Music of Nature" was given by Clarence Dickinson, with Mary Craig, soprano, and Mildred Dilling, harpist. The offerings included: "Let Me Wander," Handel; "Skywater Kelpie's Lullaby," Kennedy-Fraser, and "Springtime," Coenen, for soprano; "The Cuckoo," d'Aquin; "To a Water Lily," MacDowell; "The Brook," Renie, and "The Fountain," Zabelle, for harp; "Spring," Hyde; "Waldweber," Wagner; "Butterfly Etude," Chopin.

Chas. F. Chadwick
ORGAN BUILDER

28 Dorchester Street
SPRINGFIELD, MASS.

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

WOOD PIPES

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

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

Mid-West Organ Supply Co.
ALTON, ILLINOIS

ORGAN MAINTENANCE

Louis F. Mohr & Co.

Organs Tuned and Repaired
Chimes Installed Blowers Installed
Emergency Service

Used Organs Bought and Sold

2899 Valentine Avenue
New York City
Sedgwick 5628 "Night and Day"

Buhl Organ Co., Inc.

Successors to
Buhl & Blashfield Organ Co.
PIPE ORGANS

1019 Seymour Avenue
UTICA, N. Y.

Robert Grigo

BUILDING—REPAIRING—TUNING
of Pipe and Reed Art Organs. All kinds of Actions and Players rebuilt
I build special practice Reed Organs for organists in German style.
Second hand organs at reasonable prices.

943 Willoughby Avenue
Brooklyn, N. Y.

PIPE ORGAN

Service and Installations Complete

Loyd M. Sandquist
119 Broadway, Fargo, N. D.

C. M. TOPLIFF, Organ Builder

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

DENISON BROS.

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



Photo by Collinge

MISSION Santa Barbara is one of the best preserved, most interesting, and beautiful of the old Franciscan Missions now standing in California. Since its founding in 1786 not a day has passed without ceremonial ministrations. The present Church was built in the five years preceding 1820.

In 1905 an Estey organ was installed. Recently the action has been electrified, the organ divided and new casework added. Father Augustine has graciously written us:

"Your instrument in its present dress is now a part of the Old Mission; in appearance it harmonizes with the unique atmosphere of the old church, the case does honor to the fine design of the architect, the mechanism is perfect and the tone quality is just what you would expect from an instrument so beautiful. After nearly twenty-five years of service the organ is now as good as new and should produce for many years to come appropriate music for the Queen of the Missions."

ESTEY ORGAN COMPANY, BRATTLEBORO, VERMONT

Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Feb. 22.—At the head of the column I quote the following from the Winchester Star of Feb. 10: "After nearly twenty years of faithful service, broken only by one brief period when he was in the service of the country during the world war, J. Albert Wilson has resigned as organist and choirmaster of the Church of the Epiphany. During his long incumbency he has brought the Epiphany choir, which now numbers forty-five men and boys, to so high a state of musical excellency as to be second to none in or around Boston. Critics have compared the choir favorably with the best of its kind in the country."

That excerpt but partly tells the story. It was the genius of Mr. Wilson, joined to an attractive personality, that built up this remarkable fabric. The fees for singing were ridiculously small in comparison with what is paid in other churches, but the music sung held to a standard equal to the highest in this country and in England. Practically every individual in the choir had received personal training at Mr. Wilson's hands. The greater and better cantatas, canticles and services, as also choruses from the oratorios, formed the repertoire of the choir. Spohr's "Calvary" was resurrected and sung on Palm Sunday last season with much success. At the Christmas season choruses from the "Messiah" were sung. Certain of Mr. Wilson's compositions have been played by the Boston Symphony Orchestra, a distinction seldom accorded to Boston musicians.

For the present, Mr. Wilson will continue his private teaching in Winchester and take a long-desired rest from church work.

William E. Zeuch's Lincoln's Birthday organ recital at First Church attracted an audience of about 350. This could be considered an excellent showing when there were abundant major concerts and other organ programs at the same hour. As usual, the program had many attractive features, and was as follows: Allegro Maestoso, Symphony 6, Widor; Prayer and Cradle Song, Guilman; Minuetto, Symphony 11, Haydn; "Fanfare d'Orgue," Shelley; "Dialogue," Klein; Cantilene, Borodin; Toccata, Yon; "The Angelus," Massenet; Rondo, Westerhout; Prelude to "Rienzi," Wagner.

The Dudley Street Baptist Church knows how to draw the crowds to its ceaseless round of activities and services. Sunday mornings the music has

a more definite standard and introduces the well-known Concord Male Quartet, but in the evening as a special attraction at present there are "request" programs of composite nature made up of organ selections, vocal solos and anthems for the chorus of sixty voices. The organist of the church, Mr. Samsel, must always be on the qui vive. The other Sunday night on a moment's notice he was called on to play the wedding march directly before the processional hymn, and an unexpected wedding ceremony was performed, ending with Mendelssohn and then proceeding to the regular evening service. For novelties this is the most interesting church in Boston.

The second Sunday musicale was held at Grace Episcopal Church, Salem, Jan. 29, under the direction of Harris S. Shaw, organist and choirmaster of the church. He was assisted by the following artists: Alice Hatch, soprano; Louisa Wood, alto; Raymond Simonds, tenor, and George Branton, bass, who appeared in standard solo and ensemble numbers. Mr. Shaw's solos on the organ were: Adagio and Allegro from Second Organ Concerto, Handel; Evening Song, Bairstow; Serenade, Meale; Toccata (by request), Fletcher.

On the first Sunday in March there will be special music at the West Somerville Congregational Church, this being the anniversary of the installation of the Tellers-Kent organ. At the morning service Miss Alice Mabel Shepard plays for a prelude Chorale in B minor, Franck, and the Allegro Appassionato from Sonata 6, Mendelssohn, for a postlude. At the evening service the prelude will be the first movement, Symphony 5, Widor, and for the postlude Finale in D major, Lemmens. Both junior and senior choirs take part in these services.


At the evening service on Sexagesima Sunday in Trinity Church, Newton Center, the Rev. J. E. Grigorieff's chorus of thirty voices sang a program of Russian church music. Father Grigorieff is the senior priest of the Russian Orthodox Church in New England. Several seasons ago, with the assistance of the Rev. Kenneth R. Forbes, rector at St. James' Episcopal Church, Roxbury, he founded this chorus of mixed voices, and has done wonders with them in unaccompanied music. Directly after the religious service, choir and people adjourned to the parish hall and there was presented a program of Russian folksongs. During the last quarter of a century much attention has been given to modern Russian church music, quite to the neglect of the fact that research and study have reproduced a large series of the ancient Byzantine liturgical settings, a Gregorian form

of music that has little in common with the Gregorian music of the Western church. Unfortunately this older music, much of which is very melodious, has escaped the attention of musicians in this country.

Plans have been made and rehearsals have been devoted to the study of music for several sacred concerts with chorus, soloists and orchestra, these concerts to be given during March under the direction of S. Harrison Lovewell, organist and choirmaster, at the Church of the Epiphany, Dorchester. The nucleus of the chorus of selected voices is his own choir, and to these few have been added individual voices from many different sources, until the chorus numbers about sixty. The orchestra has been developed in the same manner, starting from a quintet of strings and adding thereto until a full symphonic orchestra of forty-five performers has been reached with a small sprinkling of professional players. The soloists will be Mrs. Marian Keneff, soprano; Miss Helen West, alto; James Watts, tenor; William Gammons, bass; Miss Artiss DeVolt, harp, and John Hermann Loud, organist. Mr. Loud will play the last movement of Rheinberger's G minor Concerto with the orchestra. Some of the music will include Federlein's brilliant setting of the F major Magnificat and Nunc Dimittis, orchestrated by Mr. Lovewell by permission; "The Souls of the Righteous," Foster (Miss Herclia Bliss, soprano soloist) with a new, full orchestration by Mr. Lovewell; Mozart's Motet No. 3, and "Great and Marvelous" from Gaul's "Holy City." The orchestra will play the first movement of Haydn's C major Symphony.

Gives Organ to Duluth Church.

An organ to cost about \$20,000 is to be built by the Rudolph Wurplitzer Company for the Lester Park Methodist Church of Duluth, Minn. The instrument is the gift of Mrs. Borghild Hopkins in memory of her husband, John Hopkins, who was a well-known mining man of the Lake Superior region. It is to be installed in time for the Easter service.



EDWARD LLEWELLYN
Solo Trumpet, Chicago
Symphony Orchestra.
Uses a Holton Exclusively.

WHEN a finished artist cannot render a satisfactory performance on a cheap instrument, what chance has your boy or girl to learn on one? No one ever blamed a Holton for quenching youth's first sparks of musical talent.

Write for the interesting story of Holton quality and leadership that quickens the amateur's progress and improves the professional's performance.

FRANK HOLTON & COMPANY
310 CHURCH ST. ELKHORN, WIS.

Holton
America's Greatest
Band Instruments

Frank A. McCarrell

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

Uselma Clarke Smith

ORGANIST - PIANIST
CONCERTS, RECITALS, TEACHING
1714 Chestnut St. Philadelphia, Pa.

E. Harold Du Vall

Organist—Choirmaster
Bushwick Presbyterian Church,
Temple Beth-El of Manhattan Beach
Brooklyn, N. Y.

EVERETT V. SPAWN

Organist and Choirmaster of
St. John's English Lutheran Church
Richmond Hill, New York City

LUCIEN E. BECKER
F. A. G. O.

Recitals, Instruction
PORTLAND, OREGON
380 E. 14th St., North

Carl F. Mueller

ORGANIST and DIRECTOR of MUSIC
Central Presbyterian Church
Montclair, N. J.

Percy B. Eversden

M. A., Mus. Doc.
Recitals :-: Instruction
1147 Aubert St. Louis, Mo.

S. Wesley Sears

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

KYLE DUNKEL

All Angels' Church
West End Ave. and 81st Street
NEW YORK CITY

W. LAWRENCE COOK
A. A. G. O.

Organist and Choirmaster Calvary
Episcopal Church and Temple Birth
Shalom. Head of Organ Department
Louisville Conservatory of Music
AVAILABLE FOR RECITALS
2037 Alta Ave. Louisville, Ky.

Lilian Carpenter

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

Lester W. Groom, F. A. G. O.

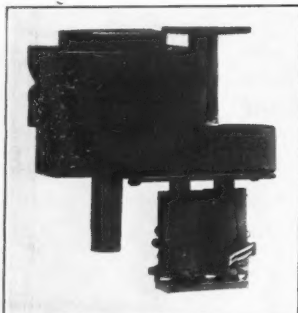
Organist of the Church of
the Ascension—Episcopal
Cosmopolitan School of Music
Kimball Hall CHICAGO

AUGUST A. KLANN

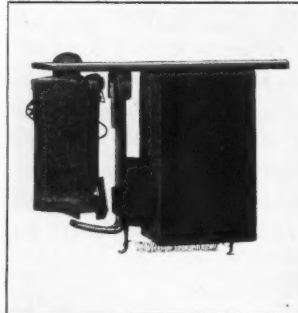
MANUFACTURER OF

All Kinds of Electro-Magnets for Organs, Etc.

KEY COUPLERS, RELAY COUPLERS, COUPLER SWITCHES AND ALL OTHER ELECTRICAL PARTS



Combination Magnet with Pneumatic
1 inch and Smaller



Direct Magnet, 1/2 inch to 1 inch.
1/2 inch and smaller

Write for Circular

(Park Station)

WAYNESBORO, VIRGINIA

SETS AN AMERICAN RECORD

"King's Henchman" Heard in Many Cities—Sponsored by J. Fischer.

Feb. 17 was the occasion of the breaking of another American record. On that date occurred for the first time in the history of American music the simultaneous production of a native opera by two opera companies of first rank.

Just one year ago an ovation (of the nature usually reserved for such popular musical heroes as Garden, Jeritza or Kreisler) was given to a young New Yorker on the stage of the Metropolitan Opera House on the occasion of the presentation of his first opera. The New York dailies, weeklies and monthlies—in fact, the press of the entire country—has devoted some of its most valuable front-page space since that occasion to descriptions of this successful American opera.

Production of "The King's Henchman" by the Metropolitan company, as well as by an excellent road company, composed of some of the Metropolitan artists, under the artistic direc-

tion of Jacques Samossoud, marks this season. This company started a tour throughout the East, the Middle West and the South on Nov. 4 and has already given over ninety-two performances of the work, meeting success wherever it has appeared.

The fact that so much enthusiastic support has been given a native art product, not only in New York, but in the smaller cities of the country as well, is regarded as showing that at last Americans are beginning to understand the necessity of developing and supporting an American school of composition.

Organists will be interested in knowing that the house of J. Fischer & Bro., which has sponsored so many American compositions for the organ, is the publisher of the score of "The King's Henchman."

Goes to Wilmette Church.

Marie E. Briel of Chicago is the newly-appointed organist at the Methodist Church of Wilmette. Miss Briel, who holds an M. A. degree as well as her degree in music, is a member of the faculty of the Columbia School of Music.

WORK FOR HISTORIC CHURCH

Clark & Fenton Will Rebuild Organ in Brooklyn Edifice.

The three-manual forty-stop Hutchings-Votey organ in the Reformed Protestant Dutch Church of Brooklyn is to be rebuilt with all new action and a new stopkey console to replace the present knob type console. This organ is well known as a prominent Hutchings-Votey work and is mentioned in Audsley's "Art of Organ Building." The church is historic, having been founded in 1654. Today, standing in spacious grounds in the center of a populous neighborhood, it still holds its leadership, having a modern community building and well-organized activities. The organist and choir-master is William G. Hammond, who worked with the music committee in planning the improvement which is to be made. The contract for the work has been given to Clark & Fenton of Nyack, N. Y., who will take the organ to the factory for a complete rebuilding. The work will be finished at the end of the summer.

Clark & Fenton have also rebuilt

the three-manual Woodberry & Harris organ in the Congregational Church, South Norwalk, Conn., with modern electric action and a new stopkey console. They are at work on organs for the new Church of Christ the King and St. Elizabeth's Catholic Church, both of New York City.

Harvey B. Gaul as Critic.

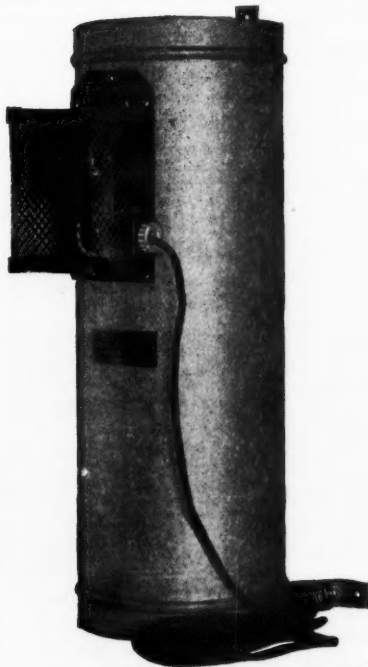
Harvey B. Gaul, for many years music critic of the Pittsburgh Post, has transferred his activities to the Pittsburgh Press. Mr. Gaul is organist at Calvary Episcopal Church, Pittsburgh. He is conductor of the Pittsburgh Apollo Male Chorus, the Chamber of Commerce Male Chorus, Carnegie "Tech" chorus, and the Young Men and Women's Hebrew Association chorus. He has just relinquished the presidency of the Musicians' Club of Pittsburgh, having been elected a director of it. He teaches, writes articles for various periodicals, edits his Sunday page, reviews concerts, lectures, and, lastly, he is a composer of renown. He has written numerous organ pieces, songs and cantatas and has transcribed and edited various volumes for publishers.

EVENHEETERS NOT RADIATORS



The WRONG or Radiator Method

The RIGHT or EVENHEETER Method



THERE is a distinct difference between Evenheater organ chamber heating and radiator heating. The radiator at its best is unfit for heating so large an area as an organ chamber, for it depends primarily on radiant heat and slow natural radiation. As a result it heats only in areas; around the radiator the air is hot, too hot for surrounding organ parts which are materially affected by such direct heat. Around the reeds and pipes where the heat is essential it does not strike, for circulation is so slow that the air cools before it reaches there.

Back among the chimes and reeds where the heat is particularly essential the warm air does not circulate and at the warmer's ceiling there is apt to be a layer of warm air which serves no purpose because it does not circulate and consequently is wasted heating energy.

Evenheeters, on the other hand, have been built to meet the requirements of organ chamber heating; and they are the only type heater that have. Here there is no overheating of adjacent organ parts; Evenheater construction prevents this. The air shoots out the top of the heater and **CIRCULATES** through the chamber. Here the pipes and reeds are kept at the same temperature, 70 at all times. Here there is no "cold area" nor any layer of heated air for the constant forced circulation of warm air from the Evenheater maintains the same even temperature throughout the organ chamber.

Why install a radiator organ heater that cannot meet the proper requirements when Evenheeters can be furnished to heat your organ chamber correctly?

Write us of your organ heating problems. Let us tell you more of Evenheeters. We will gladly furnish any information you desire.

CRAMBLET ENGINEERING CORP.

286 Milwaukee St.

Milwaukee, Wis.

Catholic Church Music

By ARTHUR C. BECKER

Season of Lent.

The season of Lent is once more with us and organists and choir-masters at this season are more taxed than at any other time to select music that is appropriate for the various services.

For the proper offertories for the Sundays in Lent the writer knows of nothing to equal those by Gruber, published by J. Fischer, under one cover. They are all a cappella except the fourth "Laudate Dominum." The last "Improperium" for Palm Sunday is the best. All of them, however, breathe the spirit of sadness, which permeates the ritual of the church during this season.

For the evening devotions the writer suggests the following as being rubrical and suited to the ability of the average choir:

"Christus factus est" (T.T.B.B.), J. H. Schloeder.

"Christus factus est" (S.A.T.B.), N. Zingarelli.

"Angels Suis" (S.A.T.B.), Rheinberger.

"Tribulations" (S.A.T.B.), Rheinberger.

The last two are above medium difficulty, but because of their beauty will repay careful study.

"Cruz ave benedicta" (S.A.T.B.B.), Deschermeier.

"Deus, Deus meus" (T.B.), G. Bas.

Improperium (T.T.B.B.), A. Dress.

Improperium (S.A.T.B.), F. X. Witt.

"Jerusalem surge" (T.T.B.B.), P. A. Yon.

"Laudate Dominum" (S.A.T.B.), C. Ett.

"Miserere" (T.T.B.B.), A. Dress.

"Miserere" (S.A.T.B.), Rheinberger.

"Miserere" (T.T.B.B.), E. Spoth.

"Miserere" (T.T.B.), L. Jacovacci.

"O Dies praeclara" (S.A.T.B.), Gounod-Biederman.

"Popule meus" (S.A.T.B.), Vittoria.

"Tenebrae factae sunt" (T.T.B.B.), M. Haydn.

"Vere Languores nostros" (T.T.B.), Lotti.

All the foregoing motets except "Angels Suis" and "Tribulations" are published by Fischer.

For those who wish a larger work of unquestioned merit, there is nothing more beautiful and fitting than Gounod's "Gallia," which is published for soprano solo and mixed chorus, and also for soprano and women's chorus.

For Palm Sunday or during Holy Week Dubois' "Seven Last Words" is most effective and is widely used. It has also found favor with choir-masters as the musical setting for the "Tre Ore" services which are held in so many churches on Good Friday. Other settings of the "Seven Last Words" are those by Dr. P. Hartmann, which is massive in its proportions; one by Gounod, and a brief setting by F. T. Short.

Chants and motets for Lent and Holy Week by J. B. Hoffmann consist of a varied selection of choruses for unison, male and mixed voices.

Many publications for the Catholic service have been received by this department within the last month, of which only an incomplete list can be reviewed at the present writing.

"O Salutaris Hostia," by Peter Volpe, published by McLaughlin & Reilly, is a beautiful setting of the Benediction hymn for solo voice of medium range. Besides the usual Latin it also contains English words, "Just as I Am," which would make this number suitable for a solo number during low mass or at any function not demanding the Latin.

"Ecce Sacerdos Magnus," by Abbe Stadler, published by McLaughlin & Reilly, is an easy and singable setting for four mixed voices with solo quartet, and lies well within the range of the different voices. It should meet with favor because of its simplicity and effectiveness.

"O Salutaris Hostia," by Stephen A. Erst, published by McLaughlin & Reilly, is for alto or baritone solo, and contains besides the Latin an appropriate English text. The wide intervals used at times help to keep this number from becoming monotonous.

"Three Motets for Mixed Voices," by Cardinal Merry del Val, published by the Oliver Ditson Company, consist of an "O Salutaris Hostia," "Panis Angelicus" and "Tantum Ergo." The

"O Salutaris" is very effective and I think the reason lies in its simplicity. It is unaccompanied and sung pianissimo throughout. Being in minor, a major ending gives it quite a Palestrinian flavor. The "Panis Angelicus" is less effective, in that it is built more on lines which we find so much in church music, in just another setting of such and such words. Also, any "Panis Angelicus" must needs stand comparison with the wonderful one by Cesar Franck, and is therefore bound to suffer by said comparison.

The "Tantum Ergo" is a splendid setting. It is much more polyphonic than the other two numbers, and contains some exquisite morsels for tenor solo as well as some interesting counter melodies. In short, these three numbers should be used extensively.

"O Sacrum Convivium," by Richard Farrant, published by McLaughlin & Reilly, seems to be a resurrected sixteenth century number, as Farrant died in A. D. 1580 and the writer has not heard of it before. It is reminiscent of Palestrina, Vittoria and others of that period in that its themes are treated canonically throughout, and it contains unusual cadences, so much practiced in early church music, but it lacks their beauty and strength. It is alla cappella.

"Seven Carols for Easter," by J. Lewis Browne, are published by McLaughlin & Reilly. Dr. Browne, the well-known Chicago organist, has written some splendid carols for the Easter season and they should be used whenever joyful, brisk numbers are wanted. The titles are:

- "Soldier, Soldier, Whence Away."
- "Dear Easter Day."
- "Ring Out Once More, O Easter Bells."
- "Take Warning."
- "Comfort."
- "Under the Stars."
- "Lilies of Easter."

They can be used either for unison singing or for four-part chorus.

"Mass in Honor of St. Therese, The Little Flower of Jesus," by Joseph N. Moos, is published by Joseph N. Moos, Chicago. Mr. Moos has contributed an important addition to our list of masses by his latest composition, which fulfills all the requirements of the Motu Proprio. The mass is melodious and singable, is short and can be learned in a few rehearsals easily. The Kyrie is quiet in content and contains a lovely duet for soprano and alto. The Gloria is brisk throughout except for the "Qui Tolis Peccata Mundi," which is adagio and which consists of passages for solo soprano and alto. The Credo is majestic and the words "Et Incarnatus est" are carried by soprano and tenor in a duet of much beauty. The "Et Resurrexit" is in six-eight time and has a great deal of swing to it.

Arnold Dann in North Carolina.

Arnold Dann, formerly of Pasadena, Cal., is now playing at All Souls' Chapel, Biltmore, N. C., and at the famous Grove Park Inn, Asheville. The large Skinner organ is to remain in the Inn, Mr. Dann writes, and he gives four formal evening recitals on it every week, in addition to which the instrument is used for short periods in informal programs on four afternoons a week.

Our Service

We are competent to give you prompt and efficient service in every respect.

Yearly maintenance contracts.

All our work is scientifically correct and our desire to win your satisfaction is our constant incentive to be minutely thorough in all that we do for you.

L. D. Morris Organ Company
833 SHERIDAN ROAD
CHICAGO, ILL.

Telephone Bittersweet 1341

Raymond Allyn Smith

Organist
Congregational Church
Winnetka, Ill.
633 Fine Arts Building, Chicago
Phone Harrison 5965

Wm. Ripley Dorr

WILSHIRE PRESBYTERIAN CHURCH
LOS ANGELES
Representing the Hall Organ Company

Walter Wild, F. R. C. O.

Clinton Avenue
Congregational Church
BROOKLYN, N. Y.

**ZEUCH
BOSTON**

**FRED
FAASSEN**

Shiloh Tabernacle and Radio Station
WCBD
ZION, ILLINOIS

CHARLES E. CLEMENS

Mus. Doc.
Professor of Music and Organist
Western Reserve University
RECITALS and INSTRUCTION
1719 East 115th Street Cleveland, Ohio

A. LESLIE JACOBS

ORGANIST and DIRECTOR
of MUSIC
Wesley M. E. Church, Worcester, Mass.

**Palmer Christian
ORGANIST**

University School of Music
ANN ARBOR, MICH.

Ernest Prang Stamm

CONCERT ORGANIST—INSTRUCTION
Second Presbyterian Church
B'nai El Temple
Music Supervisor Beaumont High School
ST. LOUIS, MO.

HARRIS S. SHAW

A. A. G. O.
Piano, Organ, Coaching in Interpretation of Songs and Ensemble
(Studio) 175 Dartmouth St.
(Trinity Court) Boston, Mass.

J. Warren Andrews

Ten Lesson Course in Organ
Recitals, Etc.
4 West Seventy-Sixth Street, New York City

SIBLEY G. PEASE

ORGANIST—COMPOSER
B. P. O. EIKS No. 99
Mngr. Organ Division,
FITZGERALD MUSIC CO.
Res. No. 322 South Milton Avenue
Los Angeles, Calif.

Mus. B. F. A. G. O.

**SHELDON
FOOTE**

A. C. O. Exam. Tutor
Organist St. Mark's Episcopal, Milwaukee

Marshall Bidwell

A. A. G. O.
CONCERT ORGANIST
Coe College, Cedar Rapids, Iowa

George H. Clark

Organist and Choirmaster
Grace Episcopal Church
Oak Park, Illinois
RECITALS—INSTRUCTION

JAMES E. SCHEIRER

ORGANIST
Southern Representative
Austin Organ Co.
ATLANTA, GA.

FREDERICK JOHNSON

F. A. G. O.
CONCERT ORGANIST
Bradford - - - Mass.

Dr. RAY HASTINGS

Concert Organist
Philharmonic Auditorium
LOS ANGELES, CAL.

Robert Morris Treadwell, A. A. G. O.

ORGANIST and DIRECTOR
The Choirs
The Choir School—The Music School
Claremont Presbyterian Church
Jersey City, N. J.

RUSSELL HANCOCK MILES

B. Mus.
Assistant Professor, Organ and Theory
UNIVERSITY OF ILLINOIS
Urbana
Organist and Director, Emmanuel Episcopal Church, Champaign, Illinois.
RECITALS

WALTER KELLER

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

JOHN HARMS

ORGANIST and CHOIRMASTER
St. Peter's Church
New York City

ALBAN W. COOPER

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

Guy C. Filkins

CONCERT ORGANIST
Central Methodist Church
Detroit, Mich.

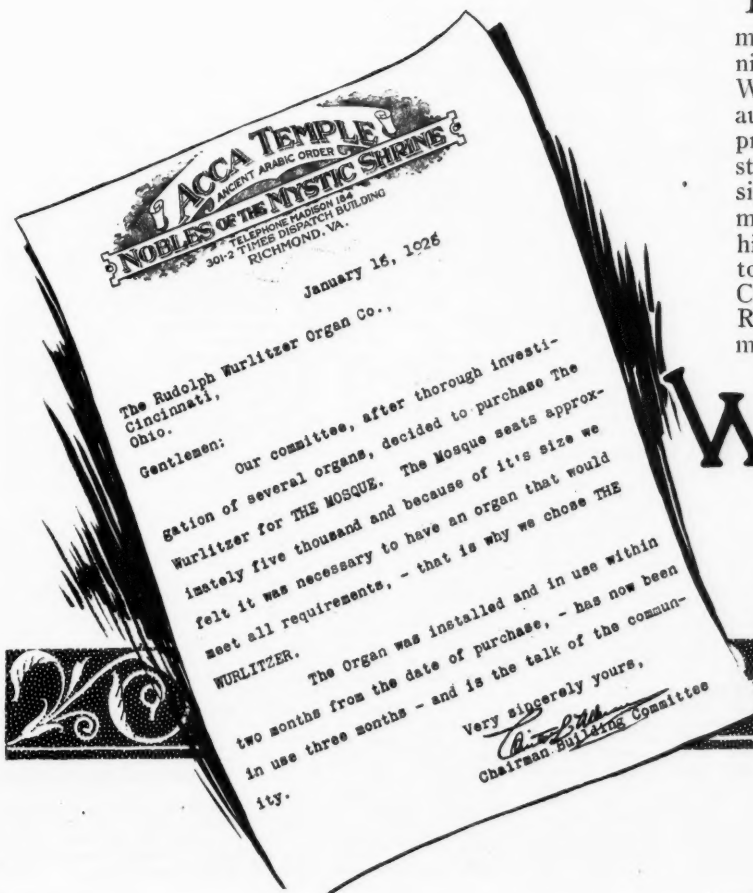


The WURLITZER Organ in the New Acca Temple

THE impressive fraternal rituals conducted in the new Acca Temple, Richmond, are enhanced in beauty and solemnity by the lofty brilliance and richness of Wurlitzer Organ music. For in this huge auditorium, with a seating capacity of approximately 5000 persons, has been installed a magnificent Wurlitzer Organ, designed, built and voiced by those same master craftsmen who have attained the highest skill in the creation of supreme tonal qualities in organ construction for Churches, Auditoriums, Theatres and fine Residences. The services of these same masters are at your disposal.

WURLITZER Organs

Factories: North Tonawanda, N. Y.
 New York Chicago Cincinnati Los Angeles San Francisco
 129 W. 42d St. 329 S. Wabash 121 East 4th St. 813 S. B'dway 134 Golden Gate



Programs of Current Organ Recitals

Edwin H. Lemare, Chattanooga, Tenn.—Mr. Lemare has given the following programs in his recitals at the Memorial Auditorium recently:

Jan. 22—Polonaise in A major, Chopin; Pastorale in E, Lemare; "The Storm," Lemmens; Lullaby, Ethelbert Nevin; "Woodland Murmurs," Wagner.

Jan. 29—Prelude in B minor, Bach; "The Swan," Saint-Saens; "Maryland, My Maryland," arranged by Lemare; Sonata No. 1, Mendelssohn; Andantino in D flat (requested), Lemare; Symphonic Poem, "From the West," Lemare.

Feb. 5—Triumphal March from "Aida," Verdi; Waltz, "Blue Danube," Strauss; "My Heart at Thy Sweet Voice," Saint-Saens; First Movement of Unfinished Symphony, Schubert; "Valse Triste," Sibelius; Overture and Selections from "Carmen," Bizet.

Caspar P. Koch, Pittsburgh, Pa.—Among Mr. Koch's programs at North Side Carnegie Hall Sunday afternoons have been the following:

Jan. 29—Overture to "The Creatures of Prometheus," Beethoven; "Cloches du Soir," Chauvet; "L'Organo Primitivo," Yon; A Madrigal, Anthony Javelak; Fugue in C major, Buxtehude; Fantasy, Matthew Grey; "Les Preludes," Liszt.

Jan. 22—"Flat Lux," Dubois; Serenade, Haydn; Toccata in F major, Bach; Waltz in A flat major, Brahms; "Chinoiserie," Swinnen; Evensong, Johnston; March from "Le Prophete," Meyerbeer.

Jan. 15—Overture to "Zampa," Herold; "The Seraph's Strain," Wolstenholme; "Piece Heroique," Cesar Franck; "Angelus du Soir," Bonnet; "Danse de la Fee Dragee," Tschalkowsky; "The Lost Chord," Sullivan; "March of the Soldiers," from "Faust," Gounod.

Frank W. Asper, F. A. G. O., Salt Lake City, Utah—In his recitals at the Mormon Tabernacle Mr. Asper has presented the following programs:

Jan. 16—Toccata and Fugue in D minor, Bach; "In Moonlight," Kinder; "Marche Nocturne," MacMaster; Communion, Torres; Favorite Mormon Hymn, "High on the Mountain Top"; An Old Melody; "Flat Lux," Dubois.

Jan. 19—"Hosannah," Dubois; "Ave Maria," Schubert; Allegro from First Trio Sonata, Bach; Humoresque, Dvorak; "Pilgrims Chorus," from "Tannhauser" (arranged for organ by F. W. Asper), Wagner.

Jan. 23—Prelude and Fugue in A minor, Bach; Meditation from "Thais," Massenet; "Adoration," Drobegg; "Marche Religieuse," Gullmant.

Jan. 30—Allegro from Symphony in G minor, Widor; "Marche Funebre," Chopin; Meditation, Sturges; Largo from "Xerxes," Handel.

Feb. 2—Tone Poem, "Finlandia," Sibelius; Reverie, Brewer; Russian Boatman's Song on the River Volga, Traditional; Finale from First Symphony, Vienne.

Edwin Arthur Kraft, Cleveland, Ohio—A feature of Mr. Kraft's recital at Trinity Cathedral Feb. 6 was the first rendition of R. S. Stoughton's new "Tales from Arabian Nights," just published by the White-Smith Company. Mr. Kraft's program consisted of the following: Allegro, Maquaire; Minuet, C. P. E. Bach; Andante Cantabile, Dethler; "Tales from Arabian Nights," Stoughton; Melodie, Tschalkowsky; Intermezzo, Archer; Toccata ("Thou Art the Rock"), Mulet.

Robert Uriel Nelson, Pullman, Wash.—Mr. Nelson gave a recital at the auditorium of the State College of Washington the afternoon of Dec. 4. A feature of the program was the singing by Lusinn Barakian Robinson of a group of four songs composed by Mr. Nelson. Mr. Nelson's selections included: Prelude and Fugue in G minor, Bach; Chorale Prelude, "My Inmost Heart Rejoiceth," Brahms; Intermezzo, Reger; "Minuetto Antico e Musetta," Yon; "Hymn of Glory," Yon.

Hugh Alexander, Cleveland, Ohio.—Mr. Alexander gave the informal organ recital in the garden court of the Cleveland Museum of Art Sunday afternoon, Jan. 22. Following the lecture-recital of M. Maurice Ravel. The program, broadcast over station WHK, was as follows: Chorale Symphony, "Ach, bleib mit Deiner Gnade," Karg-Elert; "Angelus du Soir," Bonnet; Slumber Song, Horatio Parker; Toccata and Fugue in D minor, Bach. Mr. Alexander is organist of Fourth Church of Christ, Scientist, Cleveland, and this was his third program for the Museum of Art. In the absence of the curator of music, Arthur W. Quimby.

Edwin Wilde, F. A. G. O., St. Augustine, Fla.—In a recital at Trinity Episcopal Church on the evening of Jan. 23 Mr. Wilde played this program: Concerto in F major (Cuckoo and Nightingale), Handel; "In Paradisum," Dubois; "Flat Lux," Dubois; Canzona, Wolstenholme; "Christmas in Sicily," Yon; March in A major, Grieg; "Forest Murmurs" (from "Siegfried"), Wagner; Slumber Song, Horatio

Parker; Largo ("New World" Symphony), Dvorak; "Variations de Concert," Bonnet.

Henry T. Wade, A. A. G. O., Frederick, Md.—In his recital Sunday afternoon, Jan. 8, at Hood College Mr. Wade played: Fifth Concerto, Handel; Selections from Symphonies (Adagio; Allegro cantabile), Widor; Hebrew Melody, Bruch-Reimann; Sonata in F minor (Allegro assai vivace), Mendelssohn; "Lied des Chrysanthemus," Bonnet; Oriental Sketch in C minor, Bird; Evening Song, Bairstow; "Epithalamium," Matthews.

Mr. Wade gave this program in a Christmas recital Dec. 11: "Hosanna" (Chorus Magnus), Dubois; Fantasie on Christmas Carols, Foots; "The Holy Night," Buck; "Le Petit Berger," Debussy; "Rhapsodie sur deux Noels," J. Guy Ropartz; Pastorale, Driffeld; "Christmas," Dethler; "Christmas in Sicily," Yon; "March of the Magi Kings," Dubois.

Warren D. Allen, Stanford University, Cal.—In his winter quarter recitals at Stanford University Mr. Allen, the university organist, has included the following programs:

Jan. 12—Toccata in the Dorian Mode, Bach; "Provencalsch," Rheinberger; "Chant Poetique," Roland Diggle; "A Cheerful Fire" (From "Fireside Fancies"), J. W. Clokey; Suite in B minor, Ernest Douglas.

Jan. 17—"Hymn to the Sun," and "Clair de Lune," Vienne; "Evening Star" ("Tannhauser"), Wagner; Gothic Suite, Boellmann.

Jan. 24—"Stately Procession," Eric DeLamarer; Kyle Eleison (From "Cathedral Windows"), Karg-Elert; Epic Ode, Ralph Bellairs; "Aspiration Religieuse," Capelletti; "Marche Pontificale," from First Symphony, Widor.

Jan. 26—"Alleluia," Bossi; "Meditation a St. Clotilde," James; "Verset de Procession," Dubois; Toccata, "Thou Art the Rock," Mulet.

Palmer Christian, Ann Arbor, Mich.—Mr. Christian gave two recitals before appreciative audiences in Indiana late in February. Feb. 20 he appeared at the Tabernacle Presbyterian Church of Indianapolis, on the large Casavant organ, and Feb. 21 he played at Greencastle, in Meharry Hall, DePauw University. His programs at both recitals consisted of these numbers: Toccata, Adagio and Fugue in C, Bach; Prelude, Corelli; Allegro (Concerto in D), Vivaldi; Sonata in G (Allegro maestoso and Andante espressivo), Elgar; Chorale Improvisation on "In Dulci Jubilo," Karg-Elert; "Impression" (Ten Characteristic Pieces), Karg-Elert; "Sportive Fauns," d'Antalfy; Prelude, Schmitt; Scherzo, Gignot; "Trümelerei," Strauss; Finale (First Symphony), Vienne.

Allen W. Bogen, Chicago—Mr. Bogen, who is in charge of the W. W. Kimball Company's Friday noon concerts at Kimball Hall, gave an organ recital Feb. 17 and before a large audience played the following program on the four-manual organ: Sonata in A major (first movement), Mendelssohn; Gavotte, Martini; "Soeur Monique," Couperin; Sketch in D flat, Schumann; Adagio Cantabile, Nardini; Prelude and Fugue in E minor (Gothique), Bach; Allegretto, Wolstenholme; "Carillon," Vienne; Reverie, Bonnet; Finale, from Second Symphony, Widor.

Henry F. Seibert, New York City—Mr. Seibert, organist of Trinity Lutheran Church, gave the following program in a recital at Altoona, Pa., Feb. 15: Variations on a Chorale, Burnap; Chorale Preludes: "Liebster Jesu, wir sind hier," Bach, and "Es ist ein Reis entsprungen," Brahms; Caprice, Sturges; Largo, Handel; "Hymn of Glory," Ravanello; Andante Rustico and Allegro Vigoroso (Sonata Cromatica), Yon; "To the Evening Star" ("Tannhauser"), Wagner; Toccata and Fugue in D minor, Bach; "Marche Champetre," Boex; "Ave Maria," Schubert; Pedal Study, Yon.

Francis E. Aulbach, Chicago—Mr. Aulbach, organist and choirmaster of the Church of the Epiphany, gave the following program in a recital at his church on the evening of Feb. 12: Toccata in F, Bach; Air for G string, Bach; "Kamennoi-Ostrov," Rubinstein; Grand March ("Aida"), Verdi; "A Legend of the Desert," Stoughton; "At the Foot of Fujiyama," Gaul; "The Lost Chord," Sullivan; "Marche Militaire," Schubert.

Otto T. Hirschler, Mus. B., Long Beach, Cal.—Mr. Hirschler, organist of the First Methodist Church of Long Beach and on the organ faculty of the California Christian College at Los Angeles, gave the following program in a recital Jan. 24 on the four-manual Skinner organ at his church: Spanish Military March, Humphrey J. Stewart; "In Fairyland" (Suite for organ), R. Spaulding Stoughton; Christmas Pastorale on "Silent Night, Holy Night," F. Flaxington

Harker; "Christmas in Sicily," Pietro Yon; Meditation, Bubeck-Dickinson; "Kamennoi-Ostrov," Rubinstein-Gaul; "In Springtime," Ralph Kinder; "Hymn of Glory," Pietro Yon.

Miss M. Ida Ermold, Mus. B., F. A. G. O., Baltimore, Md.—Miss Ermold gave the dedicatory recital on the three-manual Möller organ in the Wilson Memorial Methodist Church South Jan. 31, playing under the auspices of the Chesapeake chapter, American Guild of Organists. Her program, in which she was assisted by the choir of Grace Methodist Church, Edward Grace O'Dell, organist and director, included these organ numbers; Evening Song, Bairstow; "Legend," Thatcher; Fantasy on a Welsh Tune ("Ton-y Bot-el"), Noble; Chorale Prelude on "By the Waters of Babylon," Bach; Chorale Prelude on "Sleepers, Wake," Bach; Fugue in E flat ("St. Ann's"), Bach; "Romance sans Paroles," Bonnet; Intermezzo from Symphony No. 1, Widor; Chorale in A minor, No. 3, Franck.

Miss Nita Clark, Decatur, Ill.—Miss Clark gave a faculty recital under the auspices of the Milliken Conservatory of Music on the Bennett three-manual in the First Baptist Church Dec. 6, playing the following program: Prelude in C sharp minor, Vodorinski; "In the Garden," Hugo Goodwin; Caprice, Ralph Kinder; "The Bells of St. Anne de Beaupre," Alexander Russell; Suite in B minor, Ernest Douglas; "Vesper Processional," Harvey Gaul; Spring Song, Will C. Macfarlane; Christmas Pastorale, Harker; "Romanza" and "Marziale" from "Sonata Tripartite," Nevin.

Under the auspices of the Tuscola, Ill., Woman's Club, Miss Clark gave a recital before an audience which filled the First Methodist Church of Tuscola Feb. 9, playing largely request numbers, as follows: "Offertoire de St. Cecelia," Batiste; Largo from "New World" Symphony, Dvorak; Canzonetta, Maitland; "Carnival Show" from Rural Sketches, Nevin; Variations on "Annie Laurie," Buck; Suite in B minor, Douglas; "A Cloister Scene," Mason; "Burlasca e Melodia," Baldwin; Cradle Song, Kinder; American Rhapsody, Yon.

Daniel R. Philippi, St. Louis, Mo.—Among Mr. Philippi's Wednesday and Friday noon programs at Christ Church Cathedral have been the following in February:

Feb. 1—Prelude and Fugue on the name B-A-C-H, Liszt; Pastorale in E, Lemare; "Ave Maria," Bach-Gounod; Nocturne in E flat, Chopin; "Ronde Francaise," Boellmann.

Feb. 3—Allegro Maestoso and Adagio (from First Sonata), Mendelssohn; Song without Words, Bonnet; "Liebestraum," Liszt; "Polonaise Militaire," Chopin.

Feb. 8—Prelude in E flat minor, Rheinberger; Nocturne, Ferrata; Andante Cantabile in E, Dethler; Chorale in A minor, Franck.

Feb. 10—"Finlandia," Sibelius; "Evening Bells and Cradle Song," Macfarlane; Minuet in G, Beethoven; Nocturne, "Midsummer Night's Dream," Mendelssohn; March on a Theme of Handel, Gullmant.

Feb. 24—Prelude to "Parsifal," Wagner; Serenade, Pierné; Cantabile, Lore; "Marche Pontificale," de la Tombelle.

On Sunday, Feb. 12, Mr. Philippi gave a recital at the First Congregational Church, where Paul Miller is the organist, playing: Nocturne in A flat, Ferrata; Toccata and Fugue in D minor, Bach; Offertoire, King Hall; "Hallelujah," Handel.

N. Lindsay Norden, Philadelphia, Pa.—Mr. Norden gave the following program in a noon recital Feb. 15 at the First Presbyterian Church in Germantown: "Vorspiel" to "Lohengrin," Wagner; "Dreams," Stoughton; "The Monks' Choir in St. John's Monastery," Alf Hurum; Finale from Sixth Symphony, Tschalkowsky; "Arietta Graziosa," N. Lindsay Norden; Offertoire No. 2, Lefebure-Wely.

William C. Young, Philadelphia, Pa.—Mr. Young gave a recital on the new Austin organ in the Lutheran Church of the Trinity Feb. 15, playing these selections: Toccata and Fugue in D minor, Bach; "Cantilene Pastorale," Gullmant; Intermezzo, Callaerts; Offertoire in F minor, Batiste; "The Squirrel," Powell Weaver; Grand Fantasie, "The Storm," Lemmens; "From the South," Gillette; Toccata in D minor, Nevin; International Fantasy, Rogers.

Mr. Young gave the inaugural recital on a Muddler & Hunter organ at St. John's Lutheran Church, Lykens, Pa., Jan. 19, playing: "Thanksgiving," from "Pastoral Suite," Demarest; "From the South," Gillette; Fantasie on "Webb," Burnap; "A Desert Song," Sheppard; Toccata in D minor, Nevin; "The Squirrel," Weaver; "The Holy Night," Buck; "Chanson Balade," Bachman; Overture to "Stradella," Von Flotow; "Snowflakes" (ar-

ranged for organ by W. C. Young), Hofmann; March from "Aida," Verdi.

Douglas Clarke, Mus. B., F. R. C. O., Winnipeg, Man.—Mr. Clarke gave a recital under the auspices of the Winnipeg center of the Canadian College of Organists at Westminster Church the afternoon of Feb. 19, playing a program which included: Prelude and Fugue in A minor, Bach; "Dithyramb," Harwood; Andante and Variations, Schumann; Canon in B minor (from Studies for Pedal Piano), Schumann; "Piece Heroique," Franck; "Variations de Concert," Bonnet.

Francis Hemington, Chicago—Dr. Hemington, organist and director at Pilgrim Congregational Church, Oak Park, gave a recital at the Church of the Advent, Chicago, Feb. 15, playing as follows: Toccata and Fugue in D minor, Bach; "A Cloister Scene," Mason; Intermezzo (Suite for Organ), Rogers; Berceuse, Dickinson; "Chanson sans Paroles," Bonnet; "Let There Be Light," Dubois; "Fireside Fancies," Clokey.

Parvin W. Titus, Cincinnati, Ohio—In his brief recitals at Christ Church at 7:30 Sunday evenings Mr. Titus has given the following programs among others:

Jan. 22—Sonata in D minor (Agitato and Adagio), Rheinberger; "Clair de Lune," Karg-Elert.

Jan. 29—Psalm Prelude, Op. 32, No. 2, Howells; "Chant Pastorale," Dubois; Solemn Prelude, Noble.

Julian R. Williams, Pittsburgh, Pa.—Mr. Williams played the following program Feb. 23 at the first of a series of Lenten recitals in his church, St. Stephen's, Sewickley, Pa.: Prelude and Fugue in D, Bach; Sketch in D flat and Canon in B minor, Schumann; Sonata, "The Ninety-fourth Psalm," Reubke; Two Pieces in Free Style (Arabesque, Scherzetto), Vienne; "At the Foot of Fujiyama," Harvey B. Gaul; Berceuse (Cradle Song), Dickinson; "Carillon-Sortie," Mulet.

Abram Ray Tyler, A. G. O., Detroit, Mich.—In his "quiet hour of organ music" at Temple Beth El on the afternoon of Jan. 29 Mr. Tyler played these compositions: "The Peace of Night," Emma Dutton Smith; Prelude No. 3, Cesar Franck; "Visions," J. P. Ludebuehl; Unfinished Symphony in B minor, Schubert; "Night," John W. Worth.

Ernest Douglas, Los Angeles, Cal.—In a recital at the Church of the Advent on the evening of Jan. 26 Mr. Douglas played this program: Toccata from Fifth Symphony, Widor; "Soeur Monique," Couperin; Minuet in C major, transcribed from a sonata for violin and piano by Mr. Douglas; Bach; Minuet, Boccherini; Chorus from "Israel in Egypt," transcribed by Douglas, Handel; Pastorale in G major, Lefebure-Wely; Suite in B minor, Douglas; Overture to "Die Meistersinger," Wagner.

Latham True, Palo Alto, Cal.—Dr. True's fourth program at the Castilleja School devoted to contemporary American composers for the organ concerned itself with works of Roy Spaulding Stoughton. The program was played Feb. 15 and the works of Stoughton used were the following: Suite, "Tanglewood Tales" (two movements: "Circe's Palace" and "By the Pool of Pirene"); Suite, "Tales from Arabian Nights" ("The Fisherman and the Genie," "Julanar of the Sea," "Aladdin" and "All Baba and the Forty Thieves"); "Dreams."

S. Leslie Grow, A. A. G. O., Pasadena, Cal.—In a recital at the chapel of the Castilleja School Feb. 12 Mr. Grow was at the organ and Dr. Latham True at the piano in the following program: Sonata in F minor, Mendelssohn; Intermezzo and Fugue from Symphonic Pieces for Organ and Piano, Clokey; Prelude, "Epitaph" and "Divertissement," Vienne; Andante Cantabile, String Quartet, Tschalkowsky; "Harmonies du Soir," Karg-Elert; Finale, "Sonata Romantica," Yon.

Homer P. Whitford, Hanover, N. H.—Professor Whitford gave the following programs in Rollins Chapel, Dartmouth College, during the mid-year examination period, for the benefit of the students at a time in which soothing organ music is a tonic to them:

Jan. 27—Intermezzo, from "Carmen," Bizet (Koch); "A Yellow Violet," Mokrejs; "Japanese Procession," Gaul; "Valse Sentimentale," Schubert (Whitford); Shepherd's Dance, German (Lemare); "Romance sans Paroles," Gullmant.

Jan. 29—"Praeludium," Jarnefelt; "Child's Song," Bonnet; "Pan," Pastorale, Godard; Cantilene, Mailly; Intermezzo, G. W. Andrews; Ballet, from "Petite Suite," Debussy.

Feb. 1—Bourree, Handel; "Minster Bells," Wheeldon; Morris Dance, German (Lemare); Oriental Sketch, Bird; March, from "Nutcracker Suite," Tschalkowsky; Nocturne, Miller.

Programs of Current Organ Recitals

William E. Zeuch, Worcester, Mass.—More than 500 people heard Mr. Zeuch in a recital on the George Clifton Bryant memorial organ at Wesley Methodist Church on the evening of Jan. 31. His selections were: Chorale, Boellmann; Gavotte, Gluck; "Kammenol Ostrow," Rubinstein; Suite, "In Fairyland," Stoughton; "Swing Low, Sweet Chariot," arranged by Lemare; Scherzo, Pastoral, Federlein; Serenade, Rachmaninoff; "Carillon Sortie," Mulet; Evensong, Johnston; "Minuet l'Antico," Seeböck; "Marche Marocaine," de Mayer.

Ronald W. Gibson, A. C. C. O., Winnipeg, Man.—In a recital under the auspices of the Winnipeg center of the Canadian College of Organists at Westminster Church the afternoon of Jan. 22 Mr. Gibson presented this program: Symphony No. 1 (Finale), Vierne; "Pette Pastorale," Ravel; "Benedictus," Regger; "Andante du Quator," Debussy; Toccata and Fugue in D minor, Bach; Fugue in C sharp minor, Honegger; "Legend of the Mountain," Karg-Elert; "The Tumult in the Praetorium," from "Symphonie de la Passion," de Maleingreau.

Paul E. Grosh, Fort Wayne, Ind.—In a vesper program at the First Presbyterian Church Jan. 29 Mr. Grosh played the following: Fantasia in G minor, Bach; Prelude, Samazeulh; Prelude, Clerambault; Aria, G. W. Andrews; Prelude, Act 3, "Lohengrin," Wagner; Negro Spiritual, "Nobody Knows," arranged by H. T. Burleigh; Festival Toccata, Fletcher.

Adolph Steuterman, Memphis, Tenn.—In his fifty-ninth recital at Calvary Church, played Sunday afternoon, Jan. 29, Mr. Steuterman's offerings were as follows: Sonata No. 1, in D minor (Introduction and Allegro), Gullmatt; Canonetta, d'Ambrosio; "By the Brook," de Boisdeffre; Fugue in G minor (lesser), Bach; "Pilgrims' Chorus," Wagner; Elegie, Massenet; Finale from First Symphony, Vierne; "In Moonlight," Kinder; "Pomp and Circumstance," Elgar.

Dr. Ray Hastings, Los Angeles, Cal.—Representative numbers played in recent popular programs at the Auditorium by Dr. Hastings included: Good Friday Music, "Parsifal," Wagner; Andante, Symphony 5, Beethoven; Songs without Words, Numbers 4 and 27, Mendelssohn; Elevation, Saint-Saens; Roman Serenade, "Mandolinata," Faladille; Prelude to Act 3, "La Traviata," Verdi; Triumphant March, "Naaman," Costa.

Miles I'A. Martin, F. A. G. O., Watbury, Conn.—Mr. Martin played the following compositions after the Sunday evening services in February at St. John's Church: "Trümmerei," Schumann; Sketch, Schumann; Military March, Schumann; Three Mountain Sketches, Clokey; Solemn Prelude, Noble; Melodie in D, Gliere; "Sportive Fauns," d'Antalfy; Barcarolle, Bennett; "A Night Song," Kramer; "Deuxieme Arabesque," Debussy.

Robert W. Morse, Wheeling, W. Va.—Mr. Morse, organist of St. Matthew's Episcopal Church, gave his third recital of the season on the four-manual Skinner organ the evening of Feb. 19. His program was: "Flat Lux," Dubois; "Borghild's Dream" and March, Grieg; Air in D, Bach; Andante (Symphony 5), Beethoven; Gavotte, Gluck; Concert Variations, Bonnet; "Consolation" and Berceuse, Bonnet; Grand March from "Aida," Verdi.

Charles Heinrich, Pittsburgh, Pa.—In a recital Jan. 24 at St. Matthew's Episcopal Church, Wheeling, W. Va., Dr. Heinrich played a program consisting of these selections: Overture to "Oberon," Weber; "Solvejg's Song," Grieg; "Clock Movement," Haydn; Symphony in B minor (Unfinished), Schubert; Caprice, "The Brook," Dethier; "Christmas Evening," Mauro-Cottner; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; "L'Organo Primitivo," Yon; "Marche Slav," Tschaiikowsky.

Joseph C. Beebe, Pottstown, Pa.—In his recital Sunday afternoon, Feb. 12, at the Hill School Mr. Beebe played: "Marche Militaire," Shelley; Etude (Op. 25, No. 7), Chopin; "The Bells of St. Anne de Beaupre," Russell; "Liebestraum," Liszt; Passacaglia, Frescobaldi; Gigue, Bach; "Moonlight," Bonnet; Concert Variations, Bonnet.

March 11 Mr. Beebe will present the following program: Overture to the Occasional Oratorio, Handel; Summer Sketches, Lemare; "Alla Marcia," Allen; "Melody for the Bells of Berghall Church," Sibellius; Good Friday Music ("Parsifal"), Wagner; Prelude (B minor), Bach.

Joseph D. Brodeur, Albany, N. Y.—In a recital at Sacred Heart Church, Schenectady, N. Y., Dec. 11 Mr. Brodeur, organist of the cathedral in Albany, played these works: Fourth Symphony (last movement), Widor; Allegretto, Cammetti; Scherzo, Macfarlane; "Lied,"

Dethier; "Chanson d'Ete," Lemare; "L'Indiscrete," Rameau; "Speranza," Yon; "Pavane Favorite Louis XIV.," Brisson; "In Paradisum," Dubois; Toccata, Dubois.

G. Calvin Ringgenberg, Peoria, Ill.—In his February Sunday afternoon recitals at St. Paul's Church Mr. Ringgenberg has played the following selections:

Feb. 5—Grieg program: "Peer Gynt" Suite ("Morning Mood" and "Ase's Tod"); "To Spring"; "Erotik"; "Solvejg's Lied"; Triumphant March, "Jorsalfar."

Feb. 12—Gullmatt program: Third Sonata; Elevation in A flat; Adagio and Scherzo, Fifth Sonata.
Feb. 19—Mendelssohn program: Nocturne from "Midsummer Night's Dream"; Andante from Violin Concerto; "Confidence" from "Songs without Words"; Wedding March; Finale from Sixth Sonata.

Feb. 26—Saint-Saens program: Fantasia in D flat; "The Swan"; Prelude to "The Deluge"; "The Nightingale and the Rose"; Rhapsodie No. 3, on Breton Themes.

R. W. Martin, Mus. B., Sweet Briar, Va.—In his recital at Sweet Briar College Jan. 9 Mr. Martin presented this program: Chorale Prelude, Karg-Elert; "Caravan of the Magi," Maunder; Rhapsodie on an Ancient Carol, Faulkes; Halleujah Chorus, Handel.

Sydney Webber, Worcester, Mass.—Mr. Webber as guest organist gave the half-hour Thursday noon recital at Wesley Methodist Church Feb. 2, playing as follows: "Rigaudon," Lull; Cantilena, McKinley; Fantasia in D flat, Rheinberger; Andante, Stamitz; A Familiar Hymn; Prelude in C sharp minor, Vodorinski. Mr. Webber is organist and choirmaster of All Saints' Church, Worcester.

Marshall Bidwell, Cedar Rapids, Iowa—In his Tuesday evening recitals at the First Presbyterian Church, on the large new Skinner organ, Mr. Bidwell has presented these programs:

Jan. 31—Overture to "The Magic Flute," Mozart; "Deep River," arranged by Burleigh; Prelude to "Tristan and Isolde," Wagner; Hungarian March (Rakoczy), Berlioz; "All Through the Night," Welsh Air.

Feb. 7—Overture to "Der Freischütz," Weber; "Mighty Lak" a Rose," Nevin; Fantasy on Themes from Gounod's "Faust," Clarence Eddy; "Trümmerei," Schumann.

Feb. 14—Toccata and Fugue in D minor, Bach; Serenade, Schubert; "Ronde Française," Boellmann; "O Si Les Fleurs," Massenet; Processional March, Gounod; "Smilin' Through."

James Philip Johnston, F. A. G. O., Pittsburg, Pa.—The following programs were given in short recitals before the evening services at the East Liberty Presbyterian Church:

Jan. 22—Prelude and Fugue in F minor, Bach; "The Angelus," Archer; "La Fete Dieu," Dubois; "Prayer," Libert.

Jan. 29—Chorale in A minor, Franck; Intermezzo, Callaerts; "In Thee Is Joy," Bach; "Carillon," Sowerby.

Feb. 5—First Sonata, Becker; Largo e spiccato, Bach.
Feb. 12—"Praeludium," Kingsley; Evening Song, Bossi; "Tollite Hostias," Saint-Saens; Idyl, Michel.

Feb. 19—"Adoration," Bingham; Sortie, Ropartz; Reverie, Banks.

Earl Morgan, Milwaukee, Wis.—In a recital at St. Paul's Church on the afternoon of Jan. 15 Mr. Morgan played a German program, using the following works: Cacone, Karg-Elert; "Benedictus," Regger; Sketch in D flat, Schumann; Toccata and Fugue in D minor, Bach; Bourree and Musette, Karg-Elert; Overture, "Coriolanus," Beethoven; "Fire-Magic" (from "Die Walküre"), Wagner; "Les Preludes," Liszt.

Sheldon B. Foote, Mus. B., F. A. G. O., Milwaukee, Wis.—In his recital at St. Mark's Church Feb. 5 Mr. Foote played this program: Suite in F, Corelli-Noble; "The Swan," Saint-Saens-Salter; Idyl, Bullis; Novellette, Bullis; Scherzo, Sonata 5, Gullmatt; "Evening Bells and Cradle Song," Macfarlane; Toccata in D, Kinder.

Leslie B. Spelman, Oberlin, Ohio.—Mr. Spelman, of the class of 1928 at Oberlin College, gave a recital in Finney Chapel Jan. 20, presenting the following compositions: Sonata, "The Ninety-fourth Psalm," Reubke; Largo, Bach; "Landscape in Mist," Karg-Elert; "Con Grazia," G. W. Andrews; Chorale in A minor, Franck.

Frederick C. Mayer, Columbus, Ohio.—Mr. Mayer, dean of the conservatory of music of Capital University, gave the dedicatory program on a Möller organ at Trinity Lutheran Church, Mount Healthy, Ohio, a suburb of Cincinnati, Feb. 8, playing as follows: Festival Prelude on "Ein feste Burg," Faulkes; Berceuse, Gullmatt; Meditation, Sturges; "Pilgrims' Chorus," from "Tannhäuser," Wagner;

"Exaltation," Frank Warner; Toccata and Fugue in D minor, Bach; "Lament," Carl McKinley; "The Bells of Aberdovey," H. J. Stewart; Largo, from Symphony No. 5, "The New World," Dvorak; Spring Song, Mendelssohn; "In Summer," Charles A. Stebbins; Symphonic Poem, "Finlandia," Sibelius.

A. D. Zuidema, Mus. D., Detroit, Mich.—Dr. Alle D. Zuidema, organist of the Jefferson Avenue Presbyterian Church, gave the recitals in the Detroit Institute of Arts series Feb. 3 and 5. Mrs. Leslie Lamborn, soprano, and Ernest Miller, baritone, assisted. The program included:

Suite in F, Corelli; "Dawn," Sheldon; "Cloister Garth," Brewer; Intermezzo ("Jewels of the Madonna"), Wolf-Ferrari; Cantilena, McKinley; Scherzo, Haigh; Two Chorales, "All Men Must Die" and "In Thee Is Gladness," Bach; Cantabile, Jongen; Sonata, Op. 49, Frank Lynes.

Dr. Zuidema will give a series of three Lenten recitals at his church, assisted by Dr. G. K. Bolender, tenor; Willoughby Boughton, pianist, of the Detroit Institute of Musical Art, and the East Grand Boulevard M. E. choir, Frederick A. Prothero, director.

Humphrey J. Stewart, San Diego, Cal.—The following programs, among others, were played in February on the Spreckels organ at Balboa Park by Dr. Stewart, city organist, who gives a recital every day:

Fantasia and Fugue in G minor, Bach; Berceuse, Arensky; Scottish Eclogue, Salome; Scherzando, Widor; "Carillon," Vierne; Bourree in B minor, Bach; "Marche Russe," Schminke.
"Marche Heroique," Saint-Saens; "The Seraph's Strain," Woistenhilme; Fantasia in D minor, Silas; Allegretto, from "Hymn of Praise," Symphony, Mendelssohn; "Distant Chimes," Shackley; Overture, "Prometheus," Beethoven.

Toccata and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; Air with Variations, from Septet, Beethoven; Prelude and Fugue, No. 2, Mendelssohn; Extemporization; "Alpine Dance," Lemare; Overture, "Oberon," Weber.

George M. Thompson, Greensboro, N. C.—Mr. Thompson, who as head of the organ department at the North Carolina College for Women plays before large audiences of students at his recitals, had

a capacity audience Sunday afternoon, Feb. 5, in the college chapel, when he offered this program: Canzona, Gabrieli; "Soeur Monique," Couperin; Prelude in F, Clerambault; Fantasia de Concert, Bonnet; Andante Cantabile, Tschaiikowsky; "La fille aux cheveux de lin" and "Cortese," Debussy; "Grand Choeur Dialogue," Gligout.

Miss Gladys Hollingsworth, F. A. G. O., San Diego, Cal.—In a recital at the First Methodist Church of Wilmington, Cal., Feb. 7, on the Reuter organ Miss Hollingsworth played: Concert Overture in C major, Hollins; "Serenade at Sunset," Meale; Berceuse, Dickinson; Love Song, Nevin; "Angelic Dream," Rubinstein; Processional March from "Montezuma," Stewart; Shepherd's Dance, from "Henry VIII," German-Lemare; Cantilena, Golttermann; March from Suite for Organ, Rogers; Andante Cantabile and Finale, Symphony 4, Widor.

Lucius Lescaie, Dallas, Tex.—In a recital in which the strings of the Dallas Philharmonic Orchestra assisted him, played at the Seventh-Day Adventist Church recently, Mr. Lescaie used the following compositions: "Improvisation de Concert," Lescaie; "Sing, Smile, Slumber," Gounod; "Death of Ase," Grieg; "Harmonies of Nature," Rolling; Largo, "Xerxes," Handel; "Petite Symphonie," Dancla; Overture, "Queen of Nations," Metra; Prelude to "Lohengrin," Wagner.

Arthur Leslie Jacobs, Worcester, Mass.—Mr. Jacobs has given the following programs in his half-hour Thursday noon recitals at Wesley Methodist Church:

Jan. 12—Prelude on the Hymn-tune "Nicaea," Lutkin; Rural Sketches, Nevin; A Familiar Hymn; Sketch a la Minuet, Reiff.

Jan. 19—"At the Foot of Fujiyama," Gaul; "Sea Gardens," Cooke; "Wings of Light," Shure; "At Dawning" (arr. by Eddy), Cadman; "The Enchanted Forest" (from the suite "In Fairyland"), Stoughton; A Familiar Hymn; Festival March, Stoughton.

Jan. 26—First Sonata (Allegro Moderato; Adagio), Mendelssohn; Intermezzo in D flat, Hollins; "Weeping Mary," Shure; "A Dream," Bartlett; A Familiar Hymn; "Jubilate Deo," Silver.

MUSIC for EASTER

1927-1928

Anthems		Men's Voices	
W. BERWALD	This Is the Day of Light..... 10	GEORGE HENRY DAY	The Risen Christ..... 12
F. LESLIE CALVER	Grace Be Unto You..... 12	ALFRED WOOLER	The Lord of Life..... 12
NORMAN COKE-JEPHCOTT	Hymn of Resurrection..... 12		The Lord Is My Strength..... 12
GEORGE HENRY DAY	The Risen Christ..... 12	Women's Voices	
W. R. VOES	Christ the Lord Is Risen Again (Ancient Melody)..... 12	WILLIAM BAINES	Sweet Bells of Easter Time (Trio)..... 12
		Song	
		W. J. MARSH	Resurrection (2 keys)..... 50
ORGAN MUSIC			
GEORGE A. BURDETT	Postlude on "Alford" (Ten Thousand Times Ten Thousand)..... 50	F. W. HOLLOWAY	Op. 52, Allegro Pomposo in F..... 50
ROSSETTER G. COLE	Heroic Piece..... 75	FREDERICK LACEY	Exultate Deo..... 50
TH. DUBOIS	Op. 39, No. 3, Hosannah! (Chorus Magnus)..... 65	A. W. LANSING	Festival March..... 60
HENRY M. DUNHAM	Easter Morning (Tone Poem)..... 1.25	H. V. MILLIGAN	Allegro Jubilant..... 50
WILLIAM FAULKES	Op. 123, No. 1, Festival March in D..... 50	M. MOUSSORGSKY	March of Victory..... 50
ARTHUR FOOTE	Op. 29, No. 1, Festival March..... 50	STANLEY T. REIFF	Festival Prelude..... 60
		J. E. ROBERTS	Festal March in D..... 50
		EVERETT E. TRUETTE	Op. 29, No. 3, Grande Choeur..... 75
NEW ANTHEMS and SERVICES			
EDWARD SHIPPEN BARNES	The King's Highway..... 12	T. TERTIUS NOBLE	Net
Lord, as to Thy Dear Cross We Pile..... 12		Into the Woods My Master Went..... 12	
T. FREDERICK H. CANDLYN	Beloved, Let Us Love One Another..... 12	Let All the World..... 12	
NORMAN COKE-JEPHCOTT	Benedictus es, Domine..... 12	The Saints of God..... 15	
CUTHBERT HARRIS	Magnificat and Nunc Dimittis in Bb..... 16	Magnificat and Nunc Dimittis in Bb..... 16	
J. SEBASTIAN MATTHEWS	O Love Divine That Stoops to Share..... 12	CHARLES P. SCOTT	Choir Hymns, First Set..... 16
GEORGE B. NEVIN	The Day of the Lord Cometh..... 12	Choir Hymns, Second Set..... 16	
		R. HUNTINGTON WOODMAN	O Clap Your Hands..... 15
		ALFRED WOOLER	Six Responses..... 12

The Arthur P. Schmidt Co.

Boston
120 Boylston St.

New York
8 W. 40th St.

Programs of Current Organ Recitals

Firmen Swinnen, Wilmington, Del.—In a recital at the Scottish Rite Cathedral, New Castle, Pa., Jan. 27 Mr. Swinnen, private organist to Pierre S. du Pont, played the following program: *Allegro* (from Sixth Symphony), Widor; *Andante Cantabile*, Nardini; "Finlandia," Sibelius; *Minuet in A*, Boccherini; "Marche Slav," Tchaikovsky; *Ballade*, Schubert; "Chinoiserie," Swinnen; "The Flight of the Bumble Bee," Rimsky-Korsakoff; *Romance*, Tchaikovsky; "The Storm," Swinnen.

Warren H. Gehrken, Rochester, N. Y.—Mr. Gehrken's second recital on the new organ at St. Paul's Church was played Feb. 23 and his program was as follows: *Fantasia and Fugue in G minor* (requested), Bach; "Idylle," Bossi; *Largo* from *Symphony* from the "New World" (requested), Dvorak; *Toccata on a Gregorian Theme*, Barnes; "Song of the Basket Weaver," Russell; "Clair de Lune," Karg-Elert; Scherzo, Rogers; *Londonderry Air*, Traditional; "A Desert Song," Sheppard; *Finale* from *First Symphony*, Vierne.

Walter Dunham, San Antonio, Tex.—Mr. Dunham, the municipal organist of San Antonio, gave the following programs recently at the city auditorium:

Jan. 22—*Paraphrase on a Theme by Gottschalk*, Saul; "Chant de Bonheur," Lemare; "The Water Sprites" *Frolle*, Stewart; "Sunset," Karg-Elert; Evensong, Martin; "Piece Heroique," Franck; *Elevation*, Bossi; *Selection* from "Pirates of Penzance," Sullivan.

Jan. 25—*Finale in E flat*, Faulkes; *Reverie Interrompere*, Tchaikovsky; "The Music Box," Liadoff; *Nocturne*, Foote; *Allegro Maestoso*, Ferrata.

Jan. 29—*Toccata and Fugue in D minor*, Bach; "Eventide," Harker; "A Legend of the Desert," Stoughton; *Offertoire* in *F major*, Batiaste; *Selections* from "Il Trovatore," Verdi; *Nocturne*, Parker; *Festival March*, Maxson.

Feb. 1—*Gothic March*, Salome; *Prelude in D flat*, Callaerts; *Reverie*, Silver; *Meditation*, Guilman; *Sextet* from "Lucia," Donizetti.

Feb. 5—*Chorale in A minor*, Franck; *Berceuse*, Dickinson; Scherzo, Gregy; *Variations on "Old Folks at Home"*, Buck; *Selections* from "La Tosca," Puccini; *Reverie*, Rogers; *Finale*, Lemmens.

Feb. 8—*Processional*, Grimm; *Berceuse*, Stebbins; *Caprice*, Ford; *Andante*, Yon; "Baccanale," Saint-Saens.

Feb. 12—*Minster March* from "Lohengrin," Wagner; *Andantino in B flat*, Mozart; "Sunrise," Karg-Elert; *Caprice*, Matthews; *Selections* from "La Gioconda," Ponchielli; *Woodland Reverie*, Lemare; *Concert Piece in B major*, Parker.

Feb. 15—*Festival March*, Teilman; "Adoration," Gaul; *Serenade*, Grasse; *Berceuse*, Spinney; "The Son of God Goes Forth to War" (Fantasy), Whiting.

Miss Lilian Carpenter, New York City—Miss Carpenter, who came West late in February to play several recitals, appeared under the auspices of the Tri-Cities Organists' Club at the chapel of Augustana College, Rock Island, Ill., Feb. 21. Her performance elicited enthusiastic praise from the many organists and critics who heard her. The program was as follows: "Piece Heroique," Franck; *Reverie*, Bonnet; *Prelude and Fugue in A minor*, Bach; *Cantilene*, Rheinberger; *Toccata in F*, Faulkes; *Allegretto in B minor*, Guilman; "Variations de Concert," Bonnet; "Indian Legend," Candler; *Finale* from *First Symphony*, Vierne.

Miss Catharine Morgan, Norristown, Pa.—Miss Morgan gave a recital at the Old First Reformed Church in Philadelphia Feb. 19, as a part of the evening service. Her selections included: "Marche Pontificale," Widor; *Summer Sketches*, Lemare; *Fantasia and Fugue in G minor*, Bach; *Chorale Prelude*, "A Rose Breaks into Bloom," Brahms; "Legende," Catharine Morgan; *Chorale in A minor*, Franck.

Wilhelm Middelschulte, Chicago—Dr. Middelschulte gave a recital at Bethany Reformed Church, One Hundred and Eleventh place and Perry avenue, Feb. 20, presenting this program: *Fantasia and Fugue in G minor*, Bach; *Andante* (from Fourth Sonata), Bach; *Adagio* (from Piano Concerto, Op. 73), Beethoven; *Canon (B minor)*, Schumann; *Sonata in C major* (with cadenza by Middelschulte), Mozart; *Allegro Cantabile* (from Fifth Symphony), Widor; *Fantasia* on the Chorale "Ad nos, ad salutem undam," from Meyerbeer's opera "The Prophet," Liszt; "Dreams," Wagner; *Bohemian Rhapsody*, Smrz; *Scherzo (C minor)*, Guilman; "Perpetuum Mobile," Middelschulte; *Passacaglia*, Middelschulte.

Charles Galloway, St. Louis, Mo.—In his recital Sunday afternoon, Feb. 19, at Graham Memorial Chapel, Washington University, Mr. Galloway played: *Prelude and Fugue in C major*, Bach;

Scherzo in E major, Widor; *Sonata in G minor*, Merkel; *Toccata in E major*, Bartlett; "Le Badinage," Mally; *Prayer and Cradle Song*, Lily Wadhams Moline; "Grand Choeur" in *E flat*, Guilman.

Rollo F. Maitland, Philadelphia, Pa.—In addition to playing three familiar hymns at each recital, Mr. Maitland has broadcast the following programs from station WOO, Philadelphia:
Jan. 22—*Prelude* to "Le Deluge," Saint-Saens; *Coronation March* from "The Prophet," Meyerbeer; *Scherzo in F*, Guilman; *Spinning Song*, Mendelssohn; "Indian Summer," Ferris; *Intermezzo*, Newmeyer; *Lullaby*, Brahms.

Feb. 5—*Overture* to "William Tell," Rossini; "Traumerlei," Schumann; *Intermezzo*, Rogers; *Cantilene*, Matthews; "The Optimist," Maitland; *Romance in F major*, Tchaikovsky.

Feb. 12—"America"; *Allegro Symphonique*, Salome; *Adagio* from "Moonlight" Sonata, Beethoven; *Scherzoso*, Woodman; "Mammy," Hebron; *Negro Spirituals*; "New World" *Symphony* (first movement), Dvorak; *Improvisation on Civil War Songs*.

Mr. Maitland played the following at the First Presbyterian Church of Germantown Jan. 18: *Overture*, "Oberon," Weber; *Pastorale* from *First Sonata*, Guilman; "Sunshine" (*Toccata*), Swinnen; "The Bells of St. Anne de Beaupre," Russell; *Scherzo* from *Second Sonata*, Andrews; "Indian Summer," Ferris; *Intermezzo*, Newmeyer; "Finlandia," Sibelius.

Mr. Maitland played the following recital at the Peabody Conservatory under the auspices of the Baltimore Music Club Jan. 24: *Concert Overture in C major*, Hollins; *Adagio in A minor* and *Chorale Prelude*, "We All Believe in One God," Bach; *Pastorale*, de Maleingreau; "Legend," Thatcher; *Symphonic Fantasia* on the Chorale "Ad Nos ad Salutem Undam," Liszt; "Indian Summer," Ferris; *Intermezzo*, Newmeyer; *Improvisation* on themes submitted by Baltimore musicians.

Mr. Maitland also played in the First Presbyterian Church of Reading Jan. 29 and at the commencement exercises of the Central High School Jan. 31.

William Churchill Hammond, Holyoke, Mass.—In a Saturday afternoon recital at the Second Congregational Church of Holyoke, Feb. 25, Professor Hammond played this program: *Theme and Variations* (Second Concerto), Handel; *Adagio* (Second Sonata), Mendelssohn; *Toccata and Fugue in D minor*, Bach; *Pastorale in F major*, Bach; *Concert Piece* (in the Free Style), Merkel; "The Christmas Pipes of County Clare," Gaul; *Rustic March*, Boex; *Symphonic Poem* ("Orpheus"), Liszt.

F. A. Moure, Mus. D., Toronto, Ont.—In his recital at the University of Toronto the afternoon of Feb. 7 Mr. Moure, the university organist, played: *Prelude and Fugue in B minor*, Bach; "Ave Maria," Reger; *Fifth Symphony*, Widor; "Aubade," Strelitzki; *Finale in D major*, Lemmens.

On Feb. 21 Dr. Moure played this program: *Prelude and Fugue in F minor*, Bach; "Lamentation," Guilman; *Canzona*, Wolstenholme; *Sonata in D minor*, Rogers; "The Swan," Saint-Saens; *Finale in E*, de la Tombelle.

Charles H. Demorest, A. A. G. O., Chicago—Mr. Demorest, organist and choir-master of St. Paul's Episcopal Church, gave a recital Feb. 19 at the Bryn Mawr Community Church in which he played: *Variations on "Jerusalem the Golden"*, Spark; *Gavotte*, Martin; "A Southland Song," Lester; *Meditation*, Bubeck; "Silver Clouds," Nevin; *Festival Prelude* on "Ein Feste Burg," Faulkes; "To a Wild Rose," MacDowell; *Fugue in E flat* ("St. Ann's"), Bach.

Mrs. Harvey E. Sangren, Rock Island, Ill.—Mrs. Sangren broadcast a recital from station WOC Feb. 8 on the Aeolian organ. Her selections were as follows: *Venetian Love Song*, Nevin; *Russian Boatman's Song* on the River Volga, Traditional Melody; *Meditation*, Sturges; *Toccata*, "Thanksgiving," from *Pastoral Suite*, Demarest; *Negro Spiritual*, "Deep River," arranged by Gillette; "Song of Autumn," Stoughton; "In Moonlight," Kinder.

Miss Ethel Phelps, Worcester, Mass.—Miss Phelps, organist at First Church of Christ, Scientist, was guest organist and played the half-hour noon recital at Wesley M. E. Church Jan. 5, her offerings including: *Prelude* (Third Sonata), Guilman; "In Moonlight," Kinder; *Serenade*, Federlein; "The Swan," Stebbins; "Parade of the Marionettes," Steere; "Benediction Nuptiale" and "Laud Deo," Dubois.

Claude L. Murphree, Gainesville, Fla.—The dedicatory recital on a three-manual Austin organ at the First Baptist Church of Gadsden, Ala., the specification of

which appeared in The Diapason in October, 1927, was played by Mr. Murphree on the evening of Feb. 16. His selections were: *Fantasia and Fugue on B-A-C-H*, Liszt; "Song of the Basket Weaver," Russell; "At the Foot of Fujiyama," Gaul; *Fugue in G minor* (the Great), Bach; "Swing Low, Sweet Chariot," arranged by Lemare; "Will o' the Wisp," G. B. Nevin; "Legende" (from Suite in B minor), Ernest Douglas; "The Bells of St. Anne de Beaupre," Russell; "A Musical Snuff-box," Liadoff; "Marche Slav," Tchaikowsky.

In his recital at the University of Florida Sunday afternoon, Feb. 5, Mr. Murphree played as follows: *Fantasia and Fugue in G minor*, Bach; *Melody*, Friml; "Dance Orientale," Lubomirsky; "To a Water-Lily," MacDowell; *Scenes from an Imaginary Ballet* (No. 1), Coleridge-Taylor; "An Indian Legend," Maurice Baron; "Indian Lament," Dvorak; "Sportive Fauns," D'Antalfy.

Helen Hibbard Tolles, Middletown, N. Y.—Special programs of music are arranged every Sunday evening at the Webb Horton Memorial Church by Miss Tolles, organist and director. Feb. 12 a program of American composers included the following: Violin, cello and organ, "A Love Song," Homer Bartlett; *Nocturne*, Reginald DeKoven, and "To a Wild Rose," MacDowell; chorus numbers, "Day is Ended," J. C. Bartlett; "O Clap Your Hands," Dudley Buck.

Feb. 19 a program of favorite hymns included an organ improvisation on old hymns and these selections by a male quartet: "Church in the Wildwood," "In the Garden" and "Lead, Kindly Light."

Feb. 26 a Mendelssohn program was presented, as follows: *Organ and piano*, *Overture* to "A Midsummer Night's Dream," "Consolation" and *Spring Song*; chorus, "Saviour, When Night Involves the Skies," "I Waited for the Lord" and "But the Lord is Mindful of His Own."

E. Harold DuVall, New York City—Mr. DuVall gave the following program Sunday evening, Feb. 5, at the Bushwick Presbyterian Church, Brooklyn, of which he is organist and director: *Largo*, from "New World" *Symphony*, Dvorak; *Caprice*, Matthews; "Preghiera," Bossi; "On the Lake of Galilee," Barton; *Offertory* in D flat, Salome; *Festival Hymn*, Bartlett.

At a musical service March 4 he will play: *Andante Cantabile*, Tchaikowsky; *Canzonetta*, d'Ambrósio; *Fountain Revue*, Fletcher; "Kamennoi Ostrow," Rubinstein.

Ruth Frances Hope, Oklahoma City, Okla.—At the Shrine Auditorium Feb. 9 for the Oklahoma Educational Association convention Mrs. Hope played both afternoon and evening recitals, as follows: "Afternoon—March from "Tannhauser," Wagner; "Liebesfreud," Kreisler-James; *Toccata in F*, from *Fifth Symphony*, Widor; *Fugue in E flat*, Bach; "Sea Garden," Cooke-Mansfield; "Souvenir," Drdla; "Royal Pageant," Marks.

Evening—"Marche du Veilleur de Nuit," Bach-Widor; *Romance*, Bonnet; *Minuet*, Boccherini; *Symphony*, Macquaire; *Sonata in D*, West; *Love Song*, Nevin; *Finale*, Franck.

On Jan. 31 Mrs. Hope played before the Oklahoma branch of the American Association of University Women. Her offerings included: "Marche Religieuse," Guilman; *Meditation*, d'Evry; "Sunshine," from "Longwood Sketches," Swinnen; *Toccata in F*, Bach; "Viennese Refrain," Lemare; "Narcissus," Nevin; *Finale*, Vierne.

Hamlin Hunt, Minneapolis, Minn.—Mr. Hunt, organist of Plymouth Congregational Church, was soloist from station WCCO Feb. 7 and played the following program: "Spring" *Hyde*; *Melody in E major*, Rachmaninoff; *Spinning Song*, Mendelssohn; "Song of Consolation," Cole; "Dreams," Stoughton; *Song without Words*, and "Ariel," Bonnet; *Fantasy* on "America the Beautiful," Demarest.

Margaret Whitney Dow, A. A. G. O., Tallahassee, Fla.—Miss Dow gave the following program in a historical recital at the Florida State College for Women Sunday afternoon, Feb. 5:

Sixteenth Century—"Ave Maria," Arkadelt (1514-1557).

Seventeenth Century—"Toccata avanti la Messa della Madonna," "Kyrie della Madonna," "Christe," "Toccata per l'Elevazione" and "Toccata avanti il Ricer-care," Girolamo Frescobaldi (1583-1644); *Fugue in C major*, Dietrich Buxtehude (1637-1707); "Larghetto en Carillon," Henry Purcell (1658-1697).
Eighteenth Century—"Gavotte," Martin (1706-1784); *Largo*, from "Xerxes," Handel (1685-1759); *Chorale Prelude*, "Wacht auf," Bach; *Fantasia and Fugue in G minor*, Bach.

Ralph Day, Jr., Los Angeles, Cal.—Mr. Day, assistant organist of the Wilshire Presbyterian Church, gave the opening

recital on the Hall organ at St. Paul's Methodist Church, Oxnard, Cal., Sunday evening, Feb. 5, playing this program: "In Summer," Stebbins; *Suite in G*, Rogers; *Theme* from *First Movement of Unfinished Symphony*, Schubert; "To the Evening Star," Wagner; "Canyon Walls," Clokey; "Jagged Peaks in the Moonlight," Clokey; *Spring Song*, Hollins; *Evensong*, Martin; "In the Palace," Stoughton.

C. Albert Scholin, Waterloo, Iowa—Mr. Scholin, organist and choir-master of the First Methodist Church of Waterloo, gave a recital Jan. 17 at the First Presbyterian Church of Cedar Rapids, of which Marshall Bidwell is organist. Mr. Scholin played: "Finlandia," Sibelius; "Consolation," Bonnet; "In Tadassac Church," Chadwick; "In the Garden," Goodwin; *Toccata in D major*, Kinder; "Memories," Scholin.

Lucille Marguerite Schoknecht, St. Louis, Mo.—In a recital at the Sixth Church of Christ, Scientist, Feb. 21 Mrs. Schoknecht gave this program: *Prelude and Fugue in D minor*, Bach; *Largo* ("New World" *Symphony*), Dvorak; "Love's Old Sweet Song," Molloy-Lemare; "Echo Bells," Brewer; *Barcarolle* ("Tales of Hoffman"), Offenbach; *Toccata* ("Suite Gothique"), Boellmann.

Hans C. Feil, Kansas City, Mo.—In his most recent Sunday afternoon recitals at the Independence Boulevard Christian Church, Mr. Feil has played:

Feb. 5—*Sonata No. 4*, Guilman; *Second Arabesque*, Debussy; "Prelude de l'Enfant Prodigue," Debussy; *Toccata*, Halsey; "To Spring" (request), Grieg; "Marche Religieuse," Guilman.

Feb. 19—*First Sonata* (three movements), Guilman; "Souvenir," Kinder; "The Thresh," Kinder; *Concert Study*, Yon; "Marche Funebre et Chant Seraphique," Guilman; *Improvisation* on a familiar melody.

A. G. Colborn, Bristol, England—In a recital at Holy Trinity Church, Jan. 18, Mr. Colborn presented these offerings: *Three Short Postludes*, Colborn; *Andante*, Hoyte; "Souvenir," Kinder; *Finale*, Faulkes; *Melody in E*, Colborn; *Berceuse*, Rogers; "Hallelujah" (Messiah), Handel.

SUMMY'S CORNER

A NEW organ number appropriate for Organ Recitals or Moving Picture Accompaniment. It paints a tonal picture and reveals the spirit and beauty of Nature's Wonder Work—

THE LEGEND OF THE DUNES
by Lily Wadhams Moline
Price 50 Cents
* * *

Other Descriptive Organ Compositions by the Same Composer

ALLEGRETTO \$0.60
IMPRESSIONS OF THE PHILIPPINE ISLANDS
A Suite:—In a Village Serenade
War Dance Festival
Price \$2.00
(Not published separately)
SONATA. No. 2. \$2.00

CLAYTON F. SUMMY CO. PUBLISHERS
429 South Wabash Avenue Chicago, Ill.

No organist can afford NOT to know our NEW "CONSTRUCTIVE HARMONY," by Clara Osborne Reed. SEND FOR CIRCULAR

**UNFAMILIAR HYMNS
TO BE MADE FAMILIAR
SUGGESTION TO CHURCHES**

National Music Committee Prepares Pamphlet as Part of Movement to Enlarge Repertoire of Congregations.

A plan to improve congregational singing in churches has been formulated in connection with national music week, May 6 to 12. This plan is based upon a study of congregations which have the singing habit, but which sing better at some times than at others. An analysis of such a congregation indicates that when the hymn is a familiar one the people sing heartily and when the hymn is unfamiliar they do not. This experience has led the National Music Week Committee to formulate a plan described in a pamphlet entitled "Enlarging the Hymn Repertoire" and to be obtained without charge from the committee at its headquarters, 45 West Forty-fifth street, New York City. This pamphlet gives suggestions for an organized effort to have congregations become better acquainted with some of the unfamiliar but beautiful hymns.

This plan, briefly, is that the minister and choir-master of a church shall select a certain number of unfamiliar but inspiring hymns from the hymnal and shall devote special attention to the singing of these during a period of weeks or months. This singing may be at special meetings or as a part of the regular mid-week service. The singing is to be supplemented with a narration by the pastor of interesting facts about the writing of the hymn, its religious significance and its interpretation. A bibliography of annotative material on hymnology and hymn stories is given in the pamphlet "Enlarging the Hymn Repertoire." A summing up of this preparatory effort may be made upon such occasions as national music week, in the form of a special singing service, at which the congregation will demonstrate that it has added these hymns to its repertoire.

Use of this plan was made by the First Baptist Church of Los Angeles,

with a campaign having the slogan "Learn a Hymn a Month." The campaign covered ten months. The National Music Week Committee suggests, however, that a greater number of hymns be assigned to a month—possibly one each week.

Another suggestion being made to churches in connection with national music week is that American music be featured in the church services May 6, the opening day of the observance. Not only American organ and choir compositions, but native hymn-tunes, are recommended. For the latter purpose the committee has prepared a leaflet, "Hymns Composed by Americans," which it distributes without charge. Another special publication issued by the committee is "A Message of May," a children's service for Sunday-schools.

Rechlin Plays for Beecham.

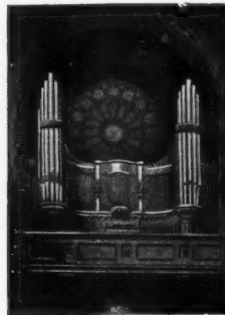
Edward Rechlin, the New York concert organist, rendered a program with Rosa Ponselle of the Metropolitan Opera House at a musicale following a dinner to Sir Thomas Beecham, visiting orchestral conductor, at the home of Sir Joseph and Lady Duveen in New York, Feb. 2. A distinguished audience, including Otto Kahn, Clarence Mackay and others, applauded the program enthusiastically. On Feb. 12 Mr. Rechlin gave the dedicatory recital on the Skinner organ at Trinity Church, Long Island City, and Feb. 15 a New York performance with Mildred Dilling, harpist, and Mary Allen, contralto.

Looks Like a Budding Handel.

To be a famous organist is the overwhelming ambition of 15-year-old Kenneth Longyear of Kingston, N. Y. It lured him late in January to New York, where he had heard there are many organs. Penniless and without extra clothes, he hitch-hiked to the big city of opportunity, planning to support himself by playing the piano in a motion-picture house and a church organ on Sundays. The runaway's explanation of his artistic urge failed to impress a New York detective. The boy's father went to New York and father and son returned to Kingston, Kenneth not at all reluctant to get back home, but still determined "to play the organ."

TELLERS-KENT PIPE ORGANS

Designed and Built for Your Church



Tellers-Kent Pipe Organs are installed in many Churches and institutions throughout the country, because of their beautiful tone, artistic design and substantial construction. Write us, or our nearest Sales Representative, for catalogue, specifications and references.

Factory Office:
ERIE, PA.

J. A. Dahlstedt Sons, 2038 W. Liberty Ave., Pittsburgh, Pa.
E. J. Storch, 1116 Calhoun St., Fort Wayne, Ind.
Stephen PoChedley, 200 Brunswick Blvd., Buffalo, N. Y.
B. B. Terrill, 15 Exchange St., Boston, Mass.

ESTABLISHED 1898

GUTFLEISCH & SCHOPP

ORGAN PIPES and SUPPLIES
REED and FLUE PIPES

ALLIANCE, OHIO



We have been in business continuously for thirty years, and our reputation with our customers is our best recommendation and advertisement.

Organ builders who are not familiar with our work are respectfully requested to give us a trial order.

ALL ROADS LEAD TO ROME

One music committee recently investigated the references which we gave them and the chairman remarked to our representative that CLARK and FENTON "must pay these people well to speak so highly of the firm, or else must do GOOD WORK." We received the contract to rebuild their three-manual organ with new console.

The committee of another church worked along different lines. They preferred to ignore the references of the competing firms and to investigate, as one member said, "in our own way." The result of the investigation along their own lines was the placing of another large three-manual rebuilding contract with CLARK AND FENTON.

CLARK AND FENTON

Builders

NYACK, N. Y.

Rebuilders

**Robert Morton
Organ Company**

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

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

Factories: Van Nuys, California

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

ARTHUR DAVIS

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

St. Mary's Cathedral
Memphis, Tenn.

RECITALS—LESSONS

A. G. O. Paper Work by Correspondence
A. G. O. Successes—1921, 1923, 1925,
1926, 1927

Alexander McCurdy, Jr.

ORGANIST and CHOIRMASTER

Second Presbyterian Church
21st and Walnut Streets
Philadelphia

WALTER PECK STANLEY

Organist and Choir Master

Teacher NORTH Associate
Piano REFORMED CHURCH Member
Organ Newark, N. J. A. G. O.
Accompanist and Coach
157 West 57th Street Circle 1900
Recitals New York City

Frank A. Taber, M.A.

CONCERT ORGANIST

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

ALONZO MEEK

ORGANIST and CHOIRMASTER

St. Paul's Episcopal Church,
Selma, Alabama
President Ala. Fed. of Music Clubs
Organ Recitals
Accompanist and Coach

**PATENTS—TRADE MARKS—
COPYRIGHTS**

Prompt Attention. Expert Service
Protect Your Original Ideas

LESTER L. SARGENT

Patent Lawyer
1115 K St. N. W. Washington, D. C.

ELSIE MAC GREGOR

RECITALS and DEDICATIONS

Organist, Memorial Presbyterian Church
INDIANAPOLIS, INDIANA
Address—6 West 26th Street

Edwin Stanley Seder

F. A. G. O.

CONCERT ORGANIST

410 South Michigan Ave. CHICAGO

Organist, First Church of Christ,
Scientist

Walter P. Zimmerman

4325 Ellis Avenue
CHICAGO

STANLEY MARTIN

ORGANIST

Chicago Sunday Evening Club
St. Mark's Church, Evanston, Ill.
INSTRUCTION RECITALS
927 Ontario St., Oak Park
Village 6882

GEORGE HENRY DAY F. A. G. O.
Mus. Doc.
ROCHESTER, N. Y.

FOR GRAND RAPIDS CHURCH

Skinner Three-Manual to Be Built for St. Mary's Parish.

St. Mary's Catholic Church at Grand Rapids, Mich., has signed a contract with the Skinner Company for a three-manual instrument, the specification of stops being as follows:

GREAT ORGAN.
Bourdon (Pedal extension), 16 ft., 17 pipes.

Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Grave Mixture, 2 ranks (twelfth and fifteenth), 122 pipes.

SWELL ORGAN.
Geigen Principal, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Sallecional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Contra Oboe, 16 ft., 73 pipes.
Oboe, 8 ft., 12 pipes.

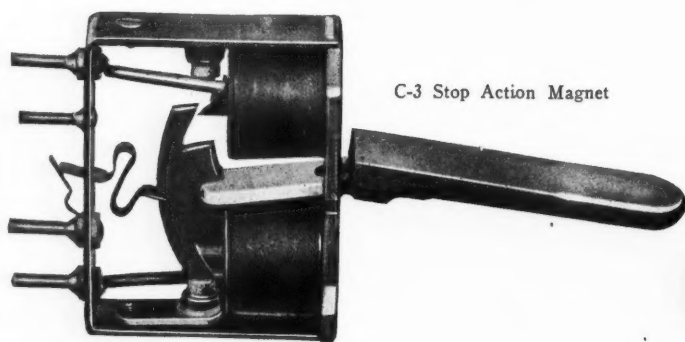
CHOIR ORGAN.
Concert Flute, 8 ft., 32 pipes.
Dulciana, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Corno di Bassetto, 8 ft., 73 pipes.

PEDAL ORGAN.
Diapason (Bearded), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Contra Oboe (from Swell), 16 ft., 32 notes.

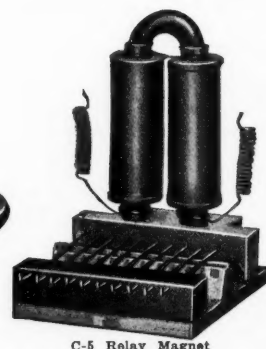
Offers Five \$100 Prizes.

Five prizes of \$100 each are offered for meritorious sacred solos and anthems for mixed quartet by Dean-Phillips, Chicago publishers. Compositions submitted should be not too difficult for the average organist or choir. They should be melodious, but not "cheap." The words should be sufficiently general to be used in any Christian church. The accompaniment should be suitable for organ as well as piano. Solos should require approximately three to seven minutes for rendition, and anthems five to ten minutes. Compositions in either class, however, will not be barred from the competition because of their length or brevity. Prizes will be awarded by a committee of judges headed by Adolf Weidig. Compositions submitted for the competition must be received by June 1 by Dean-Phillips, First National Bank building, Chicago.

Miss Rachel E. Johnson, in charge of the organ department at Washburn College, Topeka, Kan., gave a series of Sunday afternoon recitals before Christmas and expects to open another series in a short time. One of the organs at the college, a Wicks, was completely overhauled last summer and a new oboe stop was placed in it.



C-3 Stop Action Magnet



C-5 Relay Magnet

Two types of magnets filling a long felt want, affording great economy in organ building and reconstruction work.

Our Stop Action Magnet is made with one, two, and three contacts; also with one coil only and one contact, or without any coils, making possible an unlimited number of applications for regular and special stops.

Our C-5 Relay Coupler Magnet, made with ten and fifteen contacts, now embodies the safest and best action possible, and is absolutely sure and dependable for relay coupler work.

We manufacture a complete line of supplies for the pipe organ, and are especially prepared to furnish your own special requirements in nearly all kinds of material—in phosphor bronze, nickel silver, brass, zinc, and steel flat and round wires.

Write for samples, prices and information.

THE W. H. REISNER MFG. CO.

HAGERSTOWN, MD., U. S. A.

CHARLES F. HANSEN

Organist Second Presbyterian Church
Indianapolis, Ind.

RECITALS A SPECIALTY

ROSSETTER COLE

Composition and Theory. Prepares for
Examination in American Guild of
Organists
719 Fine Arts Building, Chicago

PERCY SHAUL HALLETT

F. A. G. O.
Organ Recitals and Instruction
Theoretical Subjects, Guild Examination
PASADENA, CALIFORNIA

CHARLOTTE KLEIN

First woman recitalist at a National Convention of The American
Guild of Organists, Chicago, Ill., 1925., Washington, D. C. 1927

3217 Wisconsin Avenue

Washington, D. C.

HUGH McAMIS

F. A. G. O.
CONCERT ORGANIST
San Antonio, Texas

EDWARD BENEDICT

UNIT ORGAN INSTRUCTION
ROOM 220, KIMBALL HALL CHICAGO, ILL.

HAND & COMPANY

Successors to GEO. ALBRECHT
Manufacturers of

Leather for the Pipe Organ Trade

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

MODERNIZING

Consists of conserving all that is good and replacing the obsolete actions of

GOOD ORGANS

FRANK BLASHFIELD

1719 East 82nd Street

Cleveland, Ohio

PRACTICE KEYBOARDS

We make all sizes of portable Practice Keyboards, from 1 octave to 7½ octaves. We are supplying these instruments to many of the leading artists and student pianists.

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

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



Full size 7½ octave folds like a suit case. Weight 28 lbs. Leatherette covered.

DEPARTMENT D.

WHITE, SON COMPANY

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

Specialists in the
Manufacture of Organ and Player Piano Leathers

"WAVE ORGAN" INTRODUCED

Canadian Instrument Attracts Attention as Imitating Organ.

According to correspondence from Toronto in the New York Sunday Herald Tribune on Feb. 5 an entirely new musical instrument, "which may rival the pipe organ," has been given its first official demonstration at Belleville, Ont. Descriptions of the instrument tend to create the belief that it may resemble the choralcello, which promised to have some vogue a few years ago, and whose promoters faced vicissitudes of various kinds in different cities. The new instrument, called the "wave organ," is the invention, according to the Canadian account, of Morse Robb, son of W. D. Robb, vice-president of the Canadian National Railways, and while still in the experimental stage, it has aroused the interest of Canadian organists and musical critics. It produces musical tones from electrically induced vibrations, instead of from the blowing of air through pipes. The inventor says that, note for note, it can duplicate all the effects of the pipes, while it occupies so small a space that it can be moved with the ease of a phonograph. The working model looks like a radio cabinet with an amplifier attached. It plugs into an ordinary wall plug for its current. It is played like an organ having a console with manuals, pedals and stops.

The most prominent feature that Mr. Robb expects to develop is the reproduction by this instrument of every sound in nature. Every sound has its wave form, and, therefore, it is contended, should be within the compass of the instrument. The perfected wave organ—which the inventor himself admits is a long way off—should give not only the wind instrument effects, brass or reed, but also stringed instruments, the human voice, the songs of birds, the harmonies of winds and waters—not the sounds themselves, but their quality of individual timbre.

Special Service at Holland, Mich.

The choir of Hope Reformed Church, Holland, Mich., directed by Mrs. H. L. Dunwoody, with George Dok at the organ, gave a special musical service Sunday evening, Feb. 5. Mr. Dok played a Prelude in F by Frederic Groton and the Triumphant March from Verdi's "Aida." Among the choir selections were the Gloria by Mozart, Shelley's "Hark, Hark, My Soul," "Blessed Jesu," by Dvorak, and the "Inflamatus" from Rossini's "Stabat Mater." The women's quartet sang a "Nunc Dimittis" by N. Lindsay Norden and Bortniansky's Vesper Hymn.

P. BUTZEN & SONS

Established 1908

Pipe Organ Builders

Electric and Pneumatic Actions
Organs Rebuilt and Modernized
Blowers Installed

All parts made to order

2128 W. 13th St. Chicago
Telephone Canal 4983

JOSEPH W.
CLOKEY

COMPOSER-ORGANIST

Pomona College
Claremont, California

Franz A. Moench

Expert Pipe Organ
Service

Electric Blowers

1215 37th Street
MILWAUKEE, WIS.

N. DOERR

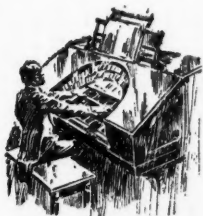
Electric Blowers Installed
Overhauling, Rebuilding
Voicing, Tuning and Repairing
Estimates Furnished on
New Organs

2517 South Crawford Avenue
CHICAGO, ILL.

PHONES: Shop, Lawndale 1090
Residence, Lawndale 2472

**The DEL CASTILLO
THEATRE ORGAN SCHOOL
OF BOSTON**

offers practical individualized instruction at moderate rates under the direction of DEL CASTILLO, former featured organist of the RIALTO (New York City), METROPOLITAN (Boston), etc.



Actual Screen Training with Films and Slides.

Modern Theatre Unit Organs.
Limited Free Practice.

Class Lectures covering Style, Jazz, Solos, Cueing, Repertoire, Organ Maintenance, etc.

For further information address The Secretary, 36-43 State Theatre Building, Boston, Mass.

Spotlight Organists Are in Demand

HINNERS

Pipe Organs of Quality

Factories at PEKIN, ILLINOIS, U. S. A.

**REUTER
ORGANS**

are surpassingly fine
organs, clearly reflecting
the extreme care
used in their construction
and their voicing.

Built by

The Reuter Organ Company
Lawrence, Kansas

Specializing
in String-tone, Reed and
Flue Pipes

NATIONAL ORGAN SUPPLY CO.

Cascade at Seventeenth Street
ERIE, PENNSYLVANIA

ORGAN LEATHERS

Supplied to 90%

of the Organ Builders in United States and Canada

POUCH SKINS A SPECIALTY

Packing, Valves and Bellows

Leather specially tanned

MEMBERS OF THE ORGAN BUILDERS' ASSOCIATION

Write for sample book

T. L. LUTKINS, Inc.

40 Spruce Street, New York, N. Y.

Chicago Office: 179 North Wells Street

**RIVER FOREST PEOPLE
WELCOME NEW ORGAN**

GREAT CROWD AT RECITAL

**Skinner Three-Manual in Imposing
Presbyterian Church Played by
Hyde, De Lamarter and Miss
Broughton.**

River Forest, one of the prettiest of the western suburbs of Chicago, turned out in force on the evening of Jan. 30 to extend its official welcome to the new Skinner three-manual at the Presbyterian Church. The instrument is the finishing touch of an imposing church edifice that represents an expenditure of upwards of \$300,000 and is one of the most nearly complete church plants in the Chicago Presbytery.

Every available place in the church was occupied and chairs filled the aisles when the dedicatory recital began with Herbert E. Hyde of St. Luke's, Evanston, at the keyboard. Mr. Hyde played a group consisting of these selections: Prelude and Fugue (B flat major) and Bourree, Third Violoncello Suite, Bach; "The Guardian Angel," Pierne; Gavotta, Martini; Lullaby (MS), Hyde; "Caprice Heroique," Bonnet. The second of the three performers of the evening was Miss Ruth Broughton, assistant organist of the Fourth Presbyterian Church, Chicago, and a resident of River Forest, where her talent as an organist has been one of the things of which the village is proud. Miss Broughton did some finished work in the following group: Allegro ma non troppo, Borowski; Fountain Reverie, Fletcher; Fanfare in D, Lemmens; Song without Words, Bonnet; Chorale, "Now Thank We All Our God," Karg-Elert. Eric De Lamarter was the last performer of the evening and played these compositions: Prelude, Clerambault; Spring Song, Bonnet; "Carillon" and Minuet, De Lamarter; "Le Bonheur," Hyde.

The entire program was under the auspices of the Illinois chapter, A. G. O.

The new organ is a memorial made possible through a gift of \$20,000 from Mr. and Mrs. Warren G. Jones, which was supplemented by the women of the church and from the building fund. The purchase was made by a committee headed by Mrs. George Harvey Jones, herself an organist; Miss Broughton and R. Lee Osburn.

Following is the scheme of stops:

- GREAT ORGAN.**
Open Diapason, 8 ft., 61 pipes.
Waldflöte, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Chimes (from Choir), 25 notes.
- SWELL ORGAN.**
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 2 ranks, 8 ft., 134 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Waldhorn, 16 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

- CHOIR ORGAN.**
Concert Flute, 8 ft., 73 pipes.
Kleine Erzähler, 2 ranks, 134 pipes.
Gamba, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Harp, 8 ft., and Celesta, 4 ft., 61 bars.
Chimes, 25 bells.
Tremolo.

- PEDAL ORGAN.**
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Echo Lieblich (from Swell Bourdon), 16 ft., 32 notes.
Octave (from Major Bass), 8 ft., 12 pipes.
Gedeckt (from Pedal Bourdon), 8 ft., 12 pipes.
Still Gedeckt (from Swell Bourdon), 8 ft., 32 notes.
Cello (from Violone), 8 ft., 12 pipes.
Waldhorn (from Swell), 16 ft., 32 notes.
Tromba (from Waldhorn), 8 ft., 32 notes.
Chimes (from Choir), 25 notes.

Provision has been made in the console for the future addition of an echo division.

Members of St. John's English Lutheran Church, Richmond Hill, New York City, of which Everett V. Spawn is organist and choirmaster, had the privilege of hearing Fred Patton, concert oratorio singer and a member of the Metropolitan Opera Company, Feb. 5. Mr. Patton's numbers were: "Open the Gates of the Temple," Knapp, and "The Lord Is My Light," Allitsen. Mr. Spawn played: Toccata in D minor by Bach; Cavatina, Raff, and Grand Chorus in D major, Guilmant.

M. MAURO-COTTONE

CONCERT ORGANIST — COMPOSER
RECITALS — INSTRUCTION

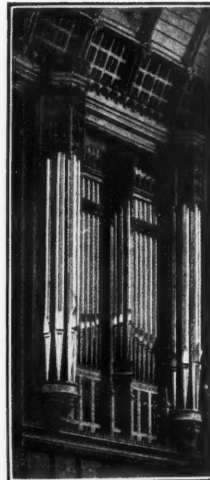
Studio:
121 Madison Avenue
New York

... Dr. Mauro-Cottone is not only a past master of the difficult art of the improvisation but also a genius of the first rank in placing musical colors on canvas.

THE NEW MUSIC REVIEW, NEW YORK,
Official Organ of the American Guild.

Some of Dr. Mauro-Cottone's latest and most important Recitals include:

- BOSTON Jordan Hall
PHILADELPHIA Sesquicentennial
PHILADELPHIA American Organ Players' Club
NEW YORK CITY Pius X. Hall



Casavant Organs

have been installed all
over America

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

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

WILLARD IRVING NEVINS

Dedications RECITALS Festivals

Address: Guilmant Organ School, 17 East Eleventh Street, New York City

CAROLYN M. CRAMP

B. S., F. A. G. O.

CONCERT ORGANIST

Theory Lessons by Correspondence

Special Course for Candidates Preparing for A. G. O. Examinations
STUDIO, 368 EASTERN PARKWAY, BROOKLYN, N. Y.

Albert O. Anderson

F. A. G. O.

58 Washington Mews
New York City
Phone: Spring 3433

WARREN D. ALLEN

CONCERT ORGANIST
STANFORD UNIVERSITY

Address, Box 916
Stanford University, Cal.

THE REV. DON H.
COPELAND
CHRIST CHURCH
DAYTON OHIO

HARRY A.
SYKES

LANCASTER, PA.

HARRY H. COREY
CONCERT ORGANIST
Pianist and Accompanist
Instruction

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

VIOLA KLAISS

Solo Organist with the
Stanley Company of America

JAMES ROBERT
GILLETTE

CARLETON COLLEGE
NORTHFIELD, MINN.

Cheston L. Heath, M.A.

ORGANIST and CHOIRMASTER
Christ Church
INDIANAPOLIS

CHARLES H. DEMOREST
A. A. G. O.

ORGANIST and CHOIRMASTER
St. Paul's Episcopal Church
Chicago Musical College
64 East Van Buren Street, Chicago

KINDER

PHILADELPHIA

EDITH B. ATHEY
Organist Hamline M. E. CHURCH
CONCERT ORGANIST

1316 Euclid Street, N. W.
Washington, D. C.

**CHANDLER
GOLDTHWAITE**

ALLEN W. BOGEN
RECITALS

ORGANIST—
Tenth Church of Christ, Scientist
Chicago Mendelssohn Club
5429 HARPER AVENUE
Phone: Dorchester 1918

ALICE R. DEAL
CONCERT ORGANIST

4359 West End Avenue
CHICAGO
Telephone Columbus 6102

BUSY AT GOTTFRIED PLANT

Working Overtime and Head of Company Designing New Stops.

The A. Gottfried Company, Erie, Pa., manufacturers of organ pipes and supplies of every description for the complete organ, reports an excellent outlook for the year. Due to a large number of orders the factory has been working overtime for three or four months, and must continue overtime work for several weeks to come.

The A. Gottfried Company is known throughout the world for its pipes and high standard of workmanship. Several special stops have been created by Anton Gottfried, president of the company, and have been received with enthusiasm by organists throughout this country and abroad. A few of the stops are particularly adapted for theater work. Mr. Gottfried is still active in the business and spends a great deal of his time experimenting with new stops. He has some new creations which he expects to offer to the world of organ tone, to which he has contributed so abundantly since 1890.

Flandorf at People's Church.

Walter Flandorf has accepted the position of organist at the People's Church, Chicago. Mr. Flandorf's first program there consisted of selections from Wagner, upon whom the sermon was based. Two dedicatory recitals have been played recently by Mr. Flandorf. Feb. 15 he opened the three-manual Kilgen organ at the Church of the Sacred Heart, Fort Dodge, Iowa.

Harold F. Rivenburgh

ORGANIST-CHOIRMASTER
FIRST PARISH CHURCH
(Presbyterian) HUDSON, N. Y.

George B. Kemp, Jr.

ORGANIST
812 Fine Arts Building
CHICAGO

EVERETT E. TRUETTE

MUS. BAC., A. G. O.
CONCERT ORGANIST AND TEACHER
200 pupils holding positions in various parts of the country.
Candidates prepared for the A. G. O. Exams.
295 Huntington Ave., Boston

Carleton H. Bullis

A.M., A.A.G.O.
CLEVELAND
Theory Dept., Baldwin-Wallace
Conservatory, Berea, Ohio

ERNEST F. WHITE

Organist
111 West Sixteenth Street
New York City

GEORGE H. FAIRCLOUGH

F. A. G. O.
St. John's Episcopal Church
University of Minnesota
ST. PAUL, MINN.

Dr. FREDERIC TRISTRAM EGNER

CONCERT ORGANIST-BARITONE
St. Catharines, Ontario, Canada
Over 1000 Recitals in United States and Canada.

ARTHUR C. BECKER, A. A. G. O.

CONCERT ORGANIST
Dean School of Music, De Paul University
Organist St. Vincent's Church, Chicago

Eda E. Bartholomew

Organist Saint Mark
M. E. Church, South
ATLANTA GEORGIA

ST. PATRICK'S

SOUTH BEND
TWO CHOIRS - NINETY VOICES
Rev. William A. Moloney, C. S. C.,
Pastor
Willard L. Groom,
Organist and Choirmaster

HERBERT E. HYDE

ST. LUKE'S CHURCH, EVANSTON, ILL.
Conductor, Chicago Ass'n of
Commerce Glee Club

CLARENCE DICKINSON

CONCERT ORGANIST
Organist and Director Brick Church,
Temple Beth-El, Union Theological Seminary.
412 Fifth Ave., New York

HUGO GOODWIN

F. A. G. O.
THE AUDITORIUM
St. Paul, Minn.

HENRY OVERLEY

Director St. Luke Chorists
Organist St. Luke's Episcopal Church
KALAMAZOO, MICH.

Neidlinger Ensemble

Mrs. William Neidlinger Pianist
Mr. William Neidlinger, F. A. G. O.
RECITALS - MUSICALES - CONCERTS
Candidates Prepared for A. G. O. Examinations.
Address: 225 W. 99th St., New York City

Ralph Morse Gerber

ORGANIST and MUSICAL DIRECTOR
The Temple, Hyde Park Blvd. and
Greenwood Ave., Chicago
1533 East 73rd Street
Tel. Midway 3461

Ralph H. Brigham

SOLO ORGANIST
The New Coronado Theatre,
Emmanuel Episcopal Church,
Class Organist, Freeport Consistory,
E. F. W. Ellis Lodge No. 633 A. F. & A. M.
1816 OXFORD ST. ROCKFORD, ILL.

CHAS. A. SHELDON, JR.

City Organist—Atlanta, Ga.
Organist Choirmaster
First Presbyterian Church
Jewish Temple

J. LEWIS BROWNE

ORGAN—COMPOSITION
122 South Desplaines St., CHICAGO
Telephone Monroe 5550

FRED R. DURST, Pres.
HARLEY L. SCOTT, V.-Pres.

HENRY KUGEL, Treas.
REUBEN G. KUGEL, Secy.

ORGAN SUPPLY CORP.

540-550 East 2nd Street
ERIE, PA.

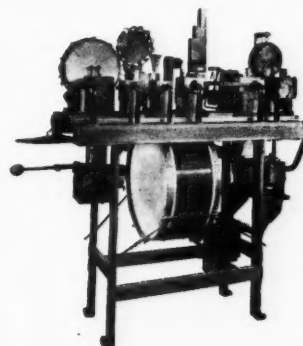


Chimes - -

and action, including hanging bar, dampers, assembled complete ready to install. A floor stand can be furnished if space is available.

Consoles - -

for theatre, auditorium, church and residence. Illustration shows console designed with setter boards accessible from organ bench.



Traps - -

mounted, wired, conducted, complete ready to install. Built according to customer's specification.

Manufacturers of complete organs and supplies of every description. We solicit inquiries from organ builders and repair men.

Announcing the Newest Beman Organ

The Beman Celestafon

A Fine, Standard, Two-Manual, Electro-Pneumatic Pipe Organ, Standardized

DESIGNED ESPECIALLY FOR SMALL CHURCHES

at a Price Within Their Reach in Quality, Leaving Nothing to Be Desired

Write for CELESTAFON BOOKLET and Complete Information

THE BEMAN ORGAN COMPANY
Binghamton, New York

The Analogy Between Organ and Orchestra

By DR. W. G. ALCOCK

Address of President of the Royal College of
Organists of England on the Occasion of
Distribution of Diplomas of the
College on Jan. 21

The subject of my address today is one of no little importance to all of us here. If my hearers were divided into groups, I imagine that among them we should find some who would limit the organ and its music to the period ending, say, in the early '90s, and those whose aspirations are bound only by the ingenuity of the organ builder in discovering new methods of controlling what has become an exceedingly complex machine. In the former case, organ music pure and simple, with the well-known arrangements of Best and others, served well enough. Then came such improved methods of control and so great a variety of tone color, that there seems no limit to what can be done. I hope it may prove interesting and profitable if we briefly examine these contrasted views.

Let us first think of the organ in its earliest form, with its row of diapason pipes, to which were added gradually others of different pitch—the octave, twelfth, fifteenth, and so on. The invention of the stopped pipe gave a new quality, and later came the reeds. We are all familiar with the illustrations which have come down to us from early times, showing the development of the idea. The later invention of the pedalboard, and then of the independent pedal organ, and the swell-box, not only extended the horizon of the player, but encouraged the composition of organ music as an art in itself, standing on its own merits independently of its imitative powers.

I think most of us agree that Bach's organ music is the native language of the instrument. One proof of its strength is that it "comes off" on small instruments—I will not say with the same effect as on large, but in a manner showing that Bach thought in terms of the organ, much as Chopin spoke through the medium of the pianoforte. Another good test of organ music generally is to be found by playing it on a pianoforte with pedal attachment. If its musical structure survive that, we shall realize that elaborate stop changing is not always necessary. In his admirable article, "Some Thoughts on Registration," which appeared in the Organ for April, 1922, Harvey Grace says: "In a sense, the best school in which to learn registration is that of poverty." I understand that organists' salaries are not here referred to! Mr. Grace resumes: "The man who can make his playing alive and interesting on a small two-manual is able to do so because his limited resources have taught him to choose music so good that it depends very little on the organ builder, while it makes him realize fully the very considerable amount of variety that may be obtained from a few stops skillfully managed."

It is when we come to the transcription that we should pause and take stock of our position, for we seem to be in some danger of leaving well-worn (though surely not quite worn-out) paths, in the feverish quest for something new. We live in an age of stunts, and in striving to make an impression on his hearers, the organist may possibly allow his skill to overshadow his good taste. He is aided and abetted by the light (often too light) key, pedal and drawstop action, and an array of rapidly acting pistons. The impatience for change is found in the organist as in most other people, and with rows of gadgets at hand he is tempted to use them unnecessarily and too frequently. It was, of course, inevitable that tone other than that of flue pipes should be discovered, and included in the organ's tonal scheme, but though today the list of imitative stops is a long one, it is remarkable how few of them (comparatively) are essential in pure organ music. Let us keep them, however, if they sound

beautiful, for it would be difficult to draw a hard and fast line as to what stops are admissible or not. And who can say what developments in the employment of new tone qualities in pure organ music await us?

Now what should be the real purpose of any artist, be he singer or player? Surely, to convey to his hearers the thoughts of the composer! If an organist play organ music worthy of the name, will he not employ tone-color which is either directed by the composer or implied by the music? Years ago I heard an organist playing the Mendelssohn G major Fugue, starting away with diapasons and twelfth. He seemed quite unconscious, and went gayly on. Such things are hardly likely to happen now, for the general principles of registering in pure organ music are well understood.

In considering the use of the organ for transcriptions we have to remember one important point, which is that whereas the tone of orchestral instruments is practically the same wherever we hear it, the imitative stops on the organ vary so widely that we seldom find, for example, two clarinets alike. Then, again, the methods of stop control, the size of the organ, its position, and the building itself, all contribute to the difficulty of deciding on what music is most suitable. But however carefully we choose and play our transcription, there is one thing we can never imitate—I mean that elasticity of the orchestra which is the sum total of the individuality of each of the players forming it. At the same time, even with these limitations, the transcription, well chosen, is and should be a part of the organist's repertoire. Indeed, there are some pieces which, to me at least, are more effective on the organ than through their original medium. On the other hand, some works are so distorted by transcription that they serve merely to illustrate the cunning of the player rather than the mind of the composer. And there is no doubt that in many cases the arranger has scored so fully that except by a very accomplished player, and on very few organs, the pieces are unplayable.

An arrangement is included in the fellowship organ work. It is a very valuable test in many ways, as it shows whether the candidate be *only an organist*, or not *an organist only*. One of the chief difficulties in playing an arrangement is in keeping time. With rapid stop and manual change there is a danger of rhythmic weakness, to which many give way. The man who can keep going, even at the expense of a few details which may be really unimportant, will give a far better idea of the music than one who gets in everything while allowing the rhythm to suffer.

It will be noted that the tone of the wind instruments can be very fairly imitated by the organ builder. The tone of the clarinet, for example, can be reproduced with great fidelity, although, as I pointed out, even this varies considerably on different organs. One meets, too, with very close approximation to the sound of the hautbois (I purposely use the English pronunciation while referring to the orchestral instrument), the trumpet, etc., while that French horn at Liverpool is quite remarkable in its likeness to the original.

The most difficult timbre to reproduce is that of the strings, and so far not even an approximate imitation has been achieved. It has been argued by Mr. Bonavia-Hunt that the reason for this is that the stringed instruments possess soundboards, which assure ample fundamental tone, upon which the harmonic structure essential to the

timbre is built up. The same authority also points out that when the voicer encourages the harmonic series of the string in his organ pipe, he does so at the expense of the fundamental, without an adequate representation of which no fidelity of reproduction is possible. To this I would add that the infinite variety of tone produced by a proper use of the bow by the human hand is beyond the range of any mechanical device whatsoever. The names given to organ stops in which string quality has been attempted—violine, viola, viol d'orchestre, muted viola, and the like—are attractive, and the tone is often quite lovely—in fact a welcome addition to the tonal scheme, but do those stops sound like orchestral strings? As I said on a former occasion, they soon tire the ear, as the orchestral strings never do. The reason for this may lie in the argument I quoted just now, and the whole question is most interesting and well worth study.

The organ is often severely criticized by musicians, I think largely because they view it only as an imitative medium. It must be remembered, too, that musicians who do not play the organ are by no means so clearly aware of what is going on as the organist himself. The acoustics of the instrument and of the building in which it is heard have their own charm, but they prevent the clearness provided by other mediums. It is for this reason that a high degree of precision, definiteness, and especially of rhythm, are demanded from the true organ player.

A very illuminating remark was recently made to me by a prominent musician, when he criticized the fact that whereas the orchestral trumpet (for example) has a limited compass, the organ stop of that name extends through the keyboard. I pointed out that its fellows in the brass section of the orchestra carried the tone downward, whereupon he rejoined that the idea of carrying the tone to the top of the keyboard was altogether wrong. He did not say, however, to which note it should be carried! He also held it as absurd that the swell double reed should occupy such a place of honor in the full swell, comparing it (to its disadvantage) with the contra fagotto in the orchestra. But it is just here that we organists come into our own. We need not apologize for our instrument, for it is not eminently a worthy exponent of lofty thought and suggestion? In most ways we find the orchestra best, but what orchestra can imitate the diapasons or the full swell of such organs as those at St.

Paul's, York, or, may I not add, Salisbury? And how incomplete is a swell without a double reed!

After all, the orchestra is a combination of instruments arrived at by selection and elimination, and may we not consider the stops of a complete organ in that light? Our instrument may be capable of much in the way of imitation, but it can be severely independent, speaking with its own voice and playing upon our deepest emotions. The marvel is that so much variety of tone and power can be brought under the control of one performer, though these very attributes tend to dazzle so many organists and blind them to that real character and dignity to which I have before referred. The analogy between organ and orchestra is in reality slight, and if pursued too far would land us in real difficulty. Such things as the constant use of the 16-ft. pedal, the employment of unsuitable stops, and so on, have their parallel in orchestral writing, where the incessant use of the double-basses, or a cor anglais in place of a clarinet, would in the same way be inappropriate.

Terms used in organ music—strings, brass, woodwind—are perhaps convenient, but can we not find something more suitable? I should like to see the faces of the violinists of an orchestra on finding their parts marked "diapason treble," or the double-basses if their parts were dubbed diapason 16-ft. or double diapason! Surely it is just as unreasonable in either case. May we not then be content with an instrument which, without destructive alteration of its essential character, can fulfill two separate functions, both of high artistic import? We can convey the message of Bach, Mendelssohn, Brahms, Rheinberger, and those of our own day of whom we think with gratitude, whose music, be it austere, serene, statuesque, but always compelling and appropriate, has the inevitability of a mountain, a tree, or any other natural object, and we may also step into the sphere ruled by groups of other musicians, reproducing as nearly and sincerely as we can the essence of their combined art, keeping, I hope, within the rules which must govern any art, such as form, contrast and truthful presentation.

Installing Tellers-Kent Organ.

Workmen from the Tellers-Kent Organ Company of Erie, Pa., have been installing the organ at St. Bianni's Church, Galeton, Pa., and the instrument was used for the first time with John F. Curran at the console.

JAMES TOPP

Pipe Organ Builder
TUNING — REPAIRING — ENLARGING
ELECTRIC BLOWERS INSTALLED
2750 Prairie Avenue
Evanston, Ill.

ORGAN PARTS

I build everything
needed according
to model or pattern
R. GRIGO
943 Willoughby Ave. Brooklyn, New York

PIPE ORGANS ELECTRIC BLOWERS

Stahl Organ Co., Maywood, Ill.
Office and Factory:
809-811 RAILROAD STREET

Pacific Pipe Organ Co. Organ Architects and Builders

Installations of All Makes
Correspondence Solicited
P. O. Box 829
PORTLAND OREGON

Church Organ Maintenance

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

JAMES COLE

76 Lynde Ave. Melrose, Mass.

THOS. KELLY

Organ Builder and Expert Repairman
39 years' practical experience
Church and Theatre Organs Maintained
and Kept in Condition Par Excellence.
Old Tracker Organs Fitted with the
Most Reliable System Electro-Pneumatic
Action
DETROIT, MICH.
Ph. Northway 9263, Ad.: 491 E. Palmer St.



GUSTAV F. DÖHRING INVITES DEMONSTRATION OF HILLGREEN, LANE & COMPANY ORGANS OF QUALITY

Address: G. F. DÖHRING
ROOM 427, 225 FIFTH AVENUE, NEW YORK, N. Y.



Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Feb. 22.—The Philadelphia theater organists entertained a number of radio celebrities and organ manufacturers at their annual dinner on Feb. 11, at Elks' Hall. Otto Schmidt, president of the group, was toastmaster. About 300 guests were present, among whom were Rollo Maitland, Karl Bonawitz, Richard Bach, Irwin Cahan, and Mr. and Mrs. Frank Buehler of the Stanley Company.

On Feb. 8 the fourth of the series of noonday recitals at the First Presbyterian Church, Germantown, was played by William S. Thunder, organist of the Walnut Street Presbyterian Church.

The new Möller organ in Calvary Presbyterian Church, Highland Park, was opened on Jan. 29 with a recital played by Charles T. Maclary, who entertained a packed audience for one and one-half hours with his artistic work at the console.

Alexander McCurdy, Jr., has announced a series of five Lenten recitals at the Second Presbyterian Church on Saturday afternoons from March 3 to April 7, assisted by a notable series of vocalists.

The Society of Musical Alumni of the University of Pennsylvania gave a recital in the New Jerusalem Church Jan. 24. Those taking part were Morrison C. Boyd, Harry Ditzler, Robert A. Gerson, Albert T. Maynard, Stanley T. Reiff and Uselma C. Smith. The quartet of Calvary Presbyterian Church sang the vocal numbers.

Adath Joshurun Synagogue is having a course of interesting musical lectures under the auspices of the women's organization on Wednesday afternoons during February and March. Wagner was the subject of the first

concert, played by Anthony Schwartz, assisted by Zipporah Rosenberg, soprano.

A sacred concert by the quartet of St. James' M. E. Church, Olney, under the direction of Nathaniel E. Watson, organist, on Jan. 29, was greatly enjoyed by 700 persons in the Olney and nearby sections of the city.

Harry C. Banks is giving a series of organ concerts in the auditorium at Girard College on Sunday afternoons, Feb. 5 and 19 and March 4 and 18.

Oxford Presbyterian Church now has a chorus choir of about fifty voices under the direction of Walker D. Ed-dowes. On Feb. 12 at the monthly evening musicale the choir was assisted by Dorothy J. Baseler, harp; Albert Zinger, violin, with Mrs. Josephine Eddows at the organ. "O Lord Most Holy," Franck; "By Babylon's Wave," Gounod, and "My Faith Looks Up," Schneckler, were included in the program.

S. Wesley Sears played a Wagner program on Sunday evening, Feb. 12, at St. James' Church, as follows: "Evening Star," "Tannhäuser"; "Prayer," "Lohengrin"; Church Scene, "Lohengrin"; Overture to "Die Meistersinger"; Overture to "Rienzi."

The auxiliary of the Overbrook Presbyterian Church is sponsoring a series of six lecture-recitals in the church house by Earl Beatty, pianist, and also organist of the church. The first topic was "Bach-Handel," on Feb. 23. Mozart is the subject of the second. The remaining dates are March 20, April 19 and May 10.

Adam Geibel gave one of his lecture-organ recitals at St. Luke's M. E. Church, Erie avenue, on Feb. 12.

Ernest F. White on Tour.

Ernest F. White, appointed organist and choirmaster of St. George's Episcopal Church, Flushing, N. Y., as successor to the late John W. Norton, will take up his new duties March 1. Mr. White made a short recital trip to Canada in February.

MARGARET	WILLIAM
S	O
O	R
P	G
R	A
A	N
N	I
O	S
LESTER	
AVAILABLE TOGETHER OR SINGLY FOR CONCERTS AND FESTIVALS	
DEDICATION PROGRAMS AND ORATORIO APPEARANCES A SPECIALTY	
426 FINE ARTS BLDG.	CHICAGO, ILL.

ANDREW BAIRD, A. A. G. O.
Organist for Mrs. E. H. Harriman at Arden House
RECITALS
King's Court, Poughkeepsie, N. Y.

WILHELM MIDDELSCHULTE
1705 Ridge Avenue, Evanston, Ill.
Telephone University 298
Chicago Studio: Hull House
Tuesdays and Fridays

CHARLES GALLOWAY

Organist-Director Chapel Choir Organist and Choir Director Conductor Apollo Club	Washington University St. Peter's Episcopal Church Conductor Morning Choral Club
Organ Recitals	Instruction

4171 Magnolia Avenue Saint Louis, Missouri

VINCENT H. PERCY
RECITALS and LESSONS
Euclid Ave. at East 96th St. CLEVELAND

ALBERT RIEMENSCHNEIDER

CONCERT Director of Music Baldwin-Wallace College, Berea, Ohio
ORGANIST Organist and Director of Music, Calvary Presbyteriaa Church
Cleveland, Ohio
ORGAN Address 10001 Edgewater Drive, Cleveland, Ohio
INSTRUCTION


FRANK WRIGHT
Mus. Bac., A. G. O.
Candidates prepared for A. G. O. or University examinations by correspondence. Summer Courses for those visiting New York.
STUDIO, 46 GRACE COURT, BROOKLYN, N. Y.

CHARLES R. CRONHAM
RECITALS . . . MUNICIPAL ORGANIST
Room T, City Hall PORTLAND, ME.

N. LINDSAY NORDEN
B. S., M. A., Mus. Bac.
CONDUCTOR: The Brahms Chorus of Philadelphia; Reading Choral Society, Reading, Pa.
Organist and Musical Director: First Presbyterian Church, Germantown; St. Philip's Episcopal Church, Philadelphia; Synagogue Rodeph Shalom.

KRAFT For RECITALS and LESSONS
TRINITY CATHEDRAL, CLEVELAND, OHIO

JOHN DOANE
The Church of the Incarnation, New York City
ORGAN INSTRUCTION 25 EAST 35th STREET NEW YORK CITY RECITALS



Pietro
YON

World-Famous Organist
and Composer

For All
PUBLIC APPEARANCES
MASTER COURSES
PRIVATE LESSONS

Address: E. HAYNER, I. C. V.
853 Carnegie Hall New York City

ZINC ORGAN PIPES
UNVOICED
INSIDE BASES and FRONTS
ANY STYLE
PIPES THAT VOICE RIGHT INQUIRIES SOLICITED
Frederick I. White, Reading, Mass.

In Los Angeles and Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Feb. 16.—The February meeting of the Guild was held at St. Paul's Cathedral on the 6th. A goodly company was present at the dinner, and the church was comfortably filled for the recital which followed. The program opened with the First Sonata by Guilman, played by Newell Parker, A. A. G. O., organist of the Mission Inn at Riverside. It was a pleasure to hear this fine work again. I don't believe it has been played here since Bonnet played it about eight years ago. Mr. Parker played it in fine style and followed this work with the "Easter Morning on Mount Rubidoux," by Harvey B. Gaul, which, by the way, is dedicated to Ernest Douglas.

Mrs. Harry K. Brown, A. A. G. O., followed Mr. Parker, playing the Scherzo by Jadassohn, "Sunset," by Karg-Elert, and "In the Shadow of the Old Trees," by Swinnen. Mrs. Brown always gives a good account of herself and these three numbers were most interesting. The Swinnen piece is very modern in feeling. It was splendidly played and seemed to be enjoyed by those present.

Otto T. Hirschler, A. A. G. O., organist of the First Methodist Church of Long Beach, closed the program with a group consisting of Meditation, by Bubeck, two movements from Stoughton's suite "In Fairyland" and "Hymn of Glory" by Yon. The Stoughton pieces I should like to hear again, especially the "Enchanted Forest." It is very orchestral and in more intimate surroundings should be highly effective. The Yon number was perhaps the most popular of the set and Mr. Hirschler played it in fine style.

Altogether it was as good a program as we have had this season.

Lent is upon us again and the poor Episcopalians will work overtime. Dudley Warner Fitch has again arranged for the noonday recitals at the cathedral and has secured the leading organists of the community to help him with them. These recitals have become a fixture and the attendance improves with each succeeding year. At St. John's, your correspondent will give a series of recitals on the Sunday afternoons in Lent at 3 p. m. The program will last an hour and will be made up mostly of new works.

The Church of the Immaculate Conception has ordered a Skinner organ. It is to be a good-sized three-manual and will be ready for use late in the fall. Stanley W. Williams, the Skinner representative, closed the deal.

Through the influence of Dudley Warner Fitch the Cadman Creative Club is offering a prize of \$100 and a second prize of \$50 for an organ composition. This club has never consid-

ered the organ before, although it has given substantial prizes for other works. The contest will close Sept. 30 and it is hoped that a goodly number of manuscripts will be submitted. Full particulars can be had from Mrs. Grant, 4065 Oakwood avenue, Los Angeles.

The large Casavant organ in the chapel of Redlands University will be dedicated on Feb. 28, when a recital will be given by Pietro Yon of New York. Mr. Yon has not played here for about eight years and it is expected a number of the local organists will go to Redlands for the recital.

Sibley G. Pease is installing an organ in a studio he has built adjoining his home. It will be available for teaching and practice and is especially suitable for theater work.

Paul G. Hanft is organist at the Wilshire Congregational Church. He gave a recital the early part of the month and is planning some special musical services which he expects will bring this church publicity.

The Kilgen organ in the Church of St. Brendens was dedicated on Sunday, Jan. 29, when a special musical service was arranged. At present the chancel organ is all that has been installed. It is an effective instrument of ten or twelve stops. Later it is planned to place a large three-manual in the gallery.

I recently heard some splendid organ playing at the Million-Dollar Theater by a young organist—Gaylord Carter. The picture was "The Last Command," a great picture in itself, but made 100 per cent more effective by Mr. Carter's work. Keep your eye on this chap!

The announcement by the College of Music of the University of Southern California that Palmer Christian will hold a master class here in July has aroused a great deal of interest among the local organists, and it is expected that a number will be enrolled in the class. Mr. Christian has laid out an interesting program and there is none of us but would benefit by attending the sessions, either as players or auditors.

The recitals being given at the First Baptist Church on the first and third Fridays of the month should be better attended than they are. Both Mr. Hartley and David Wright have given us splendid programs during the last month and I commend the recitals to your notice.

Wallace McPhee's New Work.

Wallace McPhee, one of J. Warren Andrews' pupils, is doing work that attracts favorable attention in his new position as organist of the First M. E. Church, Duluth, Minn., and at one of the big theaters in the same city. His old position at the First Baptist Church, Paterson, N. J., is filled by another pupil of Mr. Andrews, Richard C. Warner, who leaves another place to accept this.

The Guilman Organ School
DR. WILLIAM C. CARL, Director

Announces the Winter Term for

Tuesday, January Tenth

Send for Catalog

17 East Eleventh Street
NEW YORK

AMERICAN CONSERVATORY of MUSIC
JOHN J. HATTSTAEDT, President

School of Theatre Organ Playing

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

Faculty selected from leading theatre organists of Chicago. Pupils filling prominent positions in theatres in all parts of the country—More than 100 pupils and former pupils of the school filling good theatre positions in Chicago.

Lessons and practicing before the screen in the school's "Little Model Theatre."

Special attention to repertoire, including classics, popular and jazz. School equipped with fourteen excellent organs of modern Theatre Type, including two and three-manual units.

SEND FOR CATALOG

Address Secretary

AMERICAN CONSERVATORY of MUSIC
522 KIMBALL HALL, CHICAGO

EDWARD RECHLIN

RECITALS
of True Organ Music

Spring Tour Now Booking (40 Recitals)

Address: Rechlin Recital Tours
1188 Park Avenue
NEW YORK CITY

THE GREAT MANSIONS OF CALIFORNIA ARE INSTALLING

ARTCRAFT

"THE ORGAN BEAUTIFUL"

THE FULL TONES OF THE MAJESTIC CATHEDRAL ORGAN COMBINED WITH THE SYMPHONY ORCHESTRA ARE EVER PRESENT IN AN ARTCRAFT.

For Prices and Specifications, Write

The Artcraft Organ Company
SANTA MONICA, CALIFORNIA

Building

Repairing

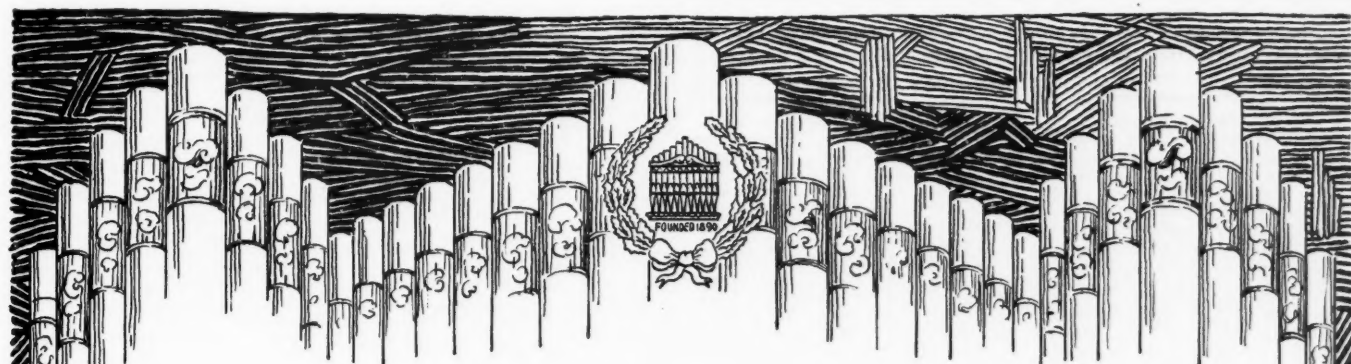
Established in 1918

Pipe **LA MARCHE BROTHERS** Organs

6525-31 Olmsted Ave.
Chicago, Ill.

Maintaining

Rebuilding



Gottfried



Marimba Harp and Action

The **Marimba Harp** with single and re-iterating (repeating) action, producing a beautiful, soft, rich tone, is a valuable asset for Church and Theatre organs; in as much as it adds *timbre* to many combinations.

THE A. GOTTFRIED CO. Founded 1890
ERIE, PENNSYLVANIA

The World's Largest Organ Supply and Export House

Who's Who Among American Organists

Herbert Stavely Sammond.

Music snatched a bright youth of ambition and ideals away from Wall street some years ago when Herbert Stavely Sammond, then 21 years old, who had started as an office boy at \$3 a week for an insurance company and had worked his way up to a position of trust and promise, was converted into a disciple of St. Cecilia. In the years that followed, Mr. Sammond achieved a reputation as organist of prominent New York churches and in later years has won special distinction as a choral conductor. For a long period he has been a pillar of the National Association of Organists and a few months ago was elected to the important position of chairman of the executive committee of that organization.

Mr. Sammond's career is an unusual one. He was born at Milwaukee, Wis.,



HERBERT S. SAMMOND.

a little over fifty years ago. When he was 3 years old his father died and his mother returned to Brooklyn, N. Y., her birthplace, where only two years later she also passed away, leaving four orphan children. Herbert was then adopted by his father's sister, a resident of Liverpool, where his father was born. At the age of 10 years he began the study of the piano.

As a boy of 14 we find Herbert Sammond back in New York, where he "accepted a position" as office boy for an insurance company, as previously noted. He remained with this company for seven years—lean ones, perhaps, but years of advancement, for he was promoted to several clerkships before, on reaching his majority, he decided to devote his life to music. While working on Wall street he was not abandoning his music and at the age of 15 years he began playing the organ in a small Dutch Reformed church. Later he went to St. Andrew's Episcopal and then to St. Barnabas' Episcopal Church, Brooklyn. In turn he was organist of the Park Congregational, the Catholic Church of Our Lady of Victory, the Classon Avenue Presbyterian and the Clinton Avenue Congregational, all of Brooklyn. He is now organist of the Middle Collegiate Church of New York City. During a career of more than forty years as a church organist, Mr. Sammond has never been without a position. He was at the Clinton Avenue Congregational fourteen years. He also held the post of organist successively in two Jewish synagogues.

Mr. Sammond studied piano, organ and composition with Mary Wardell, who was organist of a Baptist church in Brooklyn for twenty-five years, and organ and composition with Dudley Buck and Charles Heinroth. He began the study of singing in his early manhood. He sang bass in the Apollo

Club under Dudley Buck for some years and later under John Hyatt Brewer, who succeeded Dudley Buck as conductor, became the club accompanist for two seasons. Although he taught piano and organ for many years, he became so much interested in voice and choral work that of late years the larger part of his time is devoted to conducting his four choral societies and to voice pupils. Before specializing in choral work and while at the Clinton Avenue church in Brooklyn, he gave a series of organ recitals for the Brooklyn Institute of Arts and Sciences, and also for the board of education.

Mr. Sammond has achieved a reputation as a choral leader largely through his successful work as conductor of the Morning Choral of Brooklyn. This organization has been recognized frequently for its artistic work by such men as Walter Damosch. Last season the choral enjoyed the distinction of being the guest of honor club representing New York State at the concert given in Aeolian Hall by the New Jersey Federation of Music Clubs. Its singing on this occasion brought highest praise from musical critics. The club has grown from its original twenty-eight singing members to over sixty and has a growing associate membership.

Mr. Sammond is married and has two sons, who have taken up a business career, and a 17-year-old daughter, who graduated as the honor student from the Brooklyn Heights Seminary, and is now studying at the Musical Art Institute. Miss Sammond has appeared as piano soloist upon various occasions since she was 11 years old. During the war Mr. Sammond was United States Army song leader for the New York Coast Artillery and had charge of the singing at Fort Hamilton and Fort Wadsworth and at Fort Tilden at Rockaway. He is one of the judges for the National Music League and for the New York Music Week Association contests.

William Ripley Dorr.

William Ripley Dorr is a man of varied enthusiasms and of unusual ability who has made his mark not only at the console, but even more prominently in the training of boy choirs, while his business acumen has been put to good use in the designing and sale of organs. In all these fields he has made a reputation for himself, first in St. Paul, then in Chicago, and in



WILLIAM RIPLEY DORR.

more recent years in Los Angeles. Withal he is a man whose winning disposition makes friends easily and who radiates sunshine in the circles in which he moves.

Mr. Dorr was born at St. Paul, Minn., in 1891. His mother was Helen

Thurston, contralto, who sang a solo at Samuel A. Baldwin's first organ recital. Mr. Baldwin began playing the organ just half a century ago, as set forth in the news columns of The Diapason last month. Mr. Dorr received his high school education at Englewood, N. J., and at St. Paul. After graduation in 1908 he taught manual training in the St. Paul public schools. He sang in the choir of St. John's Episcopal Church and at the same time studied the organ with George H. Fairclough, who has among his alumni other notables, including Eric De Lamarther of Chicago.

When 17 years old Mr. Dorr was made organist of the Park Congregational Church, St. Paul. In 1909 and 1910 he was at Ascension Church, Stillwater, Minn., and here he organized his first boy choir. In the fall of 1910 he entered the University of Minnesota and was appointed organist and choirmaster at Holy Trinity Church, Minneapolis. To an interrogator he proudly admitted that in 1909 he subscribed to The Diapason, thus becoming a charter member of the Diapason family. In 1912 he bought a Hall organ for Holy Trinity Church and became so interested in organ construction that he entered the field as representative for the Hall Organ Company in the Northwestern states. In 1914 he was graduated in mechanical engineering from the University of Minnesota. In 1915 he was appointed organist and choirmaster of Christ Church, St. Paul, and the following year joined the staff of the Aeolian Company at the Chicago studio under the late Ernst Schmidt. He also became organist for the Paulist Choristers and studied choir training under Father Finn for two years when the latter was at the head of this famous choir in Chicago.

During the world war in 1918 and 1919 Mr. Dorr served in the navy, first playing baritone horn and then directing a band.

In 1919 Mr. Dorr married his grade school sweetheart, Miss Dorothy Countryman. That year he returned to the Aeolian Company and also organized the choir of Emmanuel Church, La Grange, Ill., which grew to seventy-five boys and men and gave fifty-four concerts from 1920 to 1922.

In 1923 Mr. Dorr left Chicago for Los Angeles as the consequence of a promotion by the Aeolian Company and made his headquarters in Los Angeles. After selling an Aeolian organ to the Wilshire Presbyterian Church he was asked to play it for four Sundays and he has been at this post ever since that time. In 1925 he resigned his Aeolian position to devote his time to organizing and training a boy choir at his church. This choir now numbers about sixty boys and men and has given over forty concerts in the last two years. It specializes in eight-part a cappella work.

Last year Mr. Dorr became representative for Hall and installed a ten-stop Hall organ in his new home overlooking the ocean, at Palos Verdes Estates.

For the last three years Mr. Dorr's right hand has been so crippled with arthritis, caused by bad tonsils, that he has not been able to play even the

simplest chords or scale passages, and has done all his accompanying with his left hand and his feet. However, the tonsils are gone and the playing is slowly but surely coming back, as he has kept everlastingly at it with exercises to regain his lost dexterity.

Joseph D. Brodeur.

Joseph Devin Brodeur, organist and choirmaster at the Cathedral of the Immaculate Conception, Albany, N. Y., is a notable example of the musician who, besides artistic ability, possesses a vast amount of courage and limitless patience to insure the best rendition of his musical programs.

Mr. Brodeur was born in Johnsonville, N. Y., of Norman parentage. In 1890 he completed his classical studies at Holy Cross College, Canada, and, already a musician of prominence, embarked on a musical career. He studied piano and organ in Montreal, Boston, Rome and Paris. With the best masters of those musical centers he also studied voice and harmony. It was in Rome that he acquired his understanding and love of music as prescribed by the Catholic Church and he is recognized in America as an able



JOSEPH D. BRODEUR.

authority on Gregorian music. Always a man of the highest ideals, he has worked untiringly for the best type of musical development, regardless of race, creed or church affiliations.

Mr. Brodeur has held important posts in New Bedford and Worcester, Mass.; Harrisburg, Pa., and Spokane, Wash. While in Spokane, he organized and directed the Lorelei Club, a women's chorus of fifty-five voices.

"There has never been anyone else here," wrote an officer of the club, herself a soprano of high repute, "who could make people sing as he did. His wonderful shading and tone coloring—indeed, all of his work—is marked by the master-spirit of the true musician."

Under Mr. Brodeur's leadership the

Established by McCollum Bros., 1841
Organ Pipe Works, 1871

Mansfield Organ Pipe Works

MANSFIELD DEPOT, CONN.

THE OLDEST WOOD PIPE MANUFACTURERS
IN THE U. S. A.

PATENTEES AND SOLE MANUFACTURERS
OF THE METAL TOE PIPE FOOT

The superiority of our goods speaks for itself. Eight out of every ten of our customers we have served for forty years or more. Also handles, rack pins, plain wood feet. Samples and price list gladly sent on request. Satisfaction guaranteed.

choir of the Cathedral of the Immaculate Conception has undergone a complete transformation. All operatic music has been banished and the authentic church music which is played and sung is of noble beauty.

Mr. Brodeur is a well-known solo organist and recently he dedicated the organ at the Sacred Heart Church in Schenectady, N. Y. As a composer he is represented by church music, organ and choral works. Two of his recent compositions, "Vivat! Vivat Pastor Bonus" and "The Lord Is Great and Good," were sung with success at the cathedral diamond jubilee celebration in November and were also features of the municipal carillon concerts at that time.

Mr. Brodeur is a charter member of the Albany chapter of the American Guild of Organists and was its dean in 1925.

Helen Margaret Hewitt.

Once on a time two young Americans met as fellow students at Troy Conference Academy, Poultney, Vt. They were introduced to each other as Jennie Powell and Fred W. Hewitt. They found they had much in common—a long line of sturdy American ancestors, a pronounced taste for things musical, one with a talent for singing, the other with a talent for the piano, and both with ambitions for musical careers. They married and settled at Granville, N. Y., where Fred Hewitt became a banker, with a position as choir director and bass soloist in the Methodist Church, and his wife became the organist of the same church.

A family of two girls became an all-absorbing interest. In the elder of these, Helen Margaret Hewitt, born May 2, 1900, the parents' dreams of musical careers found fulfillment. She is today one of the group of American organists who are upholding the traditions of the art of organ playing. She received a good training as a pianist, but when she was entered at Vassar College in 1917 she was rather sure that mathematics was her forte. In her sophomore year she began courses in harmony with Professor G. S. Dickinson and in her junior year began studying the organ with Professor E. H. Geer, continuing her theoretical training in composition with Professor George C. Gow. Unconsciously she had built up a major in music as well as in mathematics.

After Miss Hewitt's father's death in 1921 her mother, taking courses at Potsdam Normal, the Eastman School of Music and New York University, became music supervisor at Granville, where she had always been prominent musically.

Miss Hewitt's graduation from Vassar in 1921 found her not embarking on a musical career, but as instructor in the mathematics department of the Warwick, N. Y., high school. Her rival talent received its only attention in her position as organist of the Methodist Episcopal Church. However, the lure of music was too strong and in 1922 she entered the Eastman School of Music, majoring in organ. Her work with Harold Gleason meant hard, intensive training at the hands of one who is in the front rank of American organists. She also enjoyed the rare privilege of ten lessons with Joseph Bonnet, a member of the faculty in 1923. The A. A. G. O. degree was won in the spring of 1924 and the bachelor of music degree followed in 1925. Though a busy student she found time to do accompanying at the Railroad Y. M. C. A., to fill engagements as pianist of an Eastman school trio and to serve various churches as organist. Among these were Cornhill Methodist Church of Rochester, the Presbyterian Church of LeRoy and

the Methodist Church of Fairport. The Congregational Church of Fairport had her services for a year.

After graduation from the Eastman School, Miss Hewitt joined the faculty of the Crane Normal Institute of Music at Potsdam, N. Y., as organist and teacher of theory, including harmony, form and appreciation. This school became the Crane department of music of the State Normal School in 1926 and took its faculty with it. Her recitals have awakened a new interest in the organ in a community which, through the excellent musical training afforded by the school founded by the late Julia E. Crane, is more than ordinarily appreciative of good music.

This year several departures from the ordinary type of recital have been made. One program was devoted entirely to the works of Cesar Franck. Another recital was a historical program of French organ music. The Christmas concert was one of the most successful, using a chorus of 200 voices for two groups of carols and an excellent rendition of the "Hallelujah Chorus."

Another feature of Miss Hewitt's work has been her series of organ recitals broadcast from WCAD, the station at St. Lawrence University at Canton, N. Y. This has been a regular part of her program for the last two years. She organized an organ club for her pupils for the purpose of increasing their acquaintance with organ history, literature and composers.

In the summer of 1926 Miss Hewitt made the pilgrimage to Fontainebleau for the two months of instruction afforded under Libert and Widor in organ and Mlle. Boulanger in harmony.

Miss Hewitt with her opportunity to be both an organist and a teacher of future teachers is ennobling the term "service." Her sphere of influence in such an institution as the Potsdam State Normal School is happily a much broader one than it could possibly be if she confined her activities to being merely an organist or organ teacher. M. A. S.

C. Walter Wallace, the blind organist of Philadelphia, is on an extended tour of recitals in Pennsylvania, appearing before crowded churches. In many places he has return engagements. Among his appearances are recitals at Tabernacle Reformed Church, Philadelphia; First U. B., Chambersburg; Shippensburg Reformed; Altoona Bethany Lutheran; State College Lutheran, and St. John's Lutheran, Lewistown. Mr. Wallace gives a few classics for the critics. The rest of his program is for those who do not understand the classics.

THE WESTERN SERVICE COMPANY

O. J. SOLLE, Master Mechanic
ORGAN DESIGNERS and BUILDERS

Maintenance Tuning Repairing

Church, Theatre Unit and Automatic Organ Service
Old Organs Electrified
Percussions Installed

Get Our Prices and Specifications on NEW ORGANS

Office:
2120 S. MILLARD AVE.,
Rockwell 5124
Shop:
3100 S. MARSHALL BLVD.
CHICAGO

Chicago Factory Representatives

SIMPLEX
ALL STEEL BLOWERS

Mfd. by B. F. BLOWER CO.
Fond du Lac, Wis.

Classified Advertisements

FOR SALE.

FOR SALE—ONE SIXTY-ONE-NOTE slide chest, five stops, 7 ft. 7 by 26 inches. Almost new; suitable for residence, \$65.00. One wind reservoir, 6 ft. by 3 ft., in good condition, \$20.00. One roller board, trackers, squares, etc., with complete instruction book for making pipes and assembling the whole organ, \$5.00. Any amateur mechanic can do the work. Address C-6, The Diapason.

FOR SALE—THREE SEVEN AND one-third octave, new, piano case organs; choice \$100 each. One two-manual and pedal bass Lyon & Healy Peloubet reed pipe organ, \$600. Also one Story & Clark two-manual and pedal bass, twenty-two stops, \$500; with motor and blower \$600. Other good bargains in new or second-hand organs. We are now manufacturing very fine heavy chapel organs for churches and lodge halls, prices reasonable, direct from factory. A. L. WHITE MANUFACTURING CO., 215 Englewood avenue, Chicago.

FOR SALE — TWO-MANUAL AND pedal Vocalion, nine stops, motor and blower. Price \$575. One-manual pipe organ, seven stops, motor and blower, \$500. Address Peter Butzen, 2128 West Thirteenth street, Chicago.

FOR SALE—ONE TWO-MANUAL AND one three-manual Austin organ; three two-manual Estey and two two-manual Wurliitzer organs; offered at special price. Address B-10, The Diapason.

POSITIONS WANTED.

POSITION DESIRED—AS FACTORY representative to call on prospective buyers, also on those who have organs, and who might be of assistance in future business. Have had wide experience both as a practical man and salesman. Am in middle age, in fine health; I wish to change my present position with a view to a permanency. Address C-9, The Diapason.

POSITION WANTED—CHURCH ORGANIST desires steady position. Member National Association of Organists. Must be modern electric organ. Best of references. Salary stated upon request. Communicate Mr. J. W. Fisher, 20 School street, Hastings-on-Hudson, N. Y.

POSITION WANTED—EXPERIENCED pipe organ salesman desires to change his position. Will consider offers from first-class firms only, for Eastern territory, preferably Middle Atlantic coast states. Address B-7, The Diapason.

POSITION WANTED—ELECTRICAL expert desiring to make a change wants position with reliable organ factory as superintendent or assistant. For information regarding qualifications address A-3, The Diapason. [3]

POSITION WANTED—CHURCH ORGANIST with long experience and excellent training desires position. Address B-5, The Diapason. [3]

POSITION WANTED—AS FOREMAN on chest or console, action, relay and switch. Have thorough experience in organ work. Address B-6, The Diapason.

POSITION WANTED—BY EXPERIENCED pipe organ mechanic, able to tune, install and repair different makes of organs, who has sales experience. Address C-7, The Diapason.

POSITION WANTED—CHURCH ORGANIST (lady) with long experience and excellent training desires position. Address C-8, The Diapason.

POSITION WANTED—PIANO SALESMAN and organist wants position selling pipe organs in northern Ohio. Address C-2, The Diapason.

WANTED—HELP.

WANTED

Pipe Organ Salesmen—Representatives

Men of established reputation and financial responsibility, to act as factory representatives in their HOME and ADJACENT territories. Excellent opportunity for men of ability to handle the growing demand for an organ consistently built to be BETTER THAN THE AVERAGE. In answer state full qualifications. Address C-4, The Diapason.

WANTED — FIRST-CLASS console man. Must have complete knowledge of combination action. Modern factory near Chicago, with good living conditions. Apply to C-5, The Diapason.

WANTED—FIRST-CLASS pipe maker on metal and zinc pipes. Address A-7, The Diapason.

WANTED—PIPE ORGAN SALESMAN for widely and favorably known organ for southwestern states. Prefer man that understands organ tuning, etc., though this not absolutely required. State qualifications, age and past experience. Address A-2, The Diapason.

WANTED—EXPERIENCED DRAFTSMAN by large Eastern organ company. Give full information in letter addressed to C-3, The Diapason.

WANTED — VOICERS, FLUE AND reed; must be thoroughly experienced on both church and theater. Exceptional opportunity for the right man. Address H-7, The Diapason.

WANTED—CONSOLE AND ACTION men. Steady employment. Good wages. Address B-3, The Diapason.

WANTED — SALES MEN EXPERIENCED in church and theater work. Splendid opportunity. Address B-4, The Diapason.

WANTED—GENERAL VOICER, FLUE and reed. Real opportunity for the right man. Address M-7, The Diapason.

WANTED—MISCELLANEOUS.

MR. ORGAN MAINTENANCE MAN—You have in your district old organs which can be reconstructed and modernized. We will furnish you with actions and consoles and instruct you how to do it if you will send in your problems. Address Organ Reconstruction Dept., Room 427, 225 Fifth avenue, New York. [6]

WANTED—TO BUY USED PIPE ORGAN, two or three manuals. Will consider organ without console. Albert Goebel, Jackson, Tenn.

F. A. BARTHOLOMAY & SONS

Designers and Builders of

PIPE ORGANS

Actions Installed for Ringing Tower Chime Bells

ESTABLISHED 1900

N. E. Cor. American and Bainbridge Sts., Philadelphia, Pa.

J. W. MATHER
CONCERT ORGANIST

Lewis and Clark, High School, Spokane, Wash.

KATE ELIZABETH FOX, F.A.G.O.

Organ Recitals
Organist and Choir Director
FIRST CONGREGATIONAL CHURCH
Dalton, Mass.

Milwaukee Notes

By SHELDON FOOTE, F. A. G. O.

Milwaukee, Wis., Feb. 20.—A new organization in our midst, and one which seems to promise much by way of cementing by musical means the friendly relations of the different creeds concerned is the Choir Singers' Guild in the south side and West Allis sections of our city. Mrs. J. Archer Hervey is president of the guild and Stanley White secretary-treasurer. The six choirs composing the group are: Salem Evangelical, Simpson Methodist, West Allis Methodist, Bay View Baptist, West Allis United Presbyterian and Bethel Evangelical. A joint concert by the guild was given at the West Allis High School Feb. 12, the program containing numbers from the oratorios of Mendelssohn and Gounod and closing in a fitting manner with Lutkin's Choral Blessing and Sevenfold Amen.

W. J. Wolff, organist of Gethsemane Lutheran Church, gave his first recital on the new organ Sunday, Feb. 12.

The choir of Emmaus Lutheran Church, A. B. Seefeldt, organist, with the children's chorus and the saengerbund, gave a concert Feb. 19 and it may be of interest to note that the proceeds of this concert are to go toward the building of a church in Strassburg.

On Wednesday evening, Feb. 15, the Wisconsin chapter of the A. G. O. held one of its delightful social evenings, which began with a dinner at the New Randolph Hotel, after which your correspondent had the privilege of giving an informal talk on Bach's Brandenburg Concerto No. 3 in G, and, with the help of Mrs. Rees Powell, whose inspiring secondo is gratefully acknowledged, played a four-hand arrangement of the first movement of this concerto. Later the party adjourned to the Auditorium, where Frederick Stock and his inimitable army of musical artists played (as one number on the evening's program) the entire concerto, with a finish of phrasing and nuance that brought tears of chagrin at our humble efforts on the organ bench.

Great plans are being made for the meeting of the Northwest Saengerbund to be held here June 14 to 16. One of the features is to be a monster chorus of 2,000 voices made up of local choirs and choruses under the direction of William Boeppler.

Apropos of the item at the head of

this column under Choir Singers' Guild your correspondent would be glad to hear more of similar organizations such as the "Eight Choirs" in Los Angeles, with some information as to formation and purpose.

BRYN MAWR OPENS ORGAN

Hutchings Instrument Modernized and Presented to College.

An organ given to Bryn Mawr College by Mrs. Henry Stanford Brooks of Ardsley-on-Hudson in memory of her father, Henry Hobart Vail of Woodstock, Vt., was dedicated Feb. 21.

The organ has been set up in the music wing of Goodhart Hall, a new building on the campus, and will be used in the daily and Sunday chapel service, at the informal Monday evening musicales given by the students, for classes in appreciation of music and for recitals by noted organists.

The instrument was formerly in the home of Mr. Vail, having been built for him in 1892 by George Hutchings. It has been remodeled by James Cole of Melrose, Mass., including new electric action, new console, two manuals, twenty-four speaking stops and eight couplers and the usual accessories.

At the dedication service a recital was given by Ernest Willoughby, instructor in Bryn Mawr, several numbers on the piano by Horace Alwyne, head of the music department, and songs by the college glee club.

Mrs. Leach at Tampa, Fla.

Mrs. Glenna Baker Leach, formerly of Newark, N. J., is now a resident of Tampa, Fla., where her husband, the Rev. F. Barnby Leach, is superintendent of the Seamen's Church Institute. Mrs. Leach has charge of the music at St. Andrew's Church in Tampa, the strongest parish in southwestern Florida, with more than 800 communicants. She has an adult choir of twenty-six voices, besides boys' and girls' choirs, and enjoys her work greatly. A musical department was organized in the church Oct. 1 with Mrs. Leach in charge. The new organist studied piano under the personal direction of Carl V. Lachmund, and also studied with Dr. Will C. Macfarlane. In 1926 she studied piano with Alexander Siloti, the great Russian pianist. Mrs. Leach was a director of a school of music at Richford, Vt., for nine years and many of her graduates now hold important positions as teachers of music.

Recitals by Firmin Swinnen.

Among recent bookings by Firmin Swinnen are recitals in Dover, Del.; New Castle, Pa.; Philadelphia, Wilmington, Del.; York, Pa.; Baltimore, Lebanon, Pa.; Myerstown, Pa., and New York.

FOR THOSE WHO LIKE THE BETTER THINGS IN LIFE



Minneapolis
Museum of
Art

The Finer North Western Limited
ST. PAUL-MINNEAPOLIS

LUXURY overnight for those who like the better things in life! Those who use the *Finer North Western Limited* regularly as a part of their business program find it provides a genuine travel comfort, the best of tabled hotel dinners at the popular price of one dollar and a half, restful sleep and an atmosphere of courtesy and efficiency.

Northbound		Southbound	
Lv. Chicago	6:30 p. m.	Lv. Minneapolis	8:00 p. m.
Lv. Evanston (Davis St.)	6:49 p. m.	Lv. St. Paul	8:40 p. m.
Ar. St. Paul	7:00 a. m.	Ar. Evanston (Davis St.)	8:12 a. m.
Ar. Minneapolis	7:35 a. m.	Ar. Chicago	8:35 a. m.

For reservations and tickets apply 148 S. Clark St., Phone Dearborn 2323, or 226 W. Jackson St., Phone Dearborn 2121, or Madison St. Terminal, Phone Dearborn 2323; Passenger Information, Phone Dearborn 2060.

CHICAGO & NORTH WESTERN RAILWAY 1693
The Best of Everything in the Best of the West

A Letter to the Publisher

J. G. ESTEY
PRESIDENT AND TREASURER
HOME OFFICE
BRATTLEBORO, VERMONT

NEW YORK
PHILADELPHIA
BOSTON
LOS ANGELES
LONDON
SAN FRANCISCO

ESTEY ORGAN COMPANY
Established 1846

PARK SQUARE BLDG., BOSTON, MASS
December 2, 1927

Mr. S. E. Gruenstein
The Diapason
Kimball Building, Chicago, Ill.

Dear Sir:

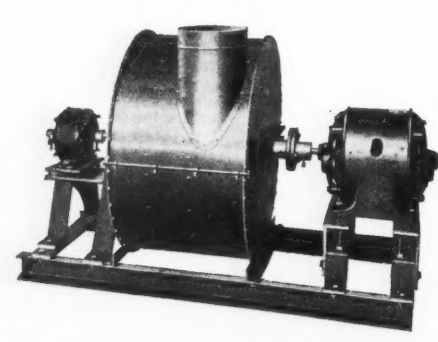
This morning upon receipt of the December Diapason I started to write and congratulate you on the prosperous appearance of The Diapason. The improvement in the amount and quality of the advertising, even in the four years I have followed the paper, is certainly commendable.

Now I have just noticed that this is issue No. 1 in the nineteenth year. I certainly must offer first a greeting and a sincere word of praise for the standards which you are maintaining.

I personally know of no other trade or professional publication of The Diapason type which can compare for a moment with The Diapason. Organists and organ builders are indebted to you.

Very truly yours
ESTEY ORGAN COMPANY
By H. L. Pratt, General Manager.

HLP/IM



By Using a
SIMPLEX ORGAN BLOWER
Brings Friendly Business Contact Immediately and Maintains It, and, Valued by the
B-F BLOWER COMPANY, Inc.
Fond du Lac, Wisconsin

BE SATISFIED!

Insist on

GENUINE DEAGAN PERCUSSIONS



LET your satisfaction be complete. Specify **DEAGAN** percussions in the Organ you purchase or when adding percussion stops. There is no successful substitute. They are used by practically every Organ manufacturer in North America as well as by a number of European builders.

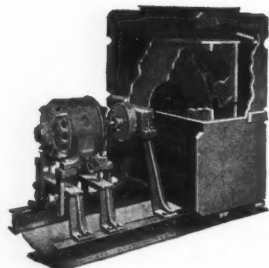
DEAGAN Cathedral Chimes, Harp Celestes, Carillon Harps, Marimba-Harps, Xylophones, Orchestral Bells, etc., are produced in the largest factory of its kind in the world, by skilled craftsmen, trained through years of service under the direction of the greatest living authority on percussion tone and tuning, J. C. Deagan.

J. C. Deagan Inc.

Established 1880
Deagan Building, 4211 Ravenswood Ave.
CHICAGO, U. S. A.

DEAGAN MASTER TUNERS ARE IN DAILY USE
IN THE BUREAU OF STANDARDS AT WASHINGTON
AS WELL AS IN THE DEAGAN FACTORY

KINETIC BLOWERS



Unexcelled in Performance
Unsurpassed in Efficiency
Unequaled for Quiet Operation

30,000 IN USE

Prompt Service

Best by Test

Send us your specifications and let us quote you

Kinetic Engineering Company

Union and Stewart Avenues
LANSDOWNE, PA.

New York Office: 41 Park Row

GENEVA ORGANS

—FOR—

CHURCHES
AUDITORIUMS
RESIDENCES

—HAVE—

Velvet Diapasons—Large Scale Flutes—Rich
Strings and a Perfectly Balanced Ensemble.

An Action of Amazing Simplicity and
Reliability.

—WHY?—

Every member of our staff has been carefully
selected from the organ world. We use nothing
but the best of materials and have a completely
equipped modern plant.

MAY WE ASSIST YOU IN YOUR ORGAN PROBLEM

THE GENEVA ORGAN CO.
GENEVA, ILL.

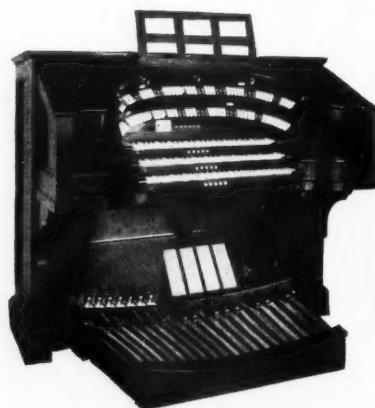
WHILE the tonal qualities of Hoyt's Two-ply Organ Pipe Metal are concededly superior to "Spotted Metal," it possesses the additional virtue of being definitely less costly, now that Tin is so high in price.

May we tell you more about this?

HOYT
METAL COMPANY
NEW YORK ST. LOUIS

QUALITY SERVICE PRICE

CONSOLES



PIPES
CHESTS
ACTIONS
PERCUSSIONS
RESERVOIRS
TREMOLOS

Durst, Boegle & Co.
MANUFACTURER
ORGAN SUPPLIES

1917 PEACH STREET
ERIE, PA.

AN ORGAN

In order to take its place among the noteworthy instruments of the world must come up to three elementary standards—tone, design, mechanism.

Many monuments stand today, perfect in tonal character and most exquisite in beauty of design and finish. From a mechanical standpoint, however, The Direct Electric is alone in having reached the highest degree of perfection.

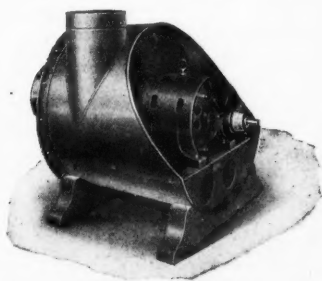
A demonstration alone can prove this fact; however, hundreds of testimonials are available from purchasers everywhere bearing out the claim.

Will you be convinced?

Address, Sales Manager

Wicks Pipe Organ Company
Highland, Illinois

“ORGOBLO” Installed in Prominent New Theaters



The Spencer “ORGOBLO” enjoys the distinction of furnishing wind for most of the largest and finest American Organs. Two of the most recent and noteworthy installations of this equipment are at the Paramount and Roxy Theaters, New York City.

Not only does the “ORGOBLO” excel in the larger installations, but there are also legions of smaller ones, everywhere, giving satisfactory service.

There is an “ORGOBLO” of the proper size for every organ made. They range in size from small 1/6 H. P. units, suitable for student Reed Organs, to mammoth 50 and 75-H. P. multi-stage, multi-pressure machines such as may be found on some of the largest organs in the world.

Write for Literature

The Spencer Turbine Co.

ORGAN POWER DEPT. Hartford, Connecticut

Chicago Office, 53 West Jackson Boulevard

BARTON ORGAN SCHOOL

We need organists to play Barton Theatre Organs. We place competent Theatre organists on good paying positions. The Barton Organ School is maintained to develop Theatre organists for Barton Organ positions.



Mr. Al. Melgard

Instruction and practice on Barton Organs—Mr. Al. Melgard—nationally known Theatre organist, in charge of Barton Organ School and placing organists.

Theatre Organists
Pianists
Church Organists

Big Salaries—Choice Positions—Prestige Waiting for You—Act Now

Enroll Now Write, 'Phone or come in now

BARTON ORGAN SCHOOL
314 Mallers Bldg.
Madison and Wabash
CHICAGO, ILL.

Learn the new style Theatre organ playing now demanded.

GENUINE DEAGAN PERCUSSIONS USED

Hear the Golden Voiced Barton Organ on Radio Stations
WLA—Chicago
WRBM—Chicago
WBAD—Milwaukee
WRR—Dallas, Tex.

Barton ORGAN

DENNISON ORGAN PIPE CO.

Successors to

Samuel Pierce Organ Pipe Co.

Flue and Reed

ORGAN STOPS

Metal or Wood

Voiced for Churches, Schools, Residences, Theatres

WILLIAM S. DENNISON, Treas. and Manager
READING, MASS.

1847

1927

J. H. & C. S. Odell & Co.

Organ Builders Since 1859
407-409 West 42nd Street
New York City

Established 1859



have pleasure in announcing the beginning of construction of a new plant at Mount Vernon, New York (adjacent to the New York City Line), in which every facility will be provided for the efficient, economical and careful manufacture of ODELL ORGANS, along the same artistic and dependable lines that have made the ODELL name a synonym for high quality and worth for sixty-nine years. The plans for this building have been under consideration by the Messrs. Odell for many months in consultation with eminent engineers experienced in planning and erecting many prominent industrial buildings here and abroad, and the result will be the most modern and carefully planned organ building plant in this country. This plant will be ready for operation late in the spring of this year.

**ODELL
ORGANS**



The
Wangerin
Art
Pipe Organ

Unusual care and refinement in workmanship throughout; use of the highest grade of materials; conscientious attention to every detail—these things make the Wangerin Organ not a mere manufactured product, but a genuine work of art.

We shall appreciate an opportunity to prove to you what many of the leading organists of the United States have proved to their satisfaction and freely proclaimed—that there is no question as to the enviable prestige of our instruments.

WE WILL SEND ON REQUEST OUR NEW BROCHURE

"QUALITY and MERIT"

GENUINE DEAGAN PERCUSSIONS USED



WANGERIN ORGAN COMPANY
110-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

REEDS

The late Mr. Audsley paid us a fine compliment when he said, "Very recently our attention has been directed to the lingual stop labelled 'French Horn' which imitates the voice of the orchestral instrument more closely than any other organ stop known to us. This is the production of the Hook & Hastings Company." See page 466 of "The Organ of the Twentieth Century."

We have invented an instrument which ensures a scientific gradation of the tongues throughout the entire compass. A wonderful improvement in the tone regulation of reeds is thus obtained.

HOOK & HASTINGS COMPANY
Main Office and Works
Kendal Green, Mass.