

THE DIAPASON

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Nineteenth Year—Number Seven

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LARGE CHURCH ORGAN FOR SAN FRANCISCO CONTRACT GOES TO AEOLIAN

Four-Manual with Echo and Solo Divisions Designed for Calvary Presbyterian—Is a Gift by John A. McGregor.

Calvary Presbyterian Church at San Francisco is to have a new Aeolian-Votey of four manuals, with a solo and an echo. The instrument is of a goodly size and the specification is considered ideal for church use. The donor of the organ is John A. McGregor of San Francisco. Details of the contract were handled by Lloyd M. Davey on the Pacific coast, and the specification is the result of consultations between Dr. Otto Fleissner, organ architect and adviser, and the Aeolian staff.

Following is the scheme of stops:

GREAT (seven-inch wind).

Double Open Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Wald Flöte, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Cello, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Hohl Flöte, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Tromba (ten-inch wind), 8 ft., 61 pipes.
Harp, 8 ft., 61 notes.
Celesta, 4 ft., 61 notes.
Chimes, 25 notes.

SWELL (seven-inch wind).

Quintaton, 16 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Cornet, 3 rks., 183 pipes.
Waldhorn (ten-inch wind), 16 ft., 73 pipes.
Cornopean (ten-inch wind), 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (six-inch wind), 8 ft., 61 pipes.

CHOIR (six-inch wind).

Contra Dulciana, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 61 notes.
Celesta, 61 bars.
Chimes, 25 notes.

SOLO (ten-inch wind).

Stentorphone, 8 ft., 73 pipes.
Clear Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Harp, 61 notes.
Celesta, 61 notes.
Chimes, 25 notes.

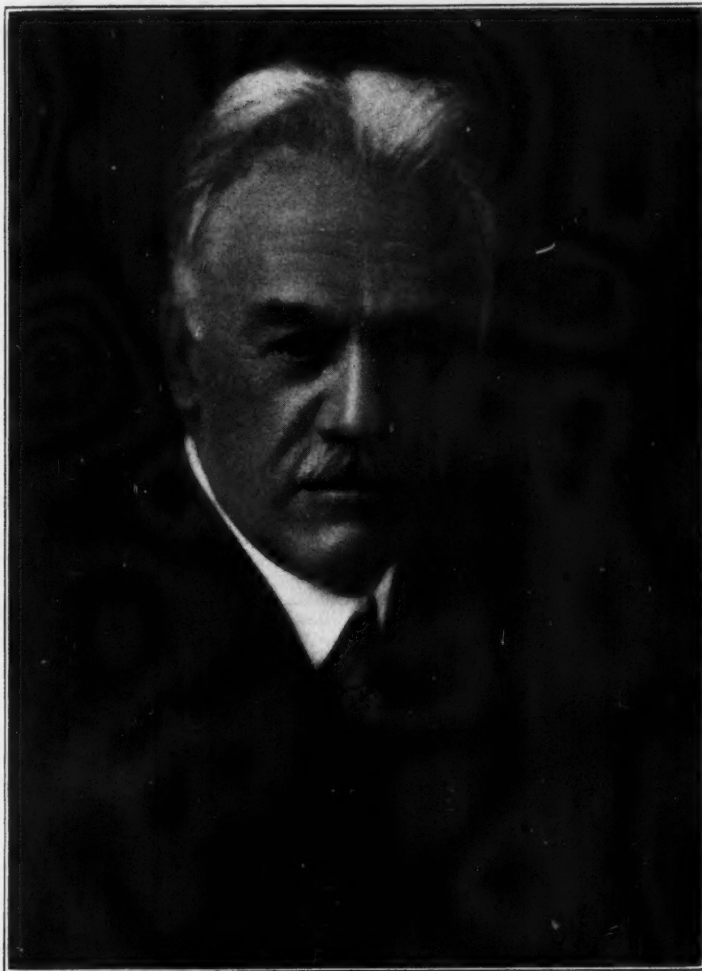
ECHO (six-inch wind).

Spits Flöte, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 49 pipes.
Muted Viol, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 49 pipes.
Fern Flöte, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 25 tubular bells.

PEDAL (six-inch wind).

Contra Bourdon, 32 ft., 32 pipes.
Major Bass, 32 ft., 32 pipes.
Open Diapason (from Great), 16 ft., 32 pipes.
Bourdon (Ext. Contra Bourdon), 16 ft., 12 pipes.
Violone, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 pipes.
Dulciana (from Choir), 16 ft., 32 notes.
Octave (from Great), 8 ft., 32 notes.
Gross Flöte (Ext. Major Bass), 8 ft., 12 pipes.

Ernest M. Skinner, Builder of Famous Organs



Flute (Ext. Bourdon), 8 ft., 12 pipes.
Still Gedeckt (from Swell), 8 ft., 32 notes.
Violoncello (Ext. Violone), 8 ft., 12 pipes.
Octave Flute (Ext. Bourdon), 4 ft., 12 pipes.
Trombone (fifteen-inch wind), 16 ft., 32 pipes.
Waldhorn (from Swell), 16 ft., 32 notes.
Tromba (Ext. Trombone), 8 ft., 12 pipes.
Clarion (Ext. Trombone), 4 ft., 12 pipes.
Chimes, 25 notes.

WELTE FOR PHILADELPHIA

St. Paul's Presbyterian Church Places Order for Big Four-Manual.

An important organ contract closed late in May provides for a large four-manual to be placed in St. Paul's Presbyterian Church, Philadelphia, by the Welte-Mignon Company of New York. The specification of this organ will appear in a future issue of The Diapason. The contract was closed by George P. Bohlen.

PRIZE WORK TO BE PLAYED

Berwald's Symphonic Prelude to Have Premiere in New York June 16.

William Berwald's Symphonic Prelude in A minor, which won the Estey prize of \$1,000, will be presented for its first performance under the auspices of the N. A. O. at the Capitol Theater in New York City Saturday, June 16. In keeping with the usual plan of the Capitol Theater the work will be a feature of the musical program for one week.

A three-manual organ built by the Marr & Colton Company has been installed in the new Majestic Theater at Racine, Wis.

The Votteler - Holtkamp - Sparling Company of Cleveland installed an organ in May at Immanuel Lutheran Church, Dixon, Ill.

OPENS TORONTO CASAVANT

Farnam Draws 2,500 People to Recital on Large Four-Manual.

Lynnwood Farnam gave the opening recital on the recently-completed four-manual Casavant organ of sixty-six speaking stops in the new Yorkminster Baptist Church, Toronto, on April 19. Since the opening of this church a short time ago extraordinary interest has been shown by the public in all that has taken place in the edifice. Mr. Farnam's recital drew a capacity audience of 2,500, hundreds being turned away.

Augustus Bridle in the Toronto Star the next day called Farnam "a wizard of world-renown, a marvelously adept technician with a superb sense of tone color" and stated of his program that "two of the most striking things were American, a 'Dies Irae' Dorian Prelude by Simonds and a 'Divertissement' by Baumgartner." The Toronto Evening Telegram spoke of "the thousands who listened with almost bated breath."

Mr. Farnam's program included: Toccata, from Suite, Op. 14, de Maleingreau; Fugue in C sharp minor, Honnegger; "The Woods So Wild," Byrd; Concerto No. 5, Handel; Chorale Prelude, "To Shepherds as They Watched," Vivace from Sixth Trio-Sonata and Chorale Prelude, "Jesu, My Chief Pleasure," Bach; Dorian Prelude on "Dies Irae," Bruce Simonds; "Nunc Dimittis," Charles Wood; "Divertissement" (MSS); Baumgartner; "The Mirrored Moon," Karg-Elert; "Carillon-Sortie" in D, Mulet.

Frederick Boothroyd, organist and choirmaster of Grace and St. Stephen's Church at Colorado Springs, Colo., is recovering from an attack of pneumonia which laid him low in April.

MICHIGAN DEDICATES ITS GREAT NEW ORGAN

FIVE THOUSAND AT RECITAL

Palmer Christian Presides at Instrument Built for University at Ann Arbor by Skinner—De Lamarter Guest Player.

The entire state of Michigan joined with its famous university to celebrate in the month of May the completion of the Skinner organ at the University of Michigan. This instrument, worthy of the size and reputation of the institution which possesses it and a notable addition to the famous organs of the world, was played in public for the first time on the evening of May 15 before an audience which filled every seat of the 5,000 in the Hill Auditorium on the campus at Ann Arbor. Besides being an event of major importance in the history of the musical department of the state university, the opening marked the coming into his own of Palmer Christian, the university organist, for the new organ puts at his command an instrument worthy of his virtuosity and a vehicle by means of which to give expression, for the benefit of the 10,000 students at Ann Arbor and people from every part of Michigan, to organ music at its best.

The picture presented by the audience in the great hall, with all eyes turned toward the console of rare beauty, must have been a great inspiration to Mr. Christian, but whatever gave him inspiration, there is no doubt that he had it in carrying out his program.

The first number was the Toccata, Adagio and Fugue in C of Bach, which provided a strong and dignified opening. In Karg-Elert's "Landscape in Mist" there was a rare opportunity for bringing out some of the solo effects with which the organ abounds. A Scherzo by Gigout followed and then a virile rendition of Cesar Franck's Chorale in A minor.

The next group was by Eric De Lamarter, organist of the Fourth Presbyterian Church of Chicago and associate director of the Chicago Symphony Orchestra. Mr. De Lamarter's participation lent variety in that his style has an individuality apart from that of Palmer Christian. He chose three movements from Widor's symphonies—the Cantabile from the Sixth, the Cantilene from the "Romane" and the Finale from the "Gothique." It was beautiful organ playing and demonstrated that in the midst of all his other musical activities as conductor and composer Mr. De Lamarter maintains his position as an eminent organ performer. His presence was especially fitting in view of the fact that he is a product of Michigan.

During the intermission William Lawrence Clements of Bay City, representing the board of regents of the University of Michigan, traced the history of the organ at the university from the time of the installation of the large Farrand & Votey instrument which was built for the Chicago World's Fair of 1893 and afterward purchased by the university, and which shared the usual fate of men and organs in that eventually it became inadequate through age and lack of modernity. Mr. Clements then presented Ernest M. Skinner, builder of the organ, who made a few happy remarks, dwelling on the pleasure derived from seeing 5,000 people at an organ recital. He referred to the days—perhaps not all in the past—in which 100 was a large audience at an organ recital and when "if fifty remained at the close, the organist told all his friends about it." An organ program is getting to be, he added, almost as much of a drawing card as a baseball game.

Mr. Christian closed the evening's performance with a group which included a Saint-Saens Prelude, a most

effective work which does not scorn a "tune"; Alexander Russell's tone picture "Up the Saguenay," with its charming color; "The Fountain," by De Lamarter, Debussy's lovely Prelude to "La Demoiselle Elue" and the Finale from Vierne's First Symphony, whose climax brought out the full glory of the organ's ensemble. Mr. Christian received an ovation which showed the affection in which both he and his playing are held in Ann Arbor.

In the audience were invited guests, including organists from various cities in Michigan and from other parts of the country. A number of these were guests of Mr. and Mrs. Christian at an informal reception, together with Regent Clements, Mr. Skinner and Messrs. Donald Harrison and William E. Zeuch of the Skinner Organ Company, at the Michigan Union after the recital.

The complete specification of this organ appeared in The Diapason in September, 1927, and the scheme, with revisions made after the letting of the contract, was published in attractive form in the Skinner advertisement in the April issue of The Diapason. The organ made an impression that was most favorable and that confirmed the expressions concerning it by those who had heard it before the dedicatory program.

May 16 marked the opening of the University of Michigan May festival, an annual event under the direction of Earl V. Moore, director of the school of music of the university and Mr. Christian's predecessor as organist. In the initial program, for which the Hill Auditorium again was packed, the organ was the central attraction and the concert was put down as the event dedicating the instrument. Margaret Matzenauer, contralto, was the soloist who shared the honors with Mr. Christian and Eric De Lamarter conducted the Chicago Symphony Orchestra in the performance of his own splendid Concerto for organ and orchestra, while Mr. Stock directed in the other orchestral numbers. The concerto, which has been heard in Chicago and other cities, served as a fitting work, because of the modernity of its style, its dignity, its organic qualities and its variety, as well as the fact that its composer is a Michigan product, to give the organ its formal introduction. In addition to the concerto Mr. Christian played a group of selections, including a strikingly original Scherzo, "Hymn of Pan," by Earl V. Moore, based on Shelley's poem; a most delightful "Impression" by Karg-Elert, leading up to a performance of Mulet's "Thou Art the Rock" toccata which deserves superlatives to characterize the brilliancy of the playing and the powers of the organ.

Mme. Matzenauer's groups were splendid and the playing of the orchestra was up to its usual and always maintained high mark, but as these lie outside the province of The Diapason they are not reviewed in detail.

TALKS TO GUILMANT ALUMNI

Miss Grace Leeds Darnell Demonstrates Work with Children.

A large number of the members of the alumni association of the Guilmant Organ School met in the church-house of the First Presbyterian Church, 12 West Twelfth street, New York City, Monday evening, April 30. This was the second meeting of the association for this season and the feature of the evening was a talk by Miss Grace Leeds Darnell on "Children's Choirs." Miss Darnell has been most successful in her work with children and she not only gave the theory of such work, but demonstrated with a large group of children of various ages the results of the practice of the same. It was interesting to note the progress of a child's voice as it began to receive systematic training such as Miss Darnell uses in her choir work. There were solos by some of the children and by some who had been graduated from children's choirs. At the close of her talk Miss Darnell answered questions pertaining to the methods of choir training and organization. A social hour followed. The next meeting was planned for the evening of the annual commencement exercises of the Guilmant Organ School, May 28.

CITIES IN SOUTHWEST ORDER ESTEY ORGANS

ONE FOR HOT SPRINGS, ARK.

Another Large Three-Manual to Be Installed in First Methodist Episcopal Church South at Denton, Tex.

The First Methodist Episcopal Church South of Denton, Tex., and the First Presbyterian Church of Hot Springs, Ark., have placed contracts for three-manual organs with B. T. Pettit of the Southwestern sales office of the Estey Organ Company. The organ for Hot Springs will have the Estey luminous stop console. The Denton organ will be equipped with a tablet console.

Following is the Denton specification:

GREAT ORGAN (Under Expression).
Principal Open Diapason (heavy metal-leathered lips), 8 ft., 73 pipes.
Melodia (open basses), 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Viola d'Gamba, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Plute Harmonic, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Chimes (Deagan, class A), 20 notes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Violin Diapason (heavy leathered lips), 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste (independent), 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Viollina, 4 ft., 73 pipes.
Cornet Mixture, 3 rks., 183 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Oboe (Estey labial), 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
Contra Dulciana, 16 ft., 85 pipes.
Dulciana, 8 ft., 73 notes.
Dulcet, 4 ft., 61 notes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet (Estey labial), 8 ft., 73 pipes.
Harp (preparation in console only).

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Double Open Diapason, 16 ft., 32 pipes.
Bourdon (large scale), 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 20 pipes.
Bass Flute, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 12 pipes.
Violoncello, 8 ft., 32 notes.
Contra Dulciana, 16 ft., 32 notes.

Following is the scheme of the Hot Springs instrument:

GREAT ORGAN (Enclosed).
First Open Diapason (large scale), 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Melodia (Open basses), 8 ft., 73 pipes.
Viola d'Gamba, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Chimes (Deagan, class A), 20 notes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Violin Diapason (leathered lips), 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste (independent), 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
String Mixture, 3 rks., 183 pipes.
Viollina, 4 ft., 73 pipes.
Twelfth, 2½ ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Oboe (Estey reedless), 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
Geigen Principal, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Harp (preparation in console).

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon (large scale), 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Bass Flute, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.

The ensemble contains a total of 2,177 pipes, besides twenty-two couplers and seven combination pedals.

EDWARD C. HAURY PROMOTED

Pilcher Representative Given Charge of Special Sales.

Edward C. Haury, who has been the Southwestern representative of the Pilcher Company for many years, has been placed in charge of special sales from the main offices of the company at Louisville. While located in Texas Mr. Haury secured many important organ contracts, personally supervising the installation of these instruments, and it is in recognition of his services that he has been given this well-merited promotion.

Sold by Möller Chicago Office.

The following is a list of some of the recent sales made by the Chicago office of M. P. Möller:

St. Louis, St. George's Catholic, three-manual.

St. Louis, First Presbyterian, three-manual.

Chicago, Concordia Lutheran, three-manual.

Chicago, St. Florian's R. C., two-manual.

Chicago, Sherwood Music School, three-manual.

Chicago, Atonement Lutheran, two-manual.

Chicago, St. Michael's Catholic, two-manual.

Chicago, St. John's M. E., two-manual.

Chicago, Austin Congregational, three-manual.

Detroit, Jefferson Avenue Baptist, three-manual.

Oconto, Wis., First Presbyterian Church, two-manual.

Baroda, Mich., Zion Evangelical, two-manual.

Flint, Mich., North Baptist, two-manual.

Brooklyn, Iowa, First Presbyterian, two-manual.

Sturtevant, Wis., St. Bonaventura College, two-manual.

Appleton, Wis., Congregational Church, three-manual and echo.

Appleton, Wis., Lawrence College, two-manual.

South Haven, Mich., St. Basil's

R. C., two-manual.
Geneseo, Ill., First Congregational, two-manual.
Ironwood, Mich., Zion Lutheran, two-manual.

Kilgen for New Washington Church.

The new St. Stephen's Episcopal Church under construction in Washington, D. C., will be equipped with a large three-manual organ which is being built by Kilgen. It is expected that the instrument will be installed in the new church next January. One of the oldest Episcopal parishes in Washington, St. Stephen's is now at 3017 Fourteenth street N. W. The present structure is being razed. The organ is to be divided, one section to be placed on each side of the chancel.

Harris' Choristers Sing.

St. Paul's choristers under the capable leadership of Ralph A. Harris, gave a recital at the Memorial Hall, Brooklyn, N. Y., April 27. The choristers sing with a fine sense of phrasing, a good balance of tone and decided enthusiasm. Such numbers as were sung from memory were particularly good for accuracy of attack (another argument why choral music should be memorized in order to be fully mastered). Solo parts and solos were sung by Jack Seale, Harold Hall, Francis E. Keith, Elliot Zerkle and Carl H. Whistler. Keith and Whistler sang Franck's "Panis Angelicus," and Dell Aqua's "Villanelle" respectively. These boys all sang with purity of tone and on pitch. Although still in the process of development, the choristers already possess some of the characteristics of a mature choir.

M. E. K.

THE DIAPASON.

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FREDERICK SCHLIEDER

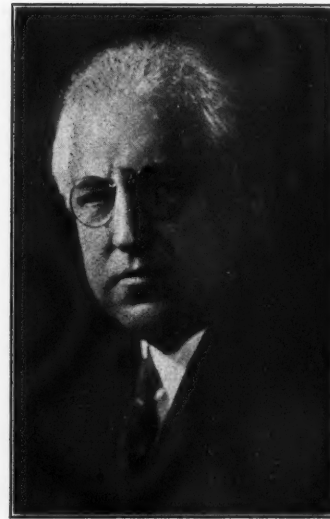
ANNOUNCES

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**IRA HOBART SPENCER
IS CLAIMED BY DEATH**

LEADER IN ORGAN BLOWING

President of Spencer Turbine Company, Makers of the Orgoblo, Passes Away at Hartford, Conn., After Operation.

Ira Hobart Spencer, president of the Spencer Turbine Company of Hartford, Conn., manufacturers of the Orgoblo, and one of the pioneers in the development of modern organ blowing, died April 28 at Hartford following an operation. The funeral was held May 1 at Trinity Church, Hartford, and was conducted by the rector, the Rev. Raymond Cunningham, assisted by the Rev. Edmund C. Thomas, rector of St. James' Church. The honorary pallbearers were officials of the Spencer Company and close personal friends and the active bearers were men from the Spencer factory who had worked with and for Mr. Spencer many years.

Mr. Spencer had been ailing for several months and on April 21 was taken to the hospital to submit to an operation for gallstones. An infection which followed proved fatal.

Mr. Spencer was 54 years old. He left a widow, who was Miss Catherine Monks of Hartford, and a daughter, Miss Dorothy Spencer.

Ira H. Spencer was born at Barkhamstead, Conn., not far from Hartford. His mother was a school teacher and gave him his first instruction. Later he attended the Hartford public schools. As a boy he was greatly interested in mechanics and built several small machines, such as air compressors, etc. In 1892 he built a water motor for pumping a church organ and there was such a wide field for this that the small business which he started grew rapidly. At first, however, Mr. Spencer built, set up and serviced the water motors himself and often worked long hours amid trying circumstances. Soon he began experimenting with electric fan blowers and perfected a casing of the turbine type, inventing the stationary curved deflectors which add to the quietness and efficiency of the Orgoblo. Next he became interested in central cleaning systems for large buildings and the Spencer Turbine Cleaner Company was formed to handle this part of the business, the water motors and Orgoblos being manufactured by the Organ Power Company. In 1918 these two were united as the Spencer Turbine Company and the turbo-compressor for handling large volumes of air at considerable pressure was invented and developed by Mr. Spencer. These are used in blast furnace and heat-treating work, for cash carrying systems and underground mail tubes. Altogether more than 100 patents are registered in Mr. Spencer's name, embracing every phase of organ blowing, vacuum cleaning and air compression.

During the world war Mr. Spencer was of valuable assistance to the government as an expert in the lines in which he had applied his genius.

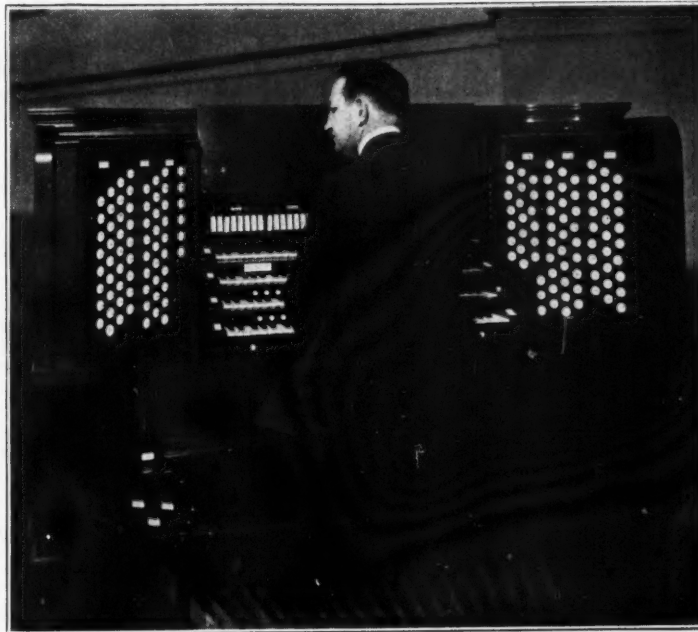
Although his interests centered in his home and his factory, he was active in many ways, especially in later years, being a member of the Hartford City Club, the Sequin Golf Club and the West Hartford Country Club.

The following affecting tribute to Mr. Spencer was sent to The Diapason by one of his associates of many years, who, however, did not wish his name to appear:

"In the passing of Ira H. Spencer the organ world has met with a great loss, as it was due largely to his vision and skill that the higher wind pressures and larger volumes required by the modern organ have been produced quietly and effectively. In fact, through his efforts organ blowing has kept abreast of or even in advance of any requirements of the organ builder.

"Building with his own hands his first water motor, many years ago, he constantly kept in touch with the minutest details of construction of all his varied machines, even when the growth of the business had made this a herculean task. His motto was constantly to strive for the best in everything and to apply the Golden Rule to

Palmer Christian at New Ann Arbor Organ



all his dealings with others. Even as president of a large corporation he was not too 'big' to take off his coat and apply, as it were, the square and level, to assure himself that the product of his brain was as near mechanical perfection as it could be.

"But it is as a man even more than as an engineer that Mr. Spencer will be missed, for he was a true friend to all his associates. Many times the writer has left the factory with him at a late hour, leaving only the watchmen and sweepers, but for each of them he had a kindly word and perhaps a friendly inquiry as to the ailing child or wife. His factory was also his 'family,' as he called it, hardly less than his home, and in these two places was his whole life bound up.

"He did not choose to travel about the country exploiting his wares. This was left for others to do. Rather was he content to try the Emersonian mousetrap theory. Many, indeed, did find their way to Hartford and wondered at what they saw. Occasionally a visitor would inquire whether it was his father or grandfather who founded and named the business, hardly deeming it possible that it could grow to such proportions in one short generation.

"Of untiring energy, working for the love of work and the satisfaction of accomplishment, his life is a fitting rebuke to the man who all too often in these days works with one eye on the paymaster's window and both ears tuned in for the 4 o'clock whistle. He was a living example of the nobility of toil well done and an exponent of the practical workings of the Golden Rule in daily life. He will be sadly missed by all who were privileged to know him."

Kilgen for Lido Beach Hotel.

Installation of an organ in the fashionable Lido Beach Hotel, Long Beach, L. I., N. Y., is near completion. The instrument was constructed in St. Louis by the Kilgen Company and is a two-manual. Two other notable hotel organs have been built by the Kilgen concern, one of which was constructed about ten years ago for the Dyckman Hotel at Minneapolis. At Sebring, Fla., the Sebring Hotel has a Kilgen organ which is used every afternoon during tea and for special Sunday recitals.

Roland Diggle Goes to England.

Dr. Roland Diggle, organist of St. John's Episcopal Church, Los Angeles, and correspondent of The Diapason, left for England late in April to enjoy a visit at his old home, with his mother and friends in London. He has been given a two months' leave of absence with pay. During his absence his post at St. John's will be filled by Gustave Viehl, formerly of New York.

BALDWIN'S RECITAL RECORD

Yearbook Shows Playing of 1,749 Works in Twenty-One Seasons.

The twenty-first season of free organ recitals by Samuel A. Baldwin in the Great Hall of the College of the City of New York was completed on May 13. Fifty-two recitals were given during the year, on Sunday and Wednesday afternoons, bringing the total number to 1,180, according to the yearbook containing the programs, just issued.

Beginning with the opening of the organ on Feb. 11, 1908, there have been 9,569 performances of 1,749 different works, embracing every school of organ composition, as well as many transcriptions for the instrument. Thus a wide field of musical culture has been opened to the thousands who attend these recitals.

The programs for 1927-28 contain 459 numbers and 269 compositions, seventy-eight of which were played for the first time.

Sung by Devereaux's Choir.

The choir of men and boys of St. John's Church, Wilmington, Del., under the direction of Eugene Devereaux, F. A. G. O., organist and choir-master, gave a very interesting program of secular music in the parish-house May 3. Upon this occasion it had the assistance of Thomas A. Johnson, a member of the University of Pennsylvania quartet, as soloist. This is the second concert of this type the choir has given and the proceeds are used to defray a summer camping trip for the boys. The following were the numbers sung: "June Is Here," Andrews; Serenade, Elgar; "Battle Hymn," Holst; "Little Tommy," Macy; "John Peel," arranged by Andrews; Spring Song, Pinsutti; "Call John," arranged by Pearson; "Hymn before Action," Davies; "London Town," German; "Song of the Vikings," Fanning. The following solos were rendered by a chorister: "In the Boat," Grieg, and "The Nightingale Has a Lyre of Gold," Whelpley.

Mass by Biggs Sung in Miami.

The choir of the Gesu Catholic Church of Miami, Fla., sang the lovely mass composed by Richard Keys Biggs at its Easter services. The mass is one of the most beautiful of the new compositions and is ideal for a large or small choir of mixed voices, very easy to learn and full of melody. There are no long solos to bother a choir director. The Easter music was enjoyed by a packed church, every available seat being taken and many standing. Mrs. B. Di Fabio is the able director. Miss Alva C. Robinson, well-known organist of Miami, is organist of the Gesu Church.

**SCHOOL IN TEXAS HAS
FOUR-MANUAL MOLLER**

INSTALLATION AT DENTON

College of Industrial Arts Purchases Large Instrument—Second for Prominent Institution in the Same State.

A four-manual organ built by M. P. Möller has been installed in the College of Industrial Arts at Denton, Tex. This is the second large organ built by the Möller organization for Texas educational institutions, the other being one erected three years ago at the North Texas State Teachers' College.

Following is the specification of the Denton instrument:

GREAT ORGAN.

- Open Diapason, 16 ft., 85 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 61 notes.
- Doppel Flöte, 8 ft., 73 pipes.
- Hohl Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gemshorn, 4 ft., 61 notes.
- Gemshorn, 2 ft., 61 notes.
- Quint Hohl Flöte, 2 1/2 ft., 61 notes.
- Piccolo Harmonic, 2 ft., 61 notes.
- Cello, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Tuba, 16 ft., 85 pipes.
- Clarion, 4 ft., 61 notes.
- Chimes, 25 bells.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Gedeckt, 4 ft., 61 notes.
- Flute Quint, 2 1/2 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Clarebelle, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 61 notes.
- Flauto Traverso, 4 ft., 61 notes.
- Sallcet, 4 ft., 61 notes.
- Dolce Cornet, 2 1/2 ft., 61 pipes.
- Dolce Cornet, 2 ft., 61 pipes.
- Dolce Cornet, 1 3/5 ft., 61 pipes.
- Dolce Cornet, 3 rks., 61 notes.
- French Horn, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Contra Viole, 16 ft., 97 pipes.
- Viole, 8 ft., 73 notes.
- Violetta, 4 ft., 73 notes.
- Quint Viole, 2 1/2 ft., 61 notes.
- Super Octave Viol, 2 ft., 61 notes.
- English Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 61 notes.
- Zart Flöte, 4 ft., 61 notes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 notes.

SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gross Gamba Celeste, 8 ft., 61 pipes.
- Hohl Pfeife, 4 ft., 73 pipes.
- French Trumpet, 8 ft., 73 pipes.
- Double Trombone, 16 ft., 85 pipes.
- Tromba, 8 ft., 73 notes.
- Clarion, 4 ft., 73 notes.

PEDAL ORGAN.

- Double Open Resultant, 32 ft., 32 notes.
- Major Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Major Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Violine, 16 ft., 32 notes.
- Tuba Profunda, 16 ft., 32 notes.
- Trombone, 16 ft., 32 notes.
- Tuba Sonora, 8 ft., 32 notes.
- Tromba, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Chimes, 25 notes.

Mrs. Short to Study in Paris.

Mrs. Laura Grant Short, professor of organ at Rockford College and one of the leaders among organists and organ educators of the Middle West, expects to do some work with Joseph Bonnet in Paris this summer. Mrs. Short takes college girls to Europe every summer, and while in Paris is able to spend much of her time with Bonnet, with whom she has studied nearly every season since the war.

Edwin H. Lemare left Chattanooga, Tenn., the latter part of May for San Francisco, where he will give a recital June 5 at the municipal auditorium. After that Mr. and Mrs. Lemare may go to England to spend the summer, returning in October.

MUSIC WEEK FESTIVAL IS NEW YORK FEATURE

IN WANAMAKER AUDITORIUM

Daily Recitals under Auspices of
N. A. O. Mark Organ and Choral
Festival and Bring Out
Excellent Programs.

With the cooperation of Dr. Alexander Russell, concert director of the Wanamaker Auditorium of New York City, the National Association of Organists was able to participate in the celebration of music week by presenting a festival of organ and choral music in the auditorium on the afternoons of May 7 to 12 inclusive. Each program was heard by large and enthusiastic audiences which for the week reached a total of about 6,000 persons. Miss Lilian Carpenter, as chairman of the public meetings committee of the headquarters council, and her committee deserve credit for the planning of this festival. Each day brought programs of new interest and some featured certain phases of choral work which were new at these concerts.

The Monday program was a joint concert by George William Volkel, organist of Ninth Church of Christ, Scientist, and member of the faculty of the Guilman Organ School of New York City, and Ernest F. White, organist and director at St. George's Episcopal Church, Flushing, assisted by Anna Storch, violinist and gold medal winner in the New York music week contest. Both of these young recitalists have been heard at N. A. O. conventions and have made reputations of the first order for themselves. Their playing gave much pleasure and was warmly applauded. They were ably assisted by Miss Storch. The complete program was as follows: "Grand Choeur Dialogue," Gigout; "Soeur Monique," Couperin; "Variations de Concert," Bonnet; Aria (from Tenth Concerto), Handel, and "Carillon-Sortie," Mulet (Mr. Volkel); "Legende," Wieniawski, and "Hymn to the Sun," Rimsky-Korsakoff (Miss Storch); Allegro Moderato (Concerto 4), Handel; "The Legend of the Mountain," Karg-Elert; Allegro (First Trio-Sonata), Bach, and "Divertissement," Vienne (Mr. White).

The second afternoon of the festival was devoted to a presentation of "Beethoven." This is an exclusive Viennese motion picture depicting the life of Beethoven and was shown for the first time in America last year at the Beethoven centennial observance in the Wanamaker Auditorium. The musical setting for the picture was arranged from Beethoven's compositions. Frank Stewart Adams, organist of the Capitol Theater of New York City, assisted by J. Thurston Noé at the piano, played the musical background of this picture artistically and seemed to catch the spirit of the whole story in such a manner as to make the picture almost a living reality.

Thursday saw a repetition of the Tuesday program.

One day of each yearly festival has been devoted to choral music, but this year two programs were largely choral. The first one came Wednesday afternoon, when the Adesdi Chorus, under the direction of Margarete Dessoiff, gave the major part of the program. The chorus sang with delightful freshness of tone and gave sound interpretations of the various numbers. As usual this choral concert drew a large audience. Miss Lilian Carpenter contributed three numbers, beautifully played, to this afternoon, and Reginald L. McAll, president of the N. A. O., made a brief address touching on the possibilities of music week in fostering a greater love for music. The complete program was as follows: Organ, Chorale in A minor, Cesar Franck; "Wie der Hirsch schreit nach frischem Wasser," Hammerschmidt; "O Regina Coeli," Vittoria; "Ave Regina," Palestrina, and "Assumpta Est," Aichinger; Allegretto, Guilman; Finale from First Sonata, Guilman (Miss Carpenter); "Ständchen," Schubert; "Drei Frohe Geistliche Lieder" (a cappella), Petryek; "Sound Sleep," Vaughan

Harland W. D. Smith



Williams; Czecho-Slovak Folk Songs, arranged by Deems Taylor.

The Friday program was divided between two woman recitalists, Miss Arabella Coale and Miss Anna Carbone, assisted by Harold Augustine, baritone.

The N. A. O. has done much to feature the recital work of woman members and they have played many notable recitals at conventions. Again on this afternoon the N. A. O. could feel proud of the artistic work of Misses Coale and Carbone. They were ably assisted by Mr. Augustine. The program: Andante from Fourth Concerto, Handel; Sarabande from Sixth Violoncello Suite, Bach (arranged by Edward Shippen Barnes); Shepherd's Song, Merkel, and Chorale Improvisation (Festival Prelude) on "Gelobt sei Gott im Höchsten Thron," Karg-Elert (Miss Coale); "Evening Star," Wagner; Hungarian Folk Song, Korbay; "Trade Winds," Keel; "The Brown Bird," Wood, and "Invictus," Huhn (Mr. Augustine); Sketch in F minor, Schumann; "Marche Champetre," Boex; "Twilight," Carbone, and Prelude to Act 3, "Lohengrin," Wagner (Miss Carbone).

The St. Cecelia Choir of St. Michael's Episcopal Church of New York City, under the direction of Mrs. William Neidlinger, has won much fame and it was a delight to have that choir share in this music week festival Saturday. Both Mr. and Mrs. Neidlinger have had much experience with children's voices and on this program the singing showed the result of excellent training. Mr. and Mrs. Neidlinger added three groups of piano and organ numbers to the splendid program, which brought to a close a week of musical feasts. The Saturday program was as follows: Concerto in D minor (first movement), Bach; Minuet, Bizet, and Fantasia and Fugue, Saint-Saens (Mr. and Mrs. Neidlinger); "I Waited for the Lord," Mendelssohn (solos by Natalie Watts and Maud Lamme); "Were You There?," Burleigh, and "List to the Lark," Dickinson (The St. Cecelia Choir); Adagio, Beethoven, and Theme and Variations, Widor (Mr. and Mrs. Neidlinger); "The Shadows of Evening," Dickinson (Trio by Natalie Watts, Louise Watts, Maud Lamme); "Sleepy Time," Collins (solos by Marie Klehe and Mildred Ulmer); "Konzertstück," Weber (Mr. and Mrs. Neidlinger).

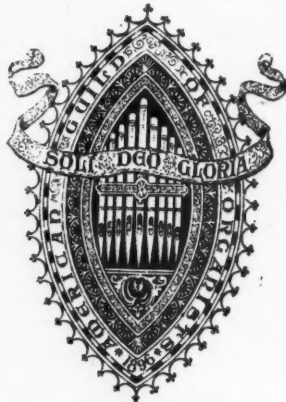
HONORS HARLAND W. D. SMITH

Church Presents Gold to Organist on Twenty-fifth Anniversary.

Presentation of \$25 in gold from the music committee and the congregation and \$10 in gold from the choir was made April 29 to Professor Harland W. D. Smith, who observed his twenty-fifth anniversary as organist and musical director of the First Methodist Episcopal Church of Lockport, N. Y., with a special musical program. The Rev. Paul Burt made the presentation, citing that in these days the church

American Guild of Organists United States and Canada

General Office: 217 BROADWAY, NEW YORK



The Seventh General Convention
of the Guild Will Be Held at

Detroit, Michigan
June 12th, 13th and 14th,
1928

Convention Headquarters Will Be
at the Statler Hotel,
Which Will Also Be the Official
Hotel of the Convention

Recitals will be given by organists of national reputation from all parts of the country, in the new large auditorium of the Detroit Institute of Arts (Art Museum), at the Masonic Temple in the Consistory, at the Jefferson Avenue Presbyterian Church, on the large Wurlitzer organ in the Michigan Theater, and at Ann Arbor in the Hill Auditorium, on the new \$75,000 Skinner organ.

Addresses will be made by prominent speakers on subjects of general interest.

Information may be had by writing to Mr. Francis A. Mackay, St. Paul's Cathedral, Detroit, Mich., or to the General office, 217 Broadway, New York, N. Y.

was fortunate in retaining for such a long period a musician of Mr. Smith's ability. He then outlined Mr. Smith's accomplishments both as organist and choir director and credited him with adding much to the musical tradition of the church. The presentation for the choir was made by Raymond Clarke, who extended the congratulations of the twenty-five members of the choir.

Mr. Smith attributed his success to the co-operation of the choir, music committee and congregation. He prefaced his recital with a description of the church organ and its operation. The present instrument was installed ten years ago and is one of the best in the city. It will be moved to the new church, where through gifts from music-lovers in the congregation it is hoped it may be considerably enlarged, Mr. Smith said.

Professor Smith's selections for the recital included: Suite from "Water Music," Handel; Andante Cantabile from String Quartet, Tschaiakowsky; "Soeur Monique," Couperin; "March of the Gnomes," from "In Fairyland," Stoughton; Andante Cantabile from Fourth Symphony, Widor; "Paeon," Matthews; Prelude to "Lohengrin," Wagner.

Harland W. D. Smith was born at Holley, N. Y., in 1880. He studied piano and organ at an early age, became a church organist at 14 and at 16 took over direction of a choir. This was at his home church. He did his principal study of both organ and piano with Professor Oliver Willis Halsted of the Oliver Willis Halsted Conservatory of Music at Lockport. Occasional contact with men like Edwin Arthur Kraft, William C. Carl and others helped him to develop his resources and hard work has done the rest. Mr. Smith has been on the faculty of the Oliver Willis Halsted Conservatory for twenty-one years as teacher of piano and organ, and is snowed under with capacity classes and waiting lists most of the time. He has done some recital work. Under his ministrations the people of his church have developed a taste for the best in organ and choir literature. Occasional special musical

services help to make the church work a joy. Having a minister, the Rev. Paul Burt, son of Bishop Burt, of broad culture, high ideals and impeccable taste, with whom to work, his service has developed into one which is often remarked upon for its worshipfulness, dignity and beauty throughout.

A new church is being built along Gothic lines with chancel, choir stalls, altar and much architectural beauty generally. The present church has a three-manual Austin organ which will be moved into the new edifice and will have sufficient additions to make it complete and enhance the satisfaction it has always given.

Frazee Organ for Stony Brook.

The Frazee Organ Company, Everett, Mass., a suburb of Boston, which is establishing a reputation for building organs for schools, as indicated by orders placed on record, has begun installation of a two-manual in the Hageman Chapel of the Stony Brook School, at Stony Brook, Long Island, N. Y. The building is a fine new colonial chapel, designed by John F. Jackson of New York City. The organ is being given by A. C. Gaebele in memory of his daughter, Claudia Gaebele. Incidentally his son, Frank E. Gaebele, is headmaster of this well-known private school for boys.

Appointed to Theater Posts.

Pupils of Frank Van Dusen in the School of Theater Organ Playing of the American Conservatory of Music who have recently been appointed to theater positions include: Kenneth Cutler, solo organist, Publix Riviera, Waterloo, Iowa; Miss Alvina Michals, Halffield Theater, Chicago; Miss Katherine Strom, Garden Theater, Milwaukee; Mrs. Paul Monaco, Avenue Theater, Chicago; Miss Anna Karish, Royal Theater, Le Mars, Iowa; Miss Myrna McNeil, Ellen Theater, Bozeman; Mont.; Miss Helen Langsworth, Jefferson Theater, Fort Wayne, Ind.; Ted Coons, Roxy Theater, Gary, Ind.; Miss Blendena Maxey, Linden Theater, South Bend, Ind.

Orgo-Powr Department

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ELECTRIC POWER PLANT
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"ORGO-POWR"

A unit consisting of an automatic-start motor of special design, an over-compounded generator especially designed for the individual requirements of each builder, all mounted on one unified frame.

"ORGO POWR" is the first equipment of its kind ever exclusively designed for The Organ. Its object is to eliminate starter and generator-voltage trouble and to give to The Organ Industry a reliable, fool-proof piece of electrical apparatus of which any builder can be justly proud.

We would welcome the opportunity of discussing with you, in person, the merits and advantages of this new development as adapted to your own specific needs.

Very truly yours,

THE TRIUMPH ELECTRIC CORPORATION

"ORGO-POWR" DEPARTMENT.

ORGO-POWR
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JUNIOR

Organists of Three Southern States in Convention at Memphis



SOUTHERN ORGANISTS HAVE THREE-DAY TREAT

TRI-STATE MEETING IS HELD

Memphis Convention Marked by Recitals by Pietro A. Yon, Daniel R. Philippi and Helen W. Ross—Dean Steuterman in Chair.

By MISS BABETTE M. BECKER.

Following the precedent at the initial convention last year, the second annual tri-state convention of organists, held at Memphis, Tenn., May 11, 12 and 13 under the auspices of the West Tennessee chapter of the American Guild of Organists, came to a close on the night of May 13 amid much enthusiasm and satisfaction. Fifty-two persons, including visiting organists from the three states and members of the local chapter of the Guild, registered for the convention. Adolph Steuterman, F. A. G. O., dean of the West Tennessee chapter, expressed his gratification over the response that organists in this section of the South made. Mrs. E. A. Angier, Jr., A. A. G. O., served as chairman of the convention committee.

Three organ recitals by distinguished players and a series of pertinent papers featured the sessions. Friday evening, May 11, at the opening of the convention, Daniel R. Philippi of Christ Church Cathedral, St. Louis, gave a program at the Scottish Rite Cathedral. His excellent handling of the program, both technically and artistically, brought him warm applause. He began, happily, with the Handel Overture to the Occasional Oratorio and followed this joyous number with Ferrata's Nocturne in A flat. Macfarlane's Spring Song, Raff's "La Fileuse," arranged for the organ, and Dupre's Berceuse allowed the performer to exercise his command over the more delicate, lyrical ranges of the instrument. In the Bach Passacaglia in C minor and the Chorale Prelude, "Be Glad Now," he combined majesty and fervor, giving a fine rendition. The Intermezzo from Widor's Sixth Symphony was fluently and deftly played. The program closed with an arrangement of the Adagio Lamentoso from Tchaikowsky's "Symphonie Pathétique."

On Saturday morning, May 12, after registration, the convention was formally called to order at the Hotel Peabody by Dean Steuterman. The Rev. Charles F. Blaisdell, D. D., chaplain, delivered the invocation. Mrs. H. P. Daschel welcomed the visiting delegates and members on behalf of the local chapter, a response on behalf of the visiting organists being made by Professor Lloyd E. Thatcher of Oxford, Miss. Among the visiting

delegates were C. J. Shaddick of Ishpeming, Mich., and Maurice E. Hardy of the W. W. Kimball Company of Chicago. James Lilley of M. P. Möller, Inc., and James Day of Henry Pilcher's Sons were also present, responding to the introductions made by the dean.

Twenty-minute papers, devoted to various aspects of organ study and activity, provided interesting contributions to the session. Martha May Cline of Little Rock, Ark., discussed "The Church Organist," indicating the technical mastery, the culture and refinement of taste, the necessity of planning in advance for choir work and the need for ideals that should go into the making of an able church organist. The Very Rev. Joseph L. Pastorelli, O. P., of Memphis spoke of "The Divine Mission of Music," briefly outlining the position of the organ as a church instrument and emphasizing the importance of music in the education of the youth of today and the necessity for encouraging the study of music in the schools. He declared that it was as vital to train the emotions and feelings as it was to direct the thought and mind, so that through an appreciation of natural truth, goodness and beauty one gradually came to know divine truth, goodness and beauty.

Franklin Glynn of Memphis, organist and choir director at the Idlewild Presbyterian Church, gave an analysis of "Anthem Accompaniment," directing his remarks to two anthems which were distributed for the purpose of illustration.

Following these talks a resolution was adopted by the convention that the general convention of the American Guild of Organists be invited to meet in Memphis in 1929. The installation of the new Kimball organ at the Municipal Auditorium, as well as the many excellent church organs with which the city is equipped, will afford more than adequate facilities for a fine program.

The meeting adjourned for luncheon, during which several short talks were given. Ernest F. Hawke, F. A. G. O., of Memphis told of the "History and Value of the Guild"; Miss Elizabeth Mosby of Memphis spoke on "Guild Ideals," which included efficiency, good fellowship and spiritual development, and Chaplain Charles F. Blaisdell spoke of "The Spiritual Value of Music," remarking upon its significance as part of worship and as a contributing force in the life of the individual.

The meeting adjourned to St. John's Methodist Church, where Helen W. Ross of Laurel, Miss., gave the second recital of the convention. Mrs. Ross, a pupil of Joseph Bonnet, displayed fine musicianship as well as command and control of the instrument. Her readings were sincere and

impelling, her registration was artistic and effective and her playing clear and fluent. The program opened with the Finale from Vierne's First Symphony, a full pronouncement of what the audience was to expect from the gifted performer. The Bach Fantasia and Fugue in G minor, played with force and intelligence as well as imagination, Joseph Bonnet's brilliant "Variations de Concert" and the Toccata from Widor's Fifth Symphony, with which the program closed, testified to Mrs. Ross' capacity. In quieter moods were Bossi's "Chant du Soir," Stebbins' "Where Dusk Gathers Deep" and Couperin's "Soeur Monique." A musicianly presentation of the Intermezzo from Barnes' Second Symphony and the "Legende" from Douglas' Suite in B minor also distinguished the program, which was received with warm enthusiasm.

An informal reception and tea at the Memphis Country Club, tendered by Mrs. M. E. Finch, followed the recital. Artur Platz, accompanied by Mrs. Arthur Bower, gave a group of vocal selections. Sunday evening, May 13, the convention came to a brilliant close when Pietro Yon gave the final recital at St. Peter's Church. Mr. Yon appeared through the kindness of the Very Rev. Joseph L. Pastorelli of St. Peter's. The recital came as a climax to a most successful gathering. Mr. Yon's recital partook of the thrilling quality that characterizes his playing. It demonstrated the wizardry with which he handles the organ, from his head through his feet, and the infinite variety of expression that he evokes by that wizardry.

The Second Sonata of de la Tombe opened the program, its dramatic power as well as its melodic beauty being nobly presented. Bossi's "Angelus," reflective and serene, was followed by the Bach Prelude and Fugue in A minor, given with a grace of phrasing, a characterization of voice parts and a comprehension that made it a unit of masterly expression. Mr. Yon's "Christ Triumphant," delivered in majestic manner, a charming Gavotte and an engaging "Marche des Bergers," also of his composition, were included on the program. One of the most magnificent performances was that of what was listed as Cesar Franck's Theme, Chorale, Fugue and

Variations, in which the artist recreated the spirit of Franck's exalted work. The Saint-Saens Elevation in E major and Renzi's Toccata concluded the program so far as it was announced. Mr. Yon generously added many more numbers in response to the urgent requests of the organists, who stayed long after the crowd had left and the church had been darkened.

In the course of the evening Father Pastorelli gave a discourse on music and E. L. Luibel sang.

DEDICATION AT PORTLAND

Reuter Four-Manual in New Temple Beth Israel Played by Boone.

The four-manual organ built by the Reuter Organ Company for the new Temple Beth Israel at Portland, Oregon, was dedicated April 29, with the temple organist, William Robinson Boone, at the console. The specification of this instrument appeared in The Diapason Feb. 1, 1927. The week of April 27 was devoted to services dedicating the beautiful synagogue. These services were very impressive, including the unusual feature of the presentation of a memorial window by a group of Christians as a token of their high regard for and good will toward the Jews of Portland. All services were crowded to the doors, many being turned away.

For the dedicatory recital Mr. Boone presented the following program: "Marche Religieuse" (on a theme by Handel), Guilman; Prelude on a Traditional Melody, "Mooz Zur," Harold V. Milligan; Spring Song, Will C. Macfarlane; First Sonata, Mendelssohn; "The Bells of St. Anne de Beaupre," Russell; "Procession," Avshalomoff; Minuet, W. C. E. Seeboeck; "Within a Chinese Garden," Stoughton; "Carillon," Vierne; "Kammenoi Ostrow," Rubinstein; Toccata from Fifth Symphony, Widor.

The First Congregational Church of Geneseo, Ill., has signed a contract with M. P. Möller, Inc., through that builder's Chicago office, for a new organ to replace the instrument dedicated March 23, 1871, with Dudley Buck at the console. It is expected to engage Professor John Winter Thompson of Knox College to open the new organ in September.

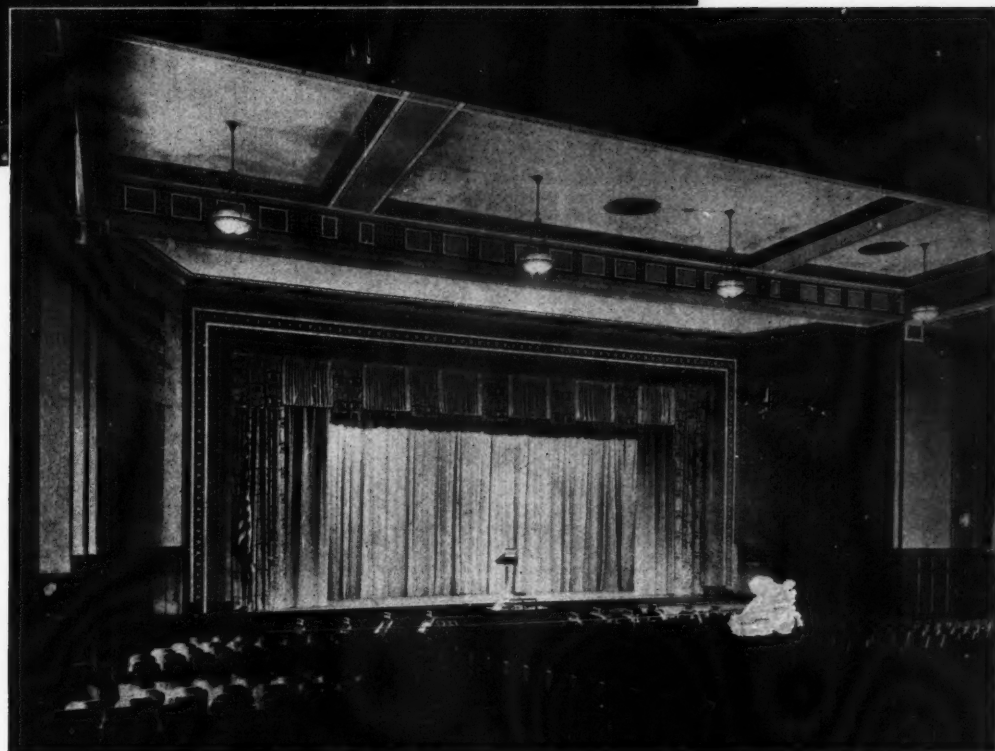
FRANK ASPER

F. A. G. O.

Salt Lake Tabernacle



Polytechnic
Country Day School
Brooklyn, N.Y.



Morrell High School
Irvington
N.J.

Estey Organs in Intermediate Schools

Intermediate schools are a growing field for pipe organ installations. It has become regular practice to provide an organ chamber for the auditorium in most new educational buildings of any size.

Estey has supplied a number of intermediate schools, both public and private, with instruments. The Brooklyn organ shown above is a three manual of thirty-eight stops. The Irvington organ has twenty-three ranks, a xylophone, harp and chimes. They fill a genuine need in the activities of these schools.

ESTEY ORGAN COMPANY,

BRATTLEBORO, VERMONT

ORGANISTS OF TEXAS IN STATE CONVENTION

TWO-DAY SESSION IN DALLAS

Recital by Adolph Steuterman Opening Event of Guild Meeting—Slate Headed by Katherine Hammons Re-elected.

By ALICE KNOX FERGUSON.

The fourth annual state convention of the Texas chapter, American Guild of Organists, was opened on Tuesday evening, May 15, with an organ recital at the First Methodist Church, Dallas. Adolph Steuterman, F. A. G. O., dean of the Tennessee chapter, was the guest artist for this occasion. Mr. Steuterman's program was an unusual one, its chief charm being its variety. Every listener found something of interest. His playing was characterized by flawless technique and beauty of phrasing and registration, and he proved himself a most versatile player by the fact that he could interpret all styles equally well.

The business session of the convention began at 9 o'clock on Wednesday morning with the registration of delegates, at the City Temple. The meeting was formally opened by Dean Katherine Hammons. The minutes of the last regular meeting of the chapter were read and approved and reports of all standing committees were heard.

The recital committee reported a number of events during the season, including the following:

Recital at St. Mary's Chapel; soloists: Mrs. Walter Alexander, organist of Gaston Avenue Baptist Church; J. W. Kennedy, assistant organist, Christ Episcopal Church; St. Mary's choir, under direction of Carl Wiesemann, organist and choir director, St. Matthew's Cathedral.

Program at Amarillo, at meeting of State Federation of Music Clubs, by Katherine Hammons of Dallas, organist of City Temple; W. J. Marsh of Fort Worth, organist and choir direc-

tor, First Presbyterian Church and Jewish Synagogue.

Grace Methodist Church; Inez Hudgins, organist of Grace Church, and Maude McElvaney of Fort Worth.

Eight simultaneous programs May 11, for children, as the Guild's offering to music week. Gertrude Day, at East Dallas, Presbyterian; Gertrude Alexander, Temple Emmanuel; Alice Knox Fergusson, Christ Episcopal; Hazel Maxfield, St. Mary's Chapel; Mrs. H. M. Whaling, First Methodist, South; Dora Poteet, Methodist; Mrs. C. S. Hamilton, Oak Lawn Methodist; Mrs. Ellis Shuler, Highland Park Methodist.

The membership committee reported sixteen new names added and prospects of several sub-chapters being formed in other cities. The social committee reported a Christmas luncheon at the Lakewood Country Club.

The annual election of officers was held at this time and the ticket presented by the nominating committee was elected unanimously. It follows:

Dean—Katherine Hammons.
Sub-Dean—Clara Dargan.
Secretary—Mrs. H. L. Gharis.
Registrar—Mrs. J. M. Sewell.
Treasurer—Mrs. Walter Alexander.
Auditors—Miss Sallie Carr and Mrs. Roland Harrison.

Executive Board—Miss Sallie Carr, Mrs. Edward Mangum and Mrs. H. M. Whaling, Jr.

Parliamentarian—Miss Grace Switzer.

In the round-table discussions that followed, the question of hymn playing was the special feature. A paper was presented by W. J. Marsh of Fort Worth. Many opinions were expressed about the subject, which is a very vital one at present in this locality, since the recent hymn playing contest a few weeks ago.

Mrs. J. L. Price, A. A. G. O., made an earnest appeal in favor of the Guild examination. Alice Knox Fergusson, A. A. G. O., brought up the question of establishing a church musicians' bureau, under the auspices of the Texas chapter. There were many favorable

comments, but the limited time prevented definite action.

Adolph Steuterman of Memphis requested the Texas chapter to join the Tennessee chapter in inviting the 1929 general convention to Memphis. A motion in favor was carried unanimously. The meeting was then adjourned, and a short and delightful program was heard in the auditorium. John D. Hammond of Terrell played a Fantasia in A, by Alan Gray. A Meditation by Mietzke was played with Mrs. Clarence Hamilton at the organ, H. M. Whaling, Jr., at the piano, and Mrs. Penn Riddle playing the violin. Mrs. Edward Mangum of Greenville played Powell Weaver's "The Squirrel" and James P. Dunn's "Cortege Orientale."

At 1 o'clock the annual luncheon was given at the Baker Hotel. The table was decorated in pink roses and purple larkspur, in baskets. Unique place cards, hand-made, representing a stained-glass window with a tiny replica of the Guild emblem at the top and organ pipes on the sides, marked places for thirty-five guests. These cards were made by Mrs. Jack Harrison, whose mother, the late Mrs. Anna Grandstaff, was a charter member of the Texas chapter. The luncheon was informal. Dean Hammons called on the past deans to make short talks and the following responded: Mrs. J. H. Cassidy, A. A. G. O., Alice Knox Fergusson, A. A. G. O., Grace Switzer, A. A. G. O., Mrs. J. L. Price, A. A. G. O., Mrs. A. L. Knauer, A. A. G. O., the only remaining past dean, was unable to attend. Toward the end of the luncheon, a large cake was brought in bearing ten candles, which were lighted in honor of the tenth anniversary of the chapter. Mr. Morrell, tenor soloist of City Temple, sang several numbers. He was accompanied by Gertrude Day, organist of the East Dallas Presbyterian Church.

After the luncheon, the visitors were driven around the city and were shown some of the larger organs, including the ones at St. Matthew's Cathedral, the Fair Park Auditorium, and the McFarlin Auditorium. Wednesday

evening the convention was closed with a Guild service at the Highland Park Methodist Church. At this service Mrs. Ellis Shuler played a Sonata by Volkmann as the prelude and the choir of the church sang Spicker's "Fear Not Ye, O Israel" and "O Love the Lord," by Andrews, under the direction of Harold H. Todd. A group played by Mrs. J. H. Cassidy included: "Carillon," Tremblay; Canzone, Karg-Elert, and Scherzo-Caprice, Mansfield. Mrs. Ellis Shuler closed the program with the Toccata by Kinder.

The success of this convention was due primarily to the dean, Miss Hammons. She was ably assisted by Gertrude Day, chairman of the social committee; Gertrude Alexander, treasurer; Mrs. Clarence Hamilton, chairman of the recital committee, and Mrs. John Day, patron.

Good Work of Chicago Bach Chorus.

The Chicago Bach Chorus gave evidence, by a splendid all-Bach program on May 9 in Orchestra Hall, that anyone who has not heard this efficient chorus with its master conductor, William Boeppler, has something to experience in choral singing; nor has any organist, with his usual knowledge of the extensive literature of Bach, begun to comprehend and appreciate the depth and inspiration of this master's music until he has heard some of these inspiring cantatas and chorales. Through these one gains a new vision of the complicated uses of the florid counter-melodies. Mr. Boeppler is offering his chorus and his audiences a service in acquainting them with the many unknown works of Bach, and beyond this has given his singers, most of them non-professionals, a fervor and understanding which seemingly far surpassed that of the soloists. The singing of this phenomenal chorus will be remembered for its extraordinary clarity in the florid passages, precise ensemble and phrasing, and effective nuances, which led to tremendous and stirring climaxes. Edwin Stanley Seder provided distinctly helpful accompaniments at the organ. H. N.

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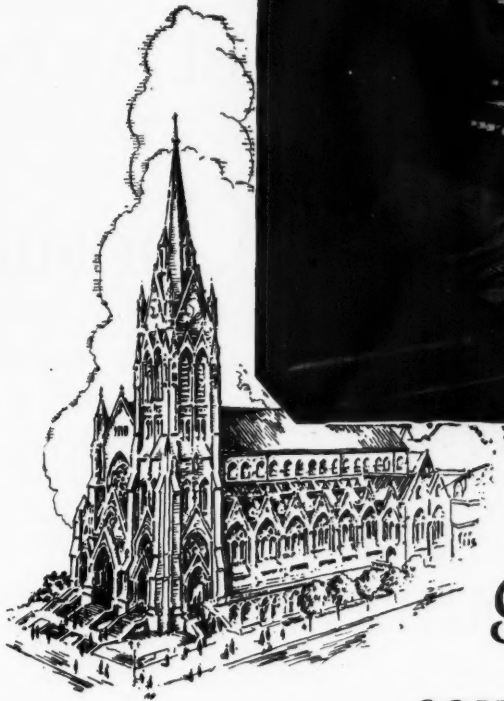
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Announcement is made of the introduction to the organ building trade of "Orgo-Powr," an electric power plant designed exclusively for the organ. This new piece of equipment, made by the Triumph Electric Corporation of Cincinnati, Ohio, is the result of long experiment and study of the requirements it will be called upon to meet. The Triumph Company has been manufacturing electric motors and generators for the past thirty-six years.

"Orgo-Powr" had its origin about a year ago and development has been proceeding rapidly in the last six months," an official of the company writes in reply to an inquiry from The Diapason. "Information was given to the Triumph Company that there were some very definite needs in the electrical equipment obtainable for organ blower power and action magnet current supply. A number of tests have proved very satisfactory and promising and Triumph is ready to announce its new product—designed, as it is, exclusively from the point of view of improved electrical operation of the organ.

"The heart of 'Orgo-Powr' is a special design refinement of the TR automatic-start motor, which this company has been producing for the last fourteen years. No automatic compensator or resistance type starters are required. The unit can be thrown directly across the line with the use of a simple and inexpensive magnetic type automatic knife switch supplied by the company and mounted on the equipment as an integral part. Trou-

blesome control is thus eliminated.

"The motor was the first part of the problem to be attacked. There remained the fact that much trouble had been complained of in the frequent voltage fluctuation of the action generator under different degrees of organ load. A thorough study and actual tests have shown that what is required is a specially designed machine, instead of standard or semi-standard equipment which was not originally designed for this service. Owing to varying requirements, Triumph desires not to build up any hard and fast rule of furnishing one particular type of generator, but means, for the present at least, to consult each builder and prepare equipment for his individual requirements. In all probability it will soon be discovered that two or three types will cover all requirements."

Some of the advantages claimed for "Orgo-Powr" are: Elimination of automatic resistance starters, trouble and expense connected therewith; quiet operation, with smooth, gradual starting characteristics; a great reduction in, if not entire elimination, of generator fluctuation; Timken roller bearings; alemite lubrication (an alemite gun is included in the standard equipment and is mounted conveniently on the unit frame); greasing necessary only once a year; pedal light attachment with all necessary connection to act properly as pilot lights (pilot light instantly tells whether all three phases of the current supply are functioning properly); unified frame requires much less space than formerly required for the scattered equipment "Orgo-Powr" replaces.

Treadwell Recovers After Siege.

Robert Morris Treadwell, organist and director at the Claremont Presbyterian Church of Jersey City, N. J., has returned to his duties after an absence of four weeks made necessary by an operation for double rupture. Mr. Treadwell submitted to the surgeon's knife on April 10.

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Residence of Walter E. Huenefeld, Esq. (with Reproducing Player)	Cincinnati, O.	3 Manuals
St. Peters R. C. Church	Hartford, Conn.	4 Manuals
First Baptist Church	Reading, Pa.	3 Manuals
Howard Theatre	New Haven, Conn.	3 Manuals
Tabernacle L. D. S.	Paris, Idaho	2 Manuals
Wesley College	Grand Forks, N. D.	2 Manuals
First Church of Christ Scientist	Galesburg, Ill.	2 Manuals
Immanuel Congregational	Irving Park, Chicago, Ill.	2 Manuals
Notre Dame de Lourdes R. C.	Skowhegan, Maine	2 Manuals
Mt. Vernon M. E. Church	Birmingham, Ala.	2 Manuals
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First Church of Christ Scientist	Petaluma, Calif.	2 Manuals

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The Wedding Music and Its Problems

By ONE WHO HAS BEEN THERE

June being the month of weddings, the organist of many a church has before him the problem of selecting programs for fashionable weddings. The church ceremony seems more than ever the proper thing where people of social prominence predominate. The rule among those who are adherents of the Episcopal and Catholic churches, it is also the custom with brides of all denominations to be married in their churches. With many it is in conformity with a desire to make the marriage ceremony a real sacrament and to surround it with religious atmosphere. With just as many, as an experienced organist suspects, it is the consequence of a desire to make a pageant or society display of the occasion. This latter tendency has been so much in evidence that some of the largest churches of New York, Chicago and other cities which have become famous as the scenes of society weddings have been compelled to exact sizable fees and impose various restrictions to keep down the number of weddings of persons whose affiliation with the church does not precede or follow the marriage.

The organist who presides at the fashionable wedding has no easy job. He has to give what amounts to a recital, and do it well. His selections must conform to the dignity and sanctity of the church and at the same time comply with the wishes of the bride—and often of various of her fool friends. He must try to protect his reputation as a performer of ability and taste and yet can't get away from "O Promise Me" and some things that are not nearly as good as Mr. De Koven's popular song. The writer recalls the story of one organist who was asked by the bride's mother to play the "Beautiful Blue Danube" Waltz and still wonders whether the meagerness of the fee he received was the result of his refusal to comply with the request.

Whereas one bride will ask for music of a quiet and serious nature, to make the setting of her wedding a dignified and religious one, another will demand all the gayety that light music consisting of operatic arrangements and transcriptions of popular arias will lend to the occasion. In either case the organist will be criticized by some of those in the audience either on the ground that he gave a "funereal" program or for playing a lot of things not suited to the dignity of the church.

Another point that has been a sore one with many organists and has been discussed by various writers in *The Diapason* is that of the wedding fee. A man of great wealth will spend for the organ music of his daughter's wedding about as much as the canvas which protects her dress when she marches down the church aisle costs. The decorators and the caterers send him bills which he cannot dodge, but the man at the organ bench usually must take what is handed him and derive some satisfaction from the fact that the majority of the audience which hears him give a program of a half-hour or more believes the rich parents of the bride are paying him about four times what he actually receives. It is well-known among organists of prominence that they will do as much work in connection with a wedding for \$25 as they would do at \$75 to \$100 for a recital.

But as stated at the outset, June is here, and so are the weddings, and many organists are looking around for selections to use in their programs. *The Diapason* has had articles on the subject in the past, one by Dr. Harold W. Thompson in his department a few years ago being recalled. And there are publications such as the wedding music album of Dr. William C. Carl which are very valuable. As for the processional and the recessional it is indeed rare when the "Bridal Chorus"

Organ in Cathedral Church of St. Paul, Boston



from "Lohengrin" and the Mendelssohn "Midsummer Night's Dream" March are not demanded. They remain the staple article for this purpose regardless of criticisms. And this writer has never felt much sympathy with those who have demanded a change on the ground that these compositions are hackneyed or unsuitable. It is true that neither of the selections is religious in origin, and it is true that the Wagner work is not a good march. But both are beautiful music and they have become so thoroughly associated with weddings that their previous affiliations might well be forgotten by this time. The best challenge to the critics is to commission them to write better music for the purpose. An organist who has played more weddings throughout an extended period in his church than he can remember once was asked to play the "War March of the Priests" from Mendelssohn's "Athalie" in place of the "Lohengrin" march. Strange to relate, the couple have been married over a score of years and are apparently blissfully happy.

During the ceremony the music must be as quiet and as unobtrusive as possible, for to many persons the playing while the minister speaks the words that unite the couple seems an intrusion and sacrilege at best. But here again the bride's wishes are the law of the organist. There are still brides who demand that "My Heart at Thy Sweet Voice" from "Samson and Delilah" be used and one way for the organist to avoid this is to ask the young woman to read the libretto of the opera if she is not familiar with it. Sometimes this works—but not always. Here are a few pieces that in character lend themselves well to playing during the ceremony:

"Priere a Notre Dame" ("Suite Gothique"), Boellmann.
"A Cloister Scene," Mason.
Bridal Song, Jensen.
Nocturne in G, Chopin.
"A Vesper Prayer," Diggle (new).
"Dreams," Wagner.
A hymn is always appropriate, such

as Barnby's "O Perfect Love," which is, of course, frequently used.

As practical suggestions to the organist who is looking for selections for the preliminary program it might be useful to present a few lists actually played in programs approximately half an hour long. These are all chosen with a view to popularity as well as character, in order to give a wedding a happy setting and yet one of dignity. It is hoped that these may prove suggestive, to younger organists especially. Here they are:

PROGRAM NO. 1.
"Invocation" (Wedding Mass.), Dubois.
"Romance sans Paroles," Bonnet.
"Marche Characteristique," Berwald.
"To the Rising Sun," Torjussen.
Concert Overture, Hollins.
"A Cloister Scene," Mason.
"Träumerei," Schumann (during ceremony).

PROGRAM NO. 2.
"Priere a Notre Dame," from Gothic Suite, Boellmann.
"Liebestraum," No. 3, Liszt.
Introduction to Act 3, "Lohengrin," Wagner.
"Dreams," from "Tristan and Isolde," Wagner.
"O Promise Me," De Koven.
"Siegfried's Love Song," from "Die Walküre," Wagner.
"Isle of Dreams," Torjussen.

PROGRAM NO. 3.
Nocturne, "Midsummer Night's Dream," Mendelssohn.
Berceuse from "Jocelyn," Godard.
"Dost Thou Know," from "Mignon," Thomas.
"Song to the Evening Star," from "Tannhäuser," Wagner.
"Invocation," from "Messe de Mariage," Dubois.
"To Spring," Grieg.
"O Perfect Love," Barnby (during ceremony).

PROGRAM NO. 4.
Bridal Song, Jensen.
Allegretto, Wolstenholme.
Gavotte from "Mignon," Thomas.
"Will o' the Wisp," Nevin.
"In the Garden," from "Rustic Wedding" Symphony, Goldmark.
"Sicilian Love Song," Mauro-Cottone.
Grand March from "Aida," Verdi.

"Romance," from Wedding Suite, Truette.
"Priere a Notre Dame," from Gothic Suite, Boellmann (during ceremony).

PROGRAM NO. 5.
"Ballet of the Happy Sprits," from "Orpheus," Gluck.
Grand March, from "Tannhäuser," Wagner.
"Salut d'Amour," Elgar.
"Polonaise Militaire," Chopin.
Andante from Concerto No. 4, in D minor, Rubinstein.
Prize Song, from "Die Meistersinger," Wagner.

PROGRAM NO. 6.
"To Spring," Grieg.
"In the Garden," Goldmark.
Introduction to Act 3, "Lohengrin," Wagner.
Spring Song, Hollins.
Melody, Dawes.
"Elfen," Bonnet.
"The Bride's Song," Strelezki.
"Dreams," Wagner.

PROGRAM NO. 7.
"March of the Priests," from "Athalie," Mendelssohn.
Nocturne, Op. 9, No. 2, Chopin.
"To Spring," Grieg.
"Will o' the Wisp," Gordon Balch Nevin.
"Romance sans Paroles," Bonnet.
"In Summer," Charles Albert Stebbins.
"Liebestraum," No. 3, Liszt (during ceremony—softly).

PROGRAM NO. 8.
Gavotte, Neustedt.
Springtime Sketch, Brewer.
"The Swan," Saint-Saens.
Intermezzo from "Cavalleria Rusticana," Mascagni.
Adagio Cantabile ("Sonata Pathe-tique"), Beethoven.
Nocturne, D major, Chopin.

A few selections taken from other programs at random include:

"Echoes of Spring," Friml.
Fountain Reverie, Fletcher.
"Soeur Monique," Couperin.
"In a Mountain Church," Torjussen-Milligan.
"Elsa's Dream," from "Lohengrin," Wagner.
Coronation March from "Le Prophete," Meyerbeer.
"Marche Nuptiale," Guilmant.
"To a Water Lily," MacDowell.
"The Question and The Answer," Wolstenholme.
"Lied des Chrysanthes," Bonnet.
Serenade, Chaminade.
Festival Toccata, Fletcher.
"Benediction Nuptiale," Loret.
Overture to "A Midsummer Night's Dream," Mendelssohn.

The foregoing suggestions are presented merely in the hope that some benefit may be derived from them by those who would add to their own lists or who are confronted for the first time with the task of providing the nuptial music.

Rededication at Norwich.

The organ at the First Congregational Church, Norwich, Conn., has undergone another radical change. It was originally a Hook organ and was installed in 1857. During the summer of 1894 the instrument was rebuilt by Gilbert & Butler of East Cambridge. The old case and the pipes were retained, but the compass of the manuals was extended to five octaves and that of the pedals to thirty notes. During the last year the action has been made electric and three of the great stops (gamba, dulciana and 4 ft. flute) have been put into a choir organ under separate expression, making it a three-manual instrument. Chimes, playable from all manuals, and modern couplers, with crescendo and full organ pedals, have been added, as well as six combination pistons and release for both great and choir organs and three and release for the choir. The old water motor has given place to an Orgoblo. The work has been done by William C. Erf, Jr., West Haven, Conn. The organ was formally opened April 20 by R. Huntington Woodman, F. A. G. O., organist and choirmaster of the First Presbyterian Church, Brooklyn, assisted by Henry LaFontaine, baritone. Mr. Woodman's program was as follows: "Praeludium Festivum," Becker; "The Swan" and Prelude to "The Deluge," Saint-Saens; Interlude and Finale, Concerto 1, Handel; "Evening Bells and Cradle Song," Macfarlane; Cantilena in B flat, Woodman; Scherzo, Jadasohn; Song without Words and "Dance of the Candy Fairy," Tschaiikowsky; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Serenade, Widor; Toccata, d'Evry. A large and enthusiastic audience made the occasion one to be remembered.

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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 Stavelly Hammond, 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 treasurer reminds us that all delinquents for 1928 dues will be dropped from the Diapason mailing list after the June issue. We feel sure there are few who have delayed the mailing of their yearly checks and that this notice will help to bring a prompt reply from any who may be delinquent.

Once more the states of Pennsylvania and New Jersey have conceived and are carrying out successful rally day programs. We congratulate the officers of the individual organizations. Undoubtedly these splendid programs have much to do with the building up of the large membership lists of those states. We trust that all who have attended these two rally days will now plan to attend the national convention at Portland.

Paul Ambrose in giving a report for the Central New Jersey chapter told of a united junior choir which sang in Trenton in the celebration of music week. There were 100 voices in that choir. We are happy to see that the N. A. O. chapters are carrying on work of this nature. Choral singing has made rapid strides in this country during the last few years and we know of no finer manner of creating interest in it than by teaching and encouraging the children to sing. If they are given artistic training now they will surely appreciate good music as they become older. At the same time who knows but that many of them may become future enthusiastic N. A. O. members?

The program for the national convention to be held at Portland, Maine, is taking definite form and gives promise of being a most interesting one. Recitals and papers by our foremost musicians will be featured as usual and there will be time set aside for sight-seeing. As now planned one day will be devoted to a visit to some of the beauty spots of that part of Maine. If you have never visited that state you have a great treat in store for you. Some of the chapters are already planning to send official delegates and we hope no chapter will be unrepresented there. We want each chapter to have a personal report given by one of its members to the convention and at the same time we want that member to carry home a report for the first fall meeting of his home chapter.

Please watch for future announcements concerning the program.

Executive Committee.

The executive committee met at headquarters Monday, May 14, with the following present: President McAll, Chairman Hammond, Mrs. Keator, Mrs. Lockwood, Misses Whittemore and Coale and Messrs. Ambrose, Harris, White, Riesberg and Wolf. After the treasurer's report, which was accepted, there was a discussion of the method of dealing with delinquents for the yearly dues of 1928. Such delinquents must be removed from the mailing list of The Diapason before the posting of the July issue.

Miss Whittemore gave an outline of the New Jersey rally day program in Jersey City May 28. The report of the Monmouth chapter was given by Mrs. Keator. She said that this chapter would send an official delegate to the national convention.

After considerable discussion of the subject of a national initiation fee, Dr. William A. Wolf was appointed to redraft a resolution concerning that subject. The public meetings committee

gave a report on the festival at Wana-maker's in New York City in music week and of the dinner and recital given at St. Andrew's M. E. Church through the courtesy of Mrs. Keator.

Skinner Offers Prizes.

Subject to the general conditions outlined below, the National Association of Organists offers the following prizes for the best organ compositions submitted in competition on or before Oct. 1, 1928:

A first cash prize of \$300 and a second cash prize of \$200 donated by the Skinner Organ Company. Compositions should be written in the form of an overture, tone poem, fantasia or some such free form, and must be long enough to require at least four, but not more than eight, minutes for performance.

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

Additional copies of the general conditions, which follow, may be obtained by writing the National Association of Organists, 49 West Twentieth street, New York City:

GENERAL CONDITIONS.

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

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

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

4. The association shall have the right to give the works their first public performances.

5. Announcement of the winning compositions will be made at the earliest possible date.

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

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

8. All compositions must be written legibly in ink on music paper. They shall be submitted by registered mail addressed as follows: "Prize Competition, President, National Association of Organists, 49 West Twentieth street, New York City," in a large flat unfolded envelope. The signature of the composer shall not appear upon the manuscript, but it should be marked with a "nom de plume." The name and address of the composer, together with the nom de plume, should be placed in a separate sealed envelope and enclosed with the manuscript. The judges shall not be apprised of the authorship of the compositions.

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

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

11. No work shall be eligible that has been previously published, but the composition need not have been composed since the offering of the prize.

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

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

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

Console Party and Recital.

The public meetings committee, Miss Lilian Carpenter, chairman, held a dinner and "console party" in the

parlors of St. Andrew's M. E. Church, April 30. Mrs. Bruce S. Keator, organist and director of music at St. Andrew's, acted as hostess, assisted by Miss Carpenter, Miss Jane Whittemore and Miss Bella Coale. Guests of honor included the Rev. and Mrs. J. H. Bennett, Mr. and Mrs. R. L. McAll, Dr. and Mrs. T. T. Noble, Dr. and Mrs. Clarence Dickinson and Mr. and Mrs. Frank L. Sealy. After the dinner the new four-manual Welte organ, designed by Dr. Noble, who gave the opening recital last October, was inspected by the sixty or more organists present. Ernest F. White gave a very fine recital, playing the following program: Toccata on "Pange Lingua," Bairstow; "Meditation a Ste. Clotilde," James; Allegro (First Trio-Sonata), Bach; "Divertissement," Vierne; Allegro Moderato (First Concerto), Handel; "Legend of the Mountain," Karg-Elert; "Soeur Monique," Couperin; "Cortege et Litanie," Dupre. All present were enthusiastic in their praise of Mr. White's playing and of the beautiful

Memorial to Norton and Weston.

A memorial service—a tribute to John W. Norton and A. Campbell Weston, prominent members of the N. A. O. headquarters executive committee, who died last winter—was held at St. Andrew's M. E. Church, New York City, Sunday evening, April 29. Alfred R. Gaul's cantata "The Holy City" was rendered by St. Andrew's double quartet and chorus, with Mrs. Bruce S. Keator at the organ, and with Herbert S. Hammond, who succeeded Mr. Norton as chairman of the executive committee, conducting. R. L. McAll, president of the N. A. O., was present and paid the following tribute to Messrs. Norton and Weston:

We meet here to recall the lives of two comrades and to pay our tribute of respect and affection. To them music was an art, with technique, long and exacting, to be conquered. Music was their mistress, in whose service they willingly toiled for perfection. On them she bestowed her only reward—work to perform—a message they could carry to the hearts of others. And with what a message did she entrust them! Let us glance at their achievements.

John Wesley Norton, organist in important churches, conductor of the Bach Society of Chicago, pioneer in organizing splendid concerts there for organ with orchestra, founder of a singing society among the nurses in one of the large hospitals, whose work not only cheered the afflicted but was admired by the public. When he came to New York he at once took his rightful place among us, and gave the whole town of Flushing a ministry of music it will never forget. He was a great lover of boys and was just as much at home with them in their summer camps as in the choir room. He won them by his own personality to absolute loyalty, and grafted in them that love of the best music for which hundreds of old choir boys from his parishes at Dubuque, Chicago and New York, will ever thank him.

Of our other comrade, Albert Campbell Weston, I cannot do better than to quote the earnest words of his own pastor in Brooklyn, the Rev. Raymond A. McConnell: "Mr. Weston was a Christian gentleman, a man of courtesy, of fineness of spirit in the comradeships of daily life. He was a finished artist. He loved music and wanted others to love it. The instruments of his choice lived beneath his fingers. His scholars, within their limits, caught fire from the flame that burned on his altar. He was a reverent minister of music in the worship of the Lord. His was the universal language, by which all are lifted out of the earthly into the heavenly places. It knew no boundary of creed, race or condition. It was the language of beauty, of praise, melody and harmony—the language of the heart and soul. In club and lodge, in Jewish temple and Christian church, he spoke with all and for all, and life was better and richer because of him. The artist's fingers are stilled; the pipes of the organ miss the touch of their master at the keys; but his ministry goes on in the hearts comforted by the language of his soul, in a world made better by his music and his life."

The Church of the Covenant, where I

worship, was the first product of the same architect, J. Cleveland Cady, who designed this beautiful edifice. In that church he placed around the clock the words "Redeeming the Time." Both these artists were faithful stewards of their days and nights. Eagerly they packed full each precious hour, following the injunction of the classic poet "Carpe Diem," and seizing each passing moment.

Busy as they were, they always had time to give for helpful service. Both of them enjoyed fellowship with other organists. We in the National Association of Organists felt sure of their untiring leadership and support. The one as president of our Illinois council and later chairman of the executive committee, and the other as treasurer, and while serving on the executive committee, each endeared himself to all of us. I like to think that they were also redeeming the times, for every pure, unselfish life has a redemptive quality. Their music was a ministry, an expression of personal faith, a witness of the joy and peace that shall prevail in the Kingdom of God on the earth. Of them we may say with Bishop How:

"Thou wast their Rock, their Fortress and their Might;
 Thou, Lord, their Captain in the well-fought fight;
 Thou, in the darkness drear, their one true Light."

No better tribute can we pay them than to make the poet's next words our own:

"And when the strife is fierce, the warfare long,
 Steals on the ear their distant triumph song,
 And hearts are brave again, and arms are strong. Alleluia."

Will Play at Portland.

Portland convention recitalists are announced as follows:

Adolph Steuterman.
 Charles Raymond Cronham.
 Dr. Melchiorre Mauro-Cottone.
 Charlotte Mathewson Lockwood.
 Alexander McCurdy, Jr.
 Dr. T. Tertius Noble.
 Chandler Goldthwaite.

Kentucky Chapter Election.

The Kentucky chapter held its monthly meeting at the Arts Club on Monday, May 14. The following officers were elected:

President—Miss Elizabeth Hedden.
 Vice-President—Farris Wilson.
 Recording Secretary—Mrs. Albion Cornwall.

Corresponding Secretary—Mrs. F. Ropke.

Treasurer—W. E. Conen.
 Program Chairman—Mrs. Arthur Almstedt.

A good attendance was present at this meeting and the chapter is planning many interesting events for the next season.

Worcester Chapter.

The May meeting of the Worcester chapter was again an out-of-town gathering, chapter members being guests of Waldo McCracken, organist and choirmaster of the Bramanville Congregational Church. Members motored out to Bramanville in time for dinner and were charmed to find themselves in a genuine old New England church of colonial architecture, which has sheltered the Congregationalists of that section for more than a century. The organ, however, is delightfully modern, being a fine Skinner instrument.

After dinner a program was given by Clifton Wood of Boston, baritone, assisted by Miss Grace Davis and Mr. McCracken. It was the pleasure of chapter members during the evening to have at the console Worcester's own composer of organ music, William C. Steere, a musician who is heard by his colleagues too seldom. The committee of organists planning this outing was composed of Miss Linnea Hokanson, Mr. McCracken, Mr. Steere and Victor E. Bjork.

A torrential spring rain dampens not the ardor of Worcester chapter members, even though the occasion be but a prosaic business meeting. April 23 found a group assembled under this condition to discuss plans

for the year. "Forward" being the watchword of this chapter, ideas are already being offered for the public concert of next February and some changes in long outgrown customs may soon be made as a result of this meeting. The chapter also hopes to celebrate its second birthday a few months in advance by sending a full quota to the convention at Portland in August.

ETHEL S. PHELPS, Secretary.

Bidwell Plays for Dubuque Chapter.

Marshall Bidwell, A. A. G. O., of Coe College, Cedar Rapids, Iowa, president of the Iowa council of the National Association of Organists, played a choice program of well-selected numbers to the elite of Dubuque's musical population April 26. The recital was given at St. Luke's M. E. Church, and was under the auspices of the local N. A. O. chapter.

Professor Bidwell disdained to employ any clap-trap methods, but played with true devotion to his art as something sacred to him. Truly majestic was the orchestral effect of Wagner's "Liebestod," and strong, natural and with never a trace of anything mechanical the fine opening number from Guilman's Sonata No. 1. The entire program was played from memory. The selections listed were: Introduction and Allegro (Sonata No. 1), Guilman; Prelude to "The Blessed Damozel," Debussy; Canon, Schumann; "On Wings of Song," Mendelssohn; Passacaglia, Bach; Londonderry Air, Coleman; "Sunrise" (from "Burgundy Hours"), Jacob; Scherzo, Rogers; "May Night," Palmgren; "Liebestod," Wagner; Toccata, Mulet.

Delaware Chapter.

The monthly dinner meeting of the Delaware chapter was held at the Betty Anne Tea Shop, Wilmington, with a good attendance, May 3. T. Leslie Carpenter, president, announced that the Pennsylvania convention of the N. A. O. will be held at Reading May 20, 21 and 22, and appointed Firmin Swinnen delegate-at-large to represent the Delaware chapter. He also announced that Dr. William A. Wolf of Lancaster, Pa., would be the speaker at our next and final meeting of the season, to be held early in June. The Rev. Park W. Huntington made the address of the evening and spoke of the great influence good music has on the minds and hearts of the congregation. He said that "frequently the music in a church will touch the heart of the wayward one who cannot be reached by the words of the minister," and stressed many points of interest to the organist. One new member was taken in: Miss S. Elizabeth Lloyd, organist of the Harrison Street M. E. Church.

WILMER CALVIN HIGHFIELD, Secretary.

Quincy (Ill.) Chapter.

The Quincy chapter met at the Elks' Club May 21 for dinner and a short business meeting. The president, C. Harold Einecke, announced the next meeting would be on the third Monday evening of June, in the form of a dinner, and after the dinner the organists would tour the city by motor and visit the thirty-two outstanding churches of the city and inspect the organs. The rest of the time was taken up with the introduction of the president's guest, who was the chapter's guest of honor, Walter H. Tanner, the new organist of the Washington Publix Theater. In the early part of June the chapter will visit the theater some morning and listen to a recital which Mr. Tanner will present for its special benefit, showing the uses, etc., of a fair-sized unit organ.

Out of the fifteen active members twelve were present at the meeting. Miss JUANITA NICHOLS, Secretary.

Lexington Chapter (Kentucky).

The Lexington chapter presented W. Lawrence Cook of the Louisville Conservatory of Music in an organ recital May 11. The chapter entertained with a dinner in honor of Mr. Cook at the Phoenix Hotel on the evening of the recital. His program was as follows: Sonata in A minor,

Mark Andrews; "Meditation Serieuse," Bartlett; Caprice, Barnes; Toccata and Fugue in D minor, Bach; "Japanese Color Prints," Marsh; Caprice, Jepson; Suite in G minor (March, Intermezzo), Rogers; "Dreams," Stoughton; "Song of the Basket Weaver," Russell; Grand Chorus in A, Kinder.

Mrs. Earl Bryant and David K. Bishop entertained the chapter at the first regular meeting on May 14. Mr. and Mrs. Gerard W. Pilcher of Louisville were guests and Mr. Pilcher gave the chapter an interesting talk on pipe organ construction.

DAVID K. BISHOP.

Pennsylvania Convention.

The Pennsylvania state convention, details of which were announced in the April issue, took place at Reading May 20 to 22. A telegram on the day of going to press states that there was great enthusiasm and a highly successful meeting. The present state officers were re-elected.

Through some thus far unexplained cause the complete account of the events, for which The Diapason made arrangements with the state officers, failed to reach this office, and this explains the inability to present to our readers a complete story of the meeting.

Camden Chapter.

Although none of our meetings lack for interest there are some which prove especially attractive and hold our enthusiasm with greater tenacity than do others. Such was the case at the April meeting in the Methodist Episcopal Church, Haddon Heights, N. J. The program consisted of an attractively arranged group of organ numbers interwoven with equally interesting instrumental and vocal compositions. It began with the first three movements of the famous Second Sonata by Mendelssohn, which, with other numbers, was admirably played by Marjorie Riggins Seybold, A. A. G. O. Following these numbers were some songs by Edna M. Llewellyn and numbers played by Katherine Crouch, 'cellist. Another composition which excited much favorable comment, "To the Angels," by Zardo, was sung by Miss Llewellyn, accompanied by a trio composed of John H. Heckmann, organist; Katherine Crouch, 'cellist, and Robert M. Haley, pianist. Still another contributor to the program, Harry Bagge, was heard in numbers by Hollins, Stoughton, Kinder and Fricker.

Presenting a program which was received with great enthusiasm by a large audience in the North Baptist Church, Camden, April 26, Dr. Charles Heinroth, municipal organist of Pittsburgh, appeared in a very interesting recital, assisted by the Musical Art Society under the direction of Henry S. Fry. The program was planned with taste and displayed a splendid grouping of organ and choral selections. Dr. Heinroth's whole performance created a profound impression and especially pleasing were his renditions of the more colorful compositions. The choral numbers were: "Blessing, Glory and Wisdom and Thanks," Bach; negro spirituals, "Backslidin'" and "Were You There?"; Burleigh, and "By Babylon's Wave," Gounod. These compositions, sung by the Musical Art Society under the direction of Mr. Fry, were excellent examples of true artistry. Sympathetic accompaniments were given by F. Marie Wesbroom at the piano and Forrest R. Newmeyer at the organ. The appearance of the society in academic gowns added to the dignity of the evening.

DONALD W. TUTTLE.

Central New Jersey.

During music week, May 8, an excellent program was given by a chorus made up of junior choirs under the auspices of the Central New Jersey chapter in the Central Y. M. C. A. auditorium, Trenton. George I. Tilton directed the choirs and Mrs. Carl Myers presided at the organ. The choirs taking part were the First Methodist, Grace and Gethsemane Baptist, and the Prospect and Third Presbyterian Churches. The following pro-

gram was given: "The Lord's Prayer" (chanted), Gregorian; "Jesus, Meek and Gentle," Ambrose; solo, "Angels Ever Bright and Fair" (Master Arthur Holden, Trinity Episcopal Church), Handel; "The Lord Is My Shepherd," Smart; "Like as the Hart," Novello; "I Waited for the Lord," Mendelssohn; "Hark! The Vesper Hymn Is Stealing" (arranged by Stevenson), Russian Air; "Day Is Dying in the West," Sherwin.

Wednesday afternoon, May 9, a number of delightful organ recitals were given for the school children in several Trenton churches in keeping with the observance of music week. The following members of the chapter gave recitals: Mrs. Fred Burgner, St. Paul's M. E.; Miss Edith Fritzinger, Bethel Lutheran; Mrs. Lawton Maddock, Central M. E., and Mrs. Bertram Power, Grace Episcopal Church.

Central New Jersey chapter held its fifth annual members' recital on Monday evening, May 21, in the Central Baptist Church, Trenton, assisted by Mrs. Joseph R. Shultz, soprano soloist of that church. The program included: Pastorale and Finale from Second Sonata, Rene Becker (played by James Harper, organist of South Broad M. E. Church); Scherzo, Gigout (Mrs. Carl Myers, Hamilton Avenue M. E. Church); Adagio and Finale from First Sonata, Mendelssohn (Miss Hilda MacArthur, Union Church, Edgeley, Pa.); Berceuse and "Consolation" from "Suite Intime," Lewis Gordon (Lewis Gordon, Westminster Presbyterian Church); Adagio Maestoso and Allegro Risoluto from Sonata, Salome (Miss Dorothy Ashton, Central Baptist Church).

CAROLINE C. BURGNER, Secretary.

New Jersey Rally.

The annual state rally of New Jersey was held May 28, too late to be reported in this issue of The Diapason. A great day was planned as guests of the Hudson chapter in Jersey City. At the luncheon guests of honor were Governor and Mrs. Harry Moore of New Jersey and President Reginald L. McAll. Paul Ambrose was toastmaster. In the afternoon there was a recital at Emory M. E. Church by Carl Weinrich of Morristown.

Monmouth Chapter.

For the May meeting the members of the Monmouth chapter were the guests of Mrs. Bruce S. Keator for luncheon at Asbury Park, N. J., May 8. There were twenty-one members and two guests present. Miss Lilian Carpenter of New York City and Forman Bailey of Asbury Park were the guests. The business meeting which followed the luncheon was called to order by the president. The minutes of the February meeting were read and approved and the treasurer's report

was heard and accepted. Sherman J. Kreuzburg gave a report of the Good Friday and music week programs, of which he was chairman. The music week recital, May 8, in the Asbury Park M. E. Church, was played by Miss Lilian Carpenter. Mrs. Jones reported on the Long Branch recital of March 21, which she and Mrs. Mulholland gave as a benefit for the chapter.

Mrs. Leo Warwick and H. Walling MacCormack, who were proposed at the last meeting, were accepted as members.

The date set for the next meeting is June 5, at which time the election of officers will take place.

The period of musical current events by each member followed and the meeting adjourned.

HELEN E. ANTONIDES, Secretary.

Hudson Chapter.

The monthly meeting of Hudson chapter was held at Emory M. E. Church, Jersey City, where Mrs. Bula Blauvelt is organist, May 7. At the close of the business meeting Edward Mohr gave a talk which included several experiences in organ repair work. Walter Mohr was also present and expressed regret that another brother, Lewis Mohr, was unable to be present. Mr. Mohr allowed those present to examine a gamba pipe which was made by his father in 1859.

Union-Essex Chapter.

Under the auspices of the Union-Essex chapter Miss Lilian Carpenter, F. A. G. O., a member of the faculty of the Institute of Musical Art in New York, gave a recital in Trinity Church, Elizabeth, April 16. Miss Carpenter's program was interesting because of its representative character and the quality of its content. It included compositions by Widor, Schubert, Bach, Guilman, Barnes and Bonnet. In all her work she showed a high degree of artistry. Her registration was varied and colorful, and her interpretations faithful to the intentions of the composers. Her pedaling, particularly in Bonnet's Concert Variations, was notably skillful. The arrangements for the recital were made by Miss Jane Whittemore, state president of New Jersey.

Rhode Island Chapter.

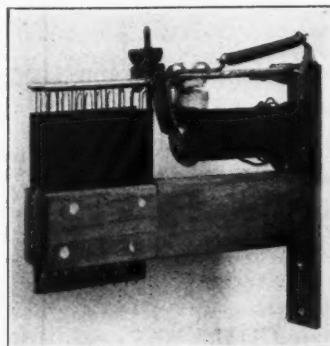
The May meeting was held at the Forest Theater Organ School in Providence on the evening of May 29. A new organ console with many new features was on exhibition and proved interesting. Refreshments were served by Mrs. Alfa L. Small, A. A. G. O. A recital is planned for early in June on the magnificent Frazee organ in the Smithfield Avenue Congregational Church of Pawtucket.

M. C. BALLOU, President.

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WAYNESBORO, VIRGINIA

SCHLIEDER'S WORK GROWS

Will Go to Europe in August after Intensive Class in New York.

Frederick Schlieder, the New York organist who has made a worldwide reputation with his method of creative harmony and through his classes in Eastern cities and in Europe, will conduct his intensive summer courses in July in New York and then go to Europe in August. He is bringing a very busy season to a close in New York. Mr. Schlieder is the director of the department of harmony, counterpoint and composition in the Philadelphia Conservatory of Music, also acting in the same capacity in the Sutor School of Music in the same city. In these institutions musical self-expression is required. In Boston, where he has been teaching his creative harmony and contrapuntal method, he gave, at the close of the season's work, a luncheon to the combined classes at the Hotel Statler April 16. Mr. Schlieder delivered thirty lectures during the season on creative musical psychology, and allied subjects. These were given in New York, Boston, Philadelphia and Washington.

Confesses Murder of Organist.

Three months of detective work which followed the death of Robert L. Hastings, organist of the Roman Catholic Church of St. Aloysius in Harlem, New York, was rewarded May 18 when an escaped convict confessed that he had strangled Hastings on Feb. 12. William N. Watkins, 30 years old, told of the crime to Deputy Inspector Arthur L. Cary of the New York homicide squad. At the time Hastings died Watkins occupied an adjoining room in the Hotel Adrienne. For twelve weeks Watkins had concealed in his waistcoat pocket two diamonds stolen from Hastings' room. These stones, carelessly wrapped in a piece of tissue paper, were found on him when he was arrested. They were part of the loot of \$1,000 in gems and \$40 in bills. The death of Hastings was regarded as a suicide until physicians pointed out the man's larynx had been crushed.

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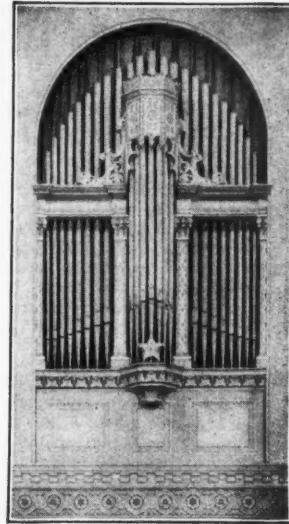
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out past years.

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.

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That an organist finds a Hall Console such a delight is due to its scientific design, for it is built in faithful and sympathetic accordance with the recognized standards of the world's greatest authorities, including the American Guild of Organists, Dr. Audsley and other prominent musicians.

Here are the features that make a Hall Console a prime favorite with organists:

SIZE

The size of a Hall console immediately disposes an organist in its favor. It is a very simple, compact unit which not only requires a minimum of floor space but permits the organist to look almost directly at his music and choir.

STOPKEYS

Not only do Hall stopkeys snap up and down with military speed at the lightest touch, but they are so grouped above the playing keys as to make it very easy for the organist to find his stops and couplers.

DOUBLE TOUCH CANCELLATION

Incorporated optionally in the mechanism of the individual stopkeys on a Hall Organ there is found one of the greatest conveniences ever offered an organist. It is Double Touch Cancellation, found exclusively on Hall Organs. By its use, an organist can obtain a solo effect or soft combination simply by pressing a little harder on any stopkey or group of stopkeys. This one easy, quick movement automatically cancels everything else, leaving on the particular stopkey or group of keys chosen. Exclusive with Hall Organs.

TILTING MANUALS

A striking indication of the forethought and imagination put into the designing of a Hall Organ, for greater ease in playing, is the tilting of the manuals, the upper tilting down and the lower up.

PISTON COMBINATIONS

Let an organist who has played on a Hall Console tell you how easy of access and manipulation the piston combinations are.

SWELL PEDALS

Hall swell pedals, balanced and responsive to the slightest pressure, are instantly accessible.

BALANCED SWELL PEDAL

The balanced swell pedal on a Hall is placed, in relation to the pedal keys, where every organist expects and prefers to find it—but seldom does.

CRESCENDO PEDAL

The crescendo pedal is so arranged that it moves with very slight effort. An unusual feature about it is that by its use the organist can very easily and quickly alter the order in which the stops come on.

FULL ORGAN REVERSIBLE PEDAL

As on any organ, the full organ is controlled by the full organ reversible pedal. But on a Hall it is also controlled by a stopkey on the right hand side of the console, which automatically indicates when the full organ reversible pedal alone is used. Moreover, this stopkey alone can also control the full organ. Exclusive with Hall Organs.

PEDAL KEYBOARD

An organist can use a Hall pedal keyboard for hours without feeling unduly fatigued, it is so easy of touch. And his pleasure in its use is increased because his foot naturally follows and finds its position.

With the exception of Double Touch Cancellation all the foregoing advantages and conveniences are found on every Hall Console. But since each one is built individually to a particular committee's specifications, anything and everything about the organ can be shifted and changed, omitted or retained, with no extra expense, to suit the personal desires of organist or committee.

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The organ at the Cathedral Church of St. Paul in Boston has been divided by its builders, the Hook & Hastings Company, and placed in chambers at each side of the new chancel. It was first placed in a crowded chamber at the right side of the chancel, but now that it has been divided and the allotted space doubled, the instrument has a better chance to impart its full value, and fully 40 per cent more volume finds egress into the church than formerly. There is a good opportunity of making comparisons in this particular installation, owing to the fact that it was first made in a crowded chamber, and then given a chance, through the doubling of the space and increased area, for sending out its tone. The swell organ is placed in the chamber at the left, with the lighter pedal stops, and the range of expression on this division is especially successful. There are two sets of expression shutters, one being placed above the other. There are twenty-eight gradations to the shutters, each having its separate motor, and the crescendo and diminuendo is absolutely uniform.

As can be seen from the scheme of this organ, it has the proper relative balance in each division, and the ensemble is not lacking. The higher harmonics found in the compound and mutation stops are so treated that the proper corroborating effects are obtained without being too "screechy" or assertive. This organ is without any duplexing.

Following is the specification:
GREAT ORGAN.

1. Diapason, 16 ft., 61 pipes.
2. Open Diapason ff, 8 ft., 61 pipes.
3. Open Diapason f, 8 ft., 61 pipes.
4. Gross Flöte, 8 ft., 61 pipes.
5. Doppel Flöte, 8 ft., 61 pipes.
6. Gamba, 8 ft., 61 pipes.
7. Viola, 8 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Flute Harmonique, 4 ft., 61 pipes.
10. Twelfth, 2 2/3 ft., 61 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Mixture, 5 rks. (17-19-22-26-29), 305 pipes.
13. Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

14. Bourdon, 16 ft., 73 pipes.
15. Open Diapason, 8 ft., 73 pipes.
16. Salficional, 8 ft., 73 pipes.
17. Quintadena, 8 ft., 73 pipes.
18. Voix Celeste, 8 ft., 61 pipes.
19. Aeoline, 8 ft., 73 pipes.

20. Stopped Diapason, 8 ft., 73 pipes.
21. Clarabella, 8 ft., 73 pipes.
22. Octave, 4 ft., 73 pipes.
23. Flauto Traverso (Har.), 4 ft., 73 pipes.
24. Violina, 4 ft., 73 pipes.
25. Solo Dolce, 3 rks. (17-19-22), 183 pipes.
26. Flautino, 2 ft., 61 pipes.
27. Cornopean, 8 ft., 73 pipes.
28. Oboe, 8 ft., 73 pipes.
29. Vox Humana, 8 ft., 73 pipes.
30. Clarion, 4 ft., 61 pipes.
31. Posauone, 16 ft., 73 pipes.

CHOIR ORGAN.

32. English Open Diapason, 8 ft., 73 pipes.
33. Gamba, 8 ft., 73 pipes.
34. Viole d'Orchestre, 8 ft., 73 pipes.
35. Dulciana, 8 ft., 73 pipes.
36. Unda Maris, 8 ft., 73 pipes.
37. Concert Flute, 8 ft., 73 pipes.
38. Flute d'Amour, 4 ft., 73 pipes.
39. Nazard, 2 2/3 ft., 61 pipes.
40. Piccolo Harmonique, 2 ft., 61 pipes.
41. Tierce, 1 3/5 ft., 61 pipes.
42. Clarinet (Orchestral), 8 ft., 73 pipes.
43. French Horn, 8 ft., 73 pipes.
44. Processional Stop from tenor C, 61 pipes.

PEDAL ORGAN.

45. Resultant, 32 ft., 32 notes.
46. Open Diapason, 16 ft., 44 pipes.
47. Violone, 16 ft., 44 pipes.
48. Bourdon, 16 ft., 56 pipes.
49. Lieblich Gedeckt, 16 ft., 32 notes.
50. Major Flute, 8 ft., 32 notes.
51. Flauto Dolce, 8 ft., 32 notes.
52. Violone, 8 ft., 32 notes.
53. Violoncello, 8 ft., 32 pipes.
54. Flute, 4 ft., 32 notes.
55. Trombone, 16 ft., 44 pipes.
56. Tromba, 8 ft., 32 notes.

Augustana Students in Recital.

Advanced organ students of Professor A. Cyril Graham at the Augustana College Conservatory of Music, Rock Island, Ill., gave a recital at the college chapel March 28, assisted by Rhea Bollman Quail, soprano. The program and performers on the organ included: Sonata in the Style of Handel, Wolstenholme (Victor Carlson); Prelude and Fugue in E minor and Chorale, "Liebster Jesu," Bach (Gordon Aspengren); Sonata in D major (Allegro moderato), Guilman (Ruth Holmen); Prelude and Fugue, Bach (Orville Lindberg); Fugue in E minor, Bach (Ernestine Swanson); Midsummer Caprice, Johnston, and "Musical Snuff Box," Liadoff (Gladys Meurling); Sonata No. 2, Mendelssohn (Willard Neuwerk); Toccata and Fugue in D minor, Bach (A. Cyril Graham).

Scholastic Honor for Murphree.

Claude L. Murphree, organist of the University of Florida at Gainesville, received his bachelor of arts degree and was graduated from the university on May 29. In addition to a large amount of recital work besides his regular programs at the university Mr. Murphree has been able to achieve honors as a student, for he has been elected to Phi Kappa Phi, the honorary scholastic fraternity.

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PLAN OF UNION SEMINARY

School of Sacred Music to Be Established, with Faculty of Able Men, Headed by Dr. Clarence Dickinson, in Charge.

The directors of Union Theological Seminary will open at the seminary next autumn a school of sacred music to train choirmasters, organists and other leaders in the ministry of music and teachers of sacred music in schools and colleges. It seemed desirable that those who lead in this part of the worship of the church should be educated in fellowship with men preparing for the Christian ministry and to some extent in the same class-rooms. While it is not necessary that they should take the entire course in theology, they need to know the contents of the Bible, the history of Christian thought and the historic liturgies. They may profit by the courses in public worship, in hymnology and in some other of the ministries of the modern church.

In an announcement of the new school it is set forth that New York is the greatest center of musical education on this continent and that it is possible to assemble there a faculty of distinguished teachers in their respective branches of music. Students will have the opportunity of observing or participating in rehearsals and services in various churches, and the interdenominational character of the seminary makes possible their contact with leading representatives of the musical activities of all communions.

The director of the school will be Professor Clarence Dickinson, who has been in charge of the department of music at the seminary and who is organist and choirmaster at the Brick Presbyterian Church. Associated with him will be the Rev. Canon Douglas, Mus. C., president of the Plainsong Society of America; Miles Farrow, Mus. D., organist and master of the choristers of the Cathedral of St. John the Divine; Marguerite Hazzard, music supervisor of the Daily Vacation Bible School of New York City; Alexander Kisselburgh, baritone, specialist in voice training; Mrs. William Neidlinger, director of the St. Cecilia Choir of St. Michael's Episcopal Church; Frederick Schlieder, Mus. M., director of the Schlieder School of Improvisation; C. I. Valentine, M. A., director of the Elmhurst Children's Orchestra; Christos Vrionides, graduate in Byzantine music from Athens Conservatory; David McK. Williams, Mus. D., organist and choirmaster of St. Bartholomew's Church, and other distinguished teachers and lecturers to be announced later.

The two-year course will lead to a certificate and the three-year course, it is hoped, to a degree in sacred music.

REUTER TO ENLARGE PLANT

Construction of Addition to Factory at Lawrence, Kan., Is Begun.

The greatly increased business of the Reuter Organ Company during the last few years has necessitated the erection of a large addition to the factory at Lawrence, Kan. The new building, on which work has just started, will be fifty feet square and two stories high, with provision for the addition of a third story at a later date. It will provide approximately 7,000 additional square feet of floor space and will give the Reuter Company in all well over 40,000 square feet for its plant, in addition to lumber sheds, dry kiln, etc.

On the first floor of the new building will be the offices of the company and the second floor will be taken up by the architectural and engineering departments. These departments are in the present factory building, and their moving to the new building will provide additional space.

Since moving to Lawrence in 1920, the Reuter Company has found it necessary to make alterations five times in the factory building in order to provide increased room. It is expected to have this latest addition completed in about three months.

Edward S. Breck



E. S. BRECK TO MAPLEWOOD

Well-Known Radio Organist Takes Post at New Jersey Church.

Edward S. Breck, formerly musical director of radio station WOR, has been appointed organist and director of music at the Morrow Memorial Methodist Episcopal Church, Maplewood, N. J. Mr. Breck has been organist at some of the leading churches in New Jersey, conductor of the Greenville Choral Society and the Jersey City Community Chorus, and president of the Musicians' Club.

Among his recent achievements is the improvement of organ registration for radio broadcasting as exemplified in a series of recitals over WOR last spring. A recent service at Temple Sharey Tefilo, East Orange, where Mr. Breck is also organist, was devoted entirely to his compositions.

The Morrow Memorial Church is known as an active and powerful organization, under the guidance of Dr. John E. Charlton, the minister. The music is provided by a professional chorus, in addition to a quartet of well-known artists.

FOR MUSIC WEEK FOUNDER

Organists of Westfield, N. J., Arrange Service in His Home Town.

C. M. Tremaine, the founder of music week, lives at Westfield, N. J., and the famous week was ushered in, this year, with a union service at 4 p. m. May 7 in the Congregational Church of the town, in honor of its celebrated citizen. The quartet and junior choirs of both Baptist and Presbyterian Churches, the quartet of the Methodist Church and the junior and senior choirs of the Congregational Church came together for this event and sang antiphonally a most effective service. The organists of these churches, T. M. Jones, George Keevil, Donald Belcher and Miss Grace Leeds Darnell, shared also in the playing of the program. This is the first time such a compliment has been paid to Mr. Tremaine and it was so well received that it is to be a custom henceforth.

The program included an address by Mr. Tremaine and several anthems, in addition to the organ numbers.

Wilbur Balch to New Post.

Wilbur Balch of Whitestone, L. I., has accepted a call to St. Stephen's Episcopal Church, Port Washington, L. I., as organist and choirmaster. Mr. Balch was for eight years organist and director of the choir at Grace Church, Whitestone. Later he substituted for Lynnwood Farnam, organist of the Church of the Holy Communion, New York, and for the last four years has been in charge of the music at Northminster Presbyterian Church, New York. He has directed many radio choruses and has done much solo work over the various stations. In his new sphere he will be associated with the Rev. William F. Dietrich, a former curate at St. George's Episcopal Church, Flushing. He will have a choir of twenty voices, with a paid quartet, and plans to establish a boy choir.

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

By WESLEY RAY BURROUGHS

The Neighborhood Organist.
THE NEWS REEL.

If the organist is clever at improvising the news reel will be one of the films he will thoroughly enjoy playing. It is now an accepted standard that marches are the right selections for army and navy scenes, important personages and scenes of a similar character; that waltzes are best for scenic views, fashion displays, gardens, skating scenes, etc., and that the various other items are fitted according to their nationality, their association with some pertinent composition, or a subtitle or screened phrase uttered by one of the group before the camera.

We prefer to play the news reel entirely by improvising as a rule, and by using numbers committed to memory. There are certain compositions—outside the realm of features and comedies—which should be thoroughly memorized. At least thirty-two measures of the piece ought to be playable instantly when it is suggested by some appropriate scene. "The Mummer's March" by Martel (Boston Music Company) is just the thing for scenes of the Mummer's parade in Philadelphia every spring. Another is Waldteufel's "Apache Dance," useful for dancing scenes where this particular dance is featured. Another, "The Dog Train," by Trinkhaus, is the right selection for Alaskan and Canadian scenes. One could extend the list indefinitely.

We offer a few suggestions gleaned from years of actual experience. Marches are far more brilliant and inspiring in the sharp keys, say D, A and G, than in the flats. Conversely waltzes are decidedly more fascinating and charming in the flat keys—F, B flat, E flat and A flat. It is easier to play the rapidly repeated notes of a galop or hurry in D and G, with their relative minors B and E, than in any of the other keys. The same piece transposed to E flat makes the technique cumbersome and more difficult. For scenes requiring two-four accompaniment the key of C is best, as when a sudden glissando is needed it is easier to execute. A superb example of this is Czibulka's "Woodland Whispers" (C. Fischer).

For the player to whom improvising is difficult we suggest the choice of a few good marches, waltzes, two-four and four-four bright numbers, an oriental, an American Indian piece and a few popular song hits. The latest idea in this line is Fox's News Reel Folio, reviewed in the April issue. This supplies a long-felt want.

Playing the film in this manner a typical reel might run something like this: (1) Cuba. Lindbergh arrives. Play "Lindbergh" (Shapiro). (2) Washington, D. C. High officials. March. (3) Fancy ice skating. "The Skater's Waltz," by Waldteufel. (4) Africa. Native war dance. "Dance of the Warriors," by Ring (Chappell) or "Jungle Drums," by Ketelby (Bosworth). (5) Chorus girls dancing. Popular foxtrot. (6) Washington, D. C. Foreign guest of President Coolidge. March. (7) Pet tiger cub. A four-four bright piece. (8) Paris. French army being reviewed. "Marche Lorraine," by Ganne, and "Marseillaise."

One excellent reason why it is desirable to play marches on the news reel is that unless the feature be a story of the war, marches can seldom be used. Consequently when played on the weekly the contrast is refreshing. [To be continued.]

The Grimacing Organist.

We are in receipt of an interesting article by Rudolph Berliner, who arranges cue sheets for the Cecil DeMille Film Company, agent theater organists. He quotes a "movie" patron who is not a musician regarding his experience in a certain theater:

"I had the misfortune last night to

sit in a motion-picture theater where the organist had been engaged after great effort and expense. His portrait was in the lobby, his solo was rendered in a brilliant spotlight, and a special film was screened to introduce him. He posed, bowed and grimaced while an audience composed of normal human atoms like myself waited impatiently to see what we foolishly mistook to be the 'piece de resistance' of the program, the feature picture. * * * I was mentally and physically relaxed for the full enjoyment of the photoplay. The eclat that surrounded the long-haired prodigy was nothing compared to the murder that followed. Feeling certain that this audience had assembled solely for the purpose of hearing him, he was not likely to permit a dumb and insensate thing like a motion-picture to crowd him out of the spotlight. When the house was darkened he cried aloud through the pipes of his organ: 'I am here, dear friends and admirers! You cannot see me, but I am giving you that for which you came, in spite of this rotten cinema.'

"Whenever the action of the photoplay threatened to take the interest of the audience, he belloved a challenge in a way that might well cause any mere thing of but two dimensions to turn tail and run. * * * I left the theater, nervous and irritable, unsatisfied with the picture, displeased with the management and contemplating the murder of all organists who bowed and grimaced and then tried to annihilate all competition."

Mr. Berliner then says: "Fortunately this condition is not general. Most organists are excellent musicians and willing to subordinate themselves to the proper accompaniment of the films."

We know of several organists who are exactly the type of egotist and conceited beings described. Players of this class utterly ruin enjoyment of a picture for any audience, and the wonder of it is that managements are so slow in recognizing this fact. The most successful organist is the one who carefully selects his music for the films and then plays it in the proper manner. The correct method is never to obtrude one's personality upon the audience, always holding the organ down so that the music will seem like a musical frame to the picture, the patrons hardly being conscious that music is being rendered, yet instantly sensing something is wrong if it should stop. The smooth transition from one selection to another without harsh modulations, the importance of being on the dot to the second for any direct cues or other effects called for in the film, the judicious choice of registration to provide color and contrast, all help to make the showing of the photoplays interesting and enjoyable to the theater-going public.

Only recently we heard two organists who erred decidedly in their work. The first, in playing a comedy film, gave the audience laughs, gurgles, tumbles and various other "effects"—in fact, he did not actually play anything. He used no selection as a groundwork or basis for the right interpolation of effects. Effects are all right in their place, but effects alone and constant, repeated use of them without any musical composition to relieve the monotony of hearing them, becomes irritating and annoying. The second mistake made was the constant use of string-toned stops, in spite of the fact that this player had an exceptionally large organ, provided with every conceivable tone color, tubas, trumpets, flutes, horns, at pitches of 16, 8, 4 and 2-ft.!

The second man evidently wondered what it was all about. The feature opened with a scene of children playing on the streets of New York. We venture the prediction that ninety-nine out of one hundred would have responded with "The Sidewalks of New York." Not he. He droned a mournful adagio movement which made one look around to see if someone were dying. The next scenes clearly indicated an Irish air, as the characters were typical Irish people. Although we used our green glasses we could discern nothing of the emerald hue. Finally he had his music all over the organ, on both sides of the music-rack, and on either side of him on the bench.

Frequently a certain piece that he desired was not to be found, so he stopped playing and indulged in a frantic scramble to find it.

As Mr. Berliner says in concluding his article: "Fortunately this type of player is in the minority, most of the large army of theater organists are able men and women at the console, and they may rest assured that their splendid efforts are contributing mightily to the achievement of ideal screen presentation."

Concert by J. William Moyer.

Under the direction of J. William Moyer, organist and choirmaster, a concert was given May 10 at the First Baptist Church of Reading, Pa., for the benefit of the choir fund. The church has gone to unusual expense recently to remodel its edifice and install a three-manual Austin organ. Daniel Kaufman, flutist; Mrs. Moyer, pianist, and Elmer Schappell, 'cellist, assisted Mr. Moyer and the choir. Mr. Moyer played the "Piece Heroique," Franck, and the "Romance" and Intermezzo from Clokey's Symphonic Piece for piano and organ were played by Mr. and Mrs. Moyer. There were also several selections by the instrumental quartet named, among them being Dickinson's Reverie, "Jacob's Dream," by Paul Held, and an "Ocean Rhapsody," by Frank E. Ward.

The old story of the prophet being honored save in his own country has been discounted by the experience of George B. Nevin, the composer of the cantatas "The Crown of Life," "The Incarnation," "The Gift of God" and a number of sacred songs, duets and anthems. May 20 five of his compositions were sung in the churches in the city where he resides. Mr. Nevin has in press of the Oliver Ditson Company a new sacred song entitled "Jesus, Do Roses Grow So Red?" which will be issued in high and low keys; also several anthems and a professional hymn. Mr. Nevin's cantata "The Incarnation" will be issued in the fall by Bayley & Ferguson, London and Glasgow.

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CONTENTS

An Introduction
Notes on the Choral Service
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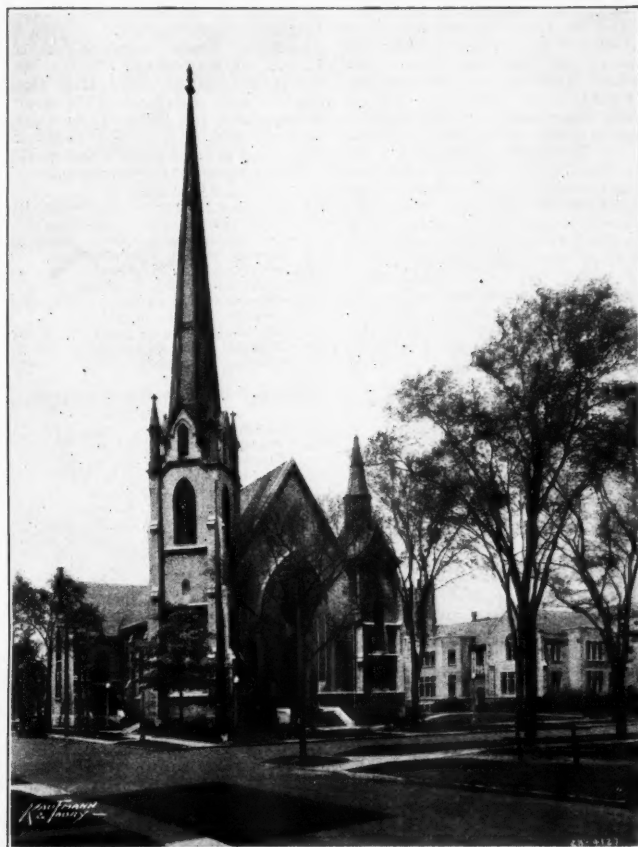
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THIS historic church, whose founding dates back before the Civil War, is to have a large, new three-manual Kimball Organ to replace its present instrument, which served the congregation for forty years. The specifications were drawn up, and the installation will be supervised by Mr. William H. Barnes of Evanston, who in addition to being the organ architect is also organist of the church.

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SCHEME FOR FIRST BAPTIST

**Three-Manual Is to Replace Old Instrument in Prominent Edifice—
William H. Barnes New Organist of the Church.**

The First Baptist Church of Evanston is to have a new organ—a needed piece of equipment in view of the size and prominence of this parish. The old tracker two-manual is to be replaced with a three-manual, the contract for which has been awarded to the W. W. Kimball Company. This church recently engaged William H. Barnes as its organist and he drew up the specification, which is as follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 85 pipes.
 2. Open Diapason, 8 ft., 73 pipes.
 3. Second Diapason (No. 1), 8 ft.
 4. Clarabella, 8 ft., 85 pipes.
 5. Melodia, 8 ft., 85 pipes.
 6. Dulciana, 8 ft., 85 pipes.
 7. Flute (No. 1), 4 ft.
 8. Flute (No. 5), 4 ft.
 9. Mixture (Twelfth and Fifteenth), 122 pipes.
 10. Trumpet, 8 ft., 85 pipes.
 11. Chimes, 20 tubes.
- SWELL ORGAN.**
12. Bourdon, 16 ft., 97 pipes.
 13. Open Diapason, 8 ft., 73 pipes.
 14. Chimney Flute (No. 12), 8 ft.
 15. Salicional, 8 ft., 73 pipes.
 16. Voix Celeste, 8 ft., 61 pipes.
 17. Spitz Flöte Celeste, 2 rks., 134 pipes.
 18. Octave, 4 ft., 73 pipes.
 19. Flute (No. 12), 4 ft.
 20. Nazard (No. 12), 2 3/4 ft.
 21. Piccolo (No. 12), 2 ft.
 22. Double Trumpet, 16 ft., 73 pipes.
 23. Horn, 8 ft., 73 pipes.
 24. Corno d'Amore, 8 ft., 73 pipes.
 25. Vox Humana, 8 ft., 61 pipes.
 26. Clarion, 4 ft., 73 pipes.
 27. Harp, 8 ft.
 28. Celesta, 4 ft.
- CHOIR ORGAN.**
29. Open Diapason (No. 1), 8 ft.
 30. Melodia (No. 5), 8 ft.
 31. Dulciana (No. 6), 8 ft.
 32. Unda Maris, 8 ft., 61 pipes.
 33. Flute (No. 5), 4 ft.
 34. Dulcetto (No. 6), 4 ft.
 35. Flautino (No. 5), 2 ft.

36. Dolce Fifteenth (No. 6), 2 ft.
 37. French Horn, 8 ft., 73 pipes.
 38. Clarinet, 8 ft., 73 pipes.
 39. Cor Anglais, 8 ft., 73 pipes.
 40. Harp, 49 bars.
 41. Celesta (No. 38).
- PEDAL ORGAN.**
42. Acoustic Bass (Nos. 43 and 45), 32 ft.
 43. Open Diapason, 16 ft., 44 pipes.
 44. Second Open Diapason (No. 1), 16 ft.
 45. Bourdon (No. 4 extended), 16 ft.
 46. Gedeckt (No. 12), 16 ft.
 47. Octave (No. 43), 8 ft.
 48. Flute (No. 4), 8 ft.
 49. Dolce Flute (No. 12), 8 ft.
 50. Flute (No. 4), 4 ft.
 51. Trombone (No. 10 extended), 16 ft.

Summary of Athens College Work.

A booklet issued by Athens College, Athens, Ala., where Frank M. Church is director of music, contains a summary of ninety-five recitals given by faculty and students in the period from Sept. 14, 1924, to May 21, 1928. Some of the recitals were given on the organ and others were piano and vocal programs. In these ninety-five recitals are included three Bach recitals; one Wagner; one Liszt; one Chopin; two Russian; one Italian; two French; one Beethoven; one Schubert; one of women composers; one of German composers; two of British composers; one of Norwegian composers, with both "Peer Gynt" Suites played; one of Indian music; one of modern compositions; seven American; two memory contests and thirteen choral services. The total number of compositions performed was 1,430, divided as follows: Piano solos, 636; piano duets, two pianos or piano and organ, 70; vocal solos, 226; duets, trios, quartets, chorus and glee club numbers, 68; organ solos, 242; violin solos, 43; special numbers not indicated, 39; readings, 55; orchestra, 51. The students who played came from fifty-nine towns and cities in nine states.

"The Creation," by Haydn, was admirably sung by the choir of the Welland Avenue United Church of St. Catharines, Ont., May 3, under the direction of F. T. Egener, Mus. D. The church auditorium was well filled and to everyone present the performance was not only wholeheartedly enjoyable from a musical standpoint, but the source of much spiritual inspiration.

**DANA HALL SCHOOL
ORDERS FRAZEE ORGAN**

FOR ITS NEW AUDITORIUM

Three-Manual Designed for Building at Wellesley, Mass.—Another Three-Manual for Mount Berry School in Georgia.

To the Frazee Organ Company of Everett, Mass., has been awarded the contract to build a three-manual organ for the new auditorium being erected for the Dana Hall School, Wellesley, Mass. This is a prominent private school for girls in the town which is famed as the seat of Wellesley College. The architects are Henry & Richmond of Boston, successors to Guy Lowell. The specifications were prepared by a committee composed of Wallace Goodrich, dean of the faculty of the New England Conservatory of Music; Thompson Stone, organist at the Church of the Advent, Boston, and choral director at Dana Hall; Miss Laura Henry, a member of the faculty of the school, and Harry Upson Camp, sales director of the Frazee Company. The organ is to be ready about Oct. 1.

- Following are the specifications:
- GREAT ORGAN.**
1. Diapason, 16 ft., 61 pipes.
 2. First Diapason, 8 ft., 61 pipes.
 3. Second Diapason, 8 ft., 61 pipes.
 4. Clarabella, 8 ft., 61 pipes.
 5. Gedeckt, 8 ft., 61 pipes.
 6. Violoncello, 8 ft., 61 pipes.
 7. Octave, 4 ft., 61 pipes.
 8. Twelfth, 2 3/4 ft., 61 pipes.
 9. Fifteenth, 2 ft., 61 pipes.
 10. Tromba, 8 ft., 61 pipes.
 11. Chimes, 25 chimes.

- *Enclosed in Choir expression box.
- SWELL ORGAN.**
12. Dulciana, 16 ft., 61 notes.
 13. Bourdon, 16 ft., 73 pipes.
 14. Diapason, 8 ft., 73 pipes.
 15. Gedeckt, 8 ft., 73 pipes.
 16. Salicional, 8 ft., 73 pipes.
 17. Voix Celeste, 8 ft., 61 pipes.
 18. Viol d'Orchestre, 8 ft., 73 pipes.
 19. Flute Harmonique, 4 ft., 73 pipes.
 20. Violina, 4 ft., 73 pipes.
 21. Flautino, 2 ft., 61 pipes.
 22. Dolce Cornet, 3 rks., 183 pipes.
 23. Fagotto, 16 ft., 73 pipes.
 24. Cornopean, 8 ft., 73 pipes.

25. Oboe, 8 ft., 73 pipes.
26. Clarion, 4 ft., 73 pipes.
27. Vox Humana, 8 ft., 61 pipes.
- Tremulant.

- CHOIR ORGAN.**
28. Dulciana, 16 ft., 61 notes.
 29. Diapason, 8 ft., 73 pipes.
 30. Concert Flute, 8 ft., 73 pipes.
 31. Flute Celeste, 8 ft., 61 pipes.
 32. Dulciana, 8 ft., 89 pipes.
 33. Unda Maris, 8 ft., 61 pipes.
 34. Flauto Traverso, 4 ft., 73 pipes.
 35. Dulcet, 4 ft., 61 notes.
 36. Nazard, 2 3/4 ft., 61 notes.
 37. Dulcinet, 2 ft., 61 notes.
 38. Tierce, 1 3/5 ft., 61 notes.
 39. Clarinet, 8 ft., 61 pipes.
 40. French Horn, 8 ft., 73 pipes.
 - Tremulant.

- PEDAL ORGAN.**
41. Resultant, 32 ft., 32 notes.
 42. First Diapason, 16 ft., 32 pipes.
 43. Second Diapason, 16 ft., 32 notes.
 44. First Bourdon, 16 ft., 32 pipes.
 45. Second Bourdon, 16 ft., 32 notes.
 46. Violone, 16 ft., 12 pipes.
 47. Dulciana, 16 ft., 12 pipes.
 48. Octave, 8 ft., 12 pipes.
 49. Grossflöte, 8 ft., 12 pipes.
 50. Gedeckt, 8 ft., 32 notes.
 51. Cello, 8 ft., 32 notes.
 52. Dulciana, 8 ft., 12 pipes.
 53. Flute, 4 ft., 32 notes.
 54. Trombone, 16 ft., 12 pipes.
 55. Posaune, 16 ft., 32 notes.
 56. Trumpet, 8 ft., 32 notes.
 57. Clarion, 4 ft., 32 notes.

Through its Southern representative, Charles A. Ryder, Atlanta, Ga., the Frazee factory has also obtained the contract for a three-manual organ for the Mount Berry School, Mount Berry, Ga. The organ is to be placed in a new chapel being built under the direction of Coolidge & Carlson, architects, of Boston.

Death of Dora B. Covington.

Miss Dora B. Covington, who died at her home in Wollaston, Mass., May 6, after a three weeks' illness, was an organist in Boston for the last forty years and a teacher of piano. She formerly was a member of the Truette Organ Club of Boston and the Piano-forte Teachers' Society of Boston. Miss Covington was born in East Boston, the daughter of the late Nathaniel and Hester Covington of Plymouth and East Boston. She is survived by two sisters, Miss Alice B. and Miss Florence Covington.

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Reflections of an American Tourist

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

Sixth Article—French Organs and Organ Playing.

After becoming somewhat acclimated to the organs and organ playing in England, I made my way to the country across the channel. Here I found entirely different conditions. The organs of England and of France, although resembling each other in certain ways, are much more dissimilar than one would expect for two countries geographically so near each other. The organ building traditions of these countries, and the organ playing traditions as well, are evidently little related.

MECHANISM.

The most noticeable difference between English and French organs is in mechanism. In respect to the mechanical features of English organs, reference to my article in the January issue of this paper will suggest that there is no wide difference between English and American instruments—both having very similar features of console design and of action mechanism. French organs, however, are distinctly different. Let alone certain minor details of mechanical design, the console equipment in French organs suggests an entirely different technique of operation. The system of vented pedals struck me as being peculiarly strange. As far as I am able to describe this system through my own attempts to manage it, I should say that it somewhat reminds me of certain peculiarities of the old American "blind" system of combinations, in that any registrations drawn on the stopknobs will not necessarily "register" tonally. It seems that in addition to drawing stops, the organist must see to it that wind is in the chests. This duty is performed by hooking down one or more large, long pedals, each of which operates a vent for the wind supply to a group of stops, such as "reeds," "mutations," etc. Operation of a set of these pedals to bring on a set-up combination resembles the elaborate pedal adjustments on a harp.

When I encountered difficulties in registration caused by neglect in adjusting these vented pedals, I could not help recalling the old-time feud between the advocates of the "dual system" of combinations and the sponsors of the "absolute system." The dual system, you will recall, had a set of pistons which acted independently of the drawn stopknobs. There were some clever ways of making registration changes with this system, which were argued in its favor. Its operation, however, usually required a "dual" thought on the part of the performer, which complication probably led to its abandonment in favor of our simpler "absolute system," whereby the pistons move the stop controls, thus visibly indicating the tonal combinations. My reaction toward the vented system was much as it would be to the old dual system. Vents probably have certain advantages in manipulating changes in registration, but their control means just one more complication on a console which is none too convenient in other respects. Most of the instruments being of rather old vintage, the stopknobs are particularly awkward to manage, thus not encouraging registration changes. The easily drawn stopkeys which Widor enjoys in the St. Sulpice console are indeed exceptional. Actions, generally of the Barker lever or similar type, with mechanical couplers and trackers up to the chests, are the rule. The old key actions are, of course, loose and inclined to rattle if attacked with too much effort. The resistance, however, is not burdensome.

TONAL FEATURES.

The diapasons in French organs pleased my own tastes more than did the diapasons of English builders. This recalls my statement, in the

February article of this series, that the one diapason in England which made a singular appeal to me was an old Cavaille-Coll stop in a rebuilt organ in Manchester. In the cases of not a few French diapasons I was quite charmed by a peculiarly rich, bright timbre. I recall with particular delight a diapason in the old Guilman organ, now in Dupre's music-room at Meudon. At St. Philippe du Roule in Paris I noted fine, rich diapasons in both gallery and choir organs, the timbres having a tinge of plaintiveness in character. In a few instances diapasons had a slightly unpleasant chirp in attack, as at Ste. Clotilde.

The mixtures I liked much better than the majority of English ones. These French mixtures, generally speaking, did not squeal prominently above the ensemble as did so many of those in English organs. Perhaps my English experiences had somewhat toughened my aural sensibilities to the extent that I had lost discrimination. At any rate I really felt quite pleased with the manner in which many French mixtures brightened up the ensemble. At St. Ouen in Rouen some of the mixtures appeared to be too strong for the foundation stops, but they mixed well with the fiery reeds. In this organ, a particularly happy solo effect was obtained by using the cornet, 5-rks. alone with tremulant.

As for chorus reeds, I must confess that when I considered the English reeds as extreme in brightness I had something more to experience. The French reeds are my conception of the last possible word in flariness. One more degree toward free tone and we should have the timbre of the tin horn used in our New Year's Eve revels! At La Madeleine I made note that the reeds suggested those of a "band organ." Reeds of the hautbois type, while less prominent, are indeed bright according to our standards.

Flutes seemed more or less good, those of the harmonic type being appealing. At Ste. Clotilde I felt that the flute tone was rather bold, reminding me of the criticism of some American instruments in which bold flutes ruin the richness of the ensembles. Strings were in the main of the conventional mild type.

NEW INFLUENCES.

It is difficult to understand why French builders have been so late in coming under the influence of organ building methods developed outside of their own land. Evidently they have only recently been made aware, or have been induced to realize, that progress actually has been going on outside of La Patrie. We had heard that it was considered a mere foible of youth for Bonnet, and then Dupre, to show such preference, in fact enthusiasm, for American mechanism. We had also heard that when Vierne returned to France captivated by the artistic possibilities of our responsive key and expression pedal actions, and by the conveniences of our consoles, the old ones shook their heads. The claims of these discoverers, however, are now bearing some fruit. A change is at hand; in fact, it has occurred in some quarters. Yet I doubt if the claims of these virtuosi could alone have caused the awakening. I suspect that competition is doing the trick. Some foreign organs have been going into France.

Although French builders may dislike meddling with the theater field, they can hardly overlook the popularity of the old-time Aeolian organ which is now doing duty at the Gaudmont Palace in Paris, where it is delighting cinema audiences in spotlight solos as well as in accompaniments to the pictures. I heard of one other cinema organ in Paris. The idea of an organ for popular entertainment seems odd to many, but French theater patrons are quite enthusiastic, considering the little they know of it. Perhaps French builders are not completely unmindful of a coming opportunity. Incidentally, the popularization of the organ through theater use may yet improve the financial status of church and concert organists in France, as it is doing elsewhere. French organists and builders should by all means welcome its introduction into the entertainment field.

Then the renovation and rebuilding

of the organ at St. Eustache, under the influence of Bonnet, suggests which way things are going, whether or not it is to be done by French builders. At the time I was in Paris Bonnet had no organ to play at St. Eustache—it was being dismantled, and one of the Casavant brothers from Canada was there supervising the work. And Bonnet was looking forward to having a Casavant electro-pneumatic action and console equipment! Casavant had already completed an organ in some residence in Paris—an instrument of which he was especially proud, and which he was very eager to show to visitors. Importations!

At least M. Convers at the Cavaille-Coll factory has seen the coming demand. He has been for some time working on designs for electrical parts. An inspection of his work, however, would suggest that had he taken the trouble to import, or at any rate to copy, certain mechanical parts long ago improved, he would be about twenty years beyond where he now is with his own designs. In this respect certain English builders have saved themselves much bother, and have thereby placed themselves enough in the vanguard to be able to forge ahead on some new things.

Several electro-pneumatic instruments of M. Convers came to my attention. In appearance and in behavior they indicate that the designer has made a good beginning. Recent work from this factory indicates that modernisms are being adopted without the formalities of a gradual evolution. The new specifications embody borrowing, augmentation (octave extension), adjustable combination pistons galore, tilting-tablets, a tonal layout adaptable to orchestral transcriptions in addition to conventional requirements, and complete enclosure of each manual division. At least one recent organ has the grand orgue (great) in its own box, with the pedal ranks included therein. Here we have complete, universal expression suddenly adopted in France—a condition which still finds opposition in England, and also in America!

But a real surprise, yea, a "shock," as the English would say, came to me at the aforementioned Cavaille-Coll factory, where I saw, in process of construction, several—dare I believe it?—unit organs! Yes, unit organs, of two manuals with a few ranks extensively unified—stopkeys above the manuals and everything! These, I was told, were stock designs for residences. Can you imagine it? Cavaille-Coll and unit organs! You may choose for yourself to call this either progress or radicalism in organ building. Whatever it is, it is indeed adoption of modern methods with a vengeance.

ORGAN PLAYING.

Facilities for hearing organ playing are less plentiful in France than in England. In England organists can be heard daily in services, and in frequent recitals. In France the grand orgue in the gallery remains silent except for perhaps two services on Sunday and feast days, weddings, etc. In some churches I did not get to hear the organist at all, perhaps due to the summer season, or possibly due to breakdown of the instrument. In these instances the inadequate choir organ monotonously provided all the instrumental music. At some places, notably at La Madeleine, the organ seemed to be featured, even in the advertisements of services. A so-called "organ mass" at this place, in which the organ played a program during the mass, had an attendance which the seating capacity could not accommodate.

Recitals are not plentiful, at least during the summer. I noticed that the organist at Chartres Cathedral was advertising a series of Bach recitals, the proceeds of a rather high admission charge of 50 francs to go toward some needed organ repairs. Here and there a special recital was advertised. I joined a party which made a trip to a small town to hear Dupre give a dedicatory recital on a rather mediocre piece of mechanism. It was a Sunday afternoon religious service, but a donation for the organ fund was enforced at the door in the form of an admis-

sion charge. I heard Dupre again in a splendid program at the summer school at Fontainebleau, where his reception was nothing short of an ovation.

Widor is apparently the stellar attraction among Paris organists, his organ loft being well patronized by visitors. My only opportunity of hearing him was marred by a cipher, which caused him to abandon his intended pieces for some improvisations concealing the trouble as an organ point. Vierne at Notre Dame did some glorious work, especially in a toccata-like sortie which was dazzling in its brilliancy. Another brilliant improvisation in toccata style was heard at St. Philippe du Roule, where Mulet plays. The service playing here was less gaudy and more poetically sensitive than that observed in most places. Young Lanquetuit at Rouen is a coming man in his profession. After hearing several of his recitals in New York it was indeed a treat to hear him on two instruments in his home town. His improvising is developing along the brilliant lines of his teacher, Dupre.

Of all the organ playing heard, only one colorist came to my notice. This was at St. Augustin, Paris. It may have been Hure whom I heard. Whoever it was, this performer was the only French organist who got away from ensemble combinations. His improvisations, as well as a few solo pieces, showed great taste in throwing tonal qualities into relief, featuring strings for a phrase or two, then flutes, then perhaps diapasons, then reeds, then perhaps some unique combination—all by way of setting off the phrase structure of his music through tonal contrasts. This playing was indeed poetic, artistic in its conception, blending into the religious service in a most effective way.

MANNERISMS.

In regard to improvisations, one characteristic seemed common to many of the performers in their service playing. This was the practice of overworking a motif taken as a theme. With few exceptions, improvisers showed little concern for development and contrast, so intent were they on toying away with some one figure by harmonizing it variously, elaborating upon it rhythmically, and withal repeating it ad infinitum, usually in the same tonality. This dogged persistence in sticking to the topic reveals either the discipline of training, or possibly some mental characteristic of the French mind. This same mannerism is traceable in much French organ music of the present. Perhaps it is due merely to the influence of certain types of modern composition in which skill in varied harmonic treatment is stressed more than is a genuine development of form and of dramatic build-up.

Another characteristic is a certain precision and mechanical regularity—a stiffness, a lack of grace, which is occasioned probably by the prevalent organ actions, these being anything but emotionally inspiring. It is a wonder that any thrill and imagination can be mustered by any performer, considering the resources at hand. The resonant acoustic qualities of the buildings seem to be the only agency to offset the stupid behavior of the instruments. Possibly because of these various influences, French organists have grown to excel particularly in pieces of the toccata style—a type of music featuring rhythmic regularity, finger dexterity, a driving insistence, noisy registrations, few changes in tonal effect and a reveling in glorious sonorities. When sensitive key, stop and expression pedal actions shall have become general in France we may be hearing a more poetic and imaginative style of playing from our French colleagues.

[This article concludes the series of observations begun by Mr. Bullis in the January issue of The Diapason.]

Joins Reuter Sales Staff.

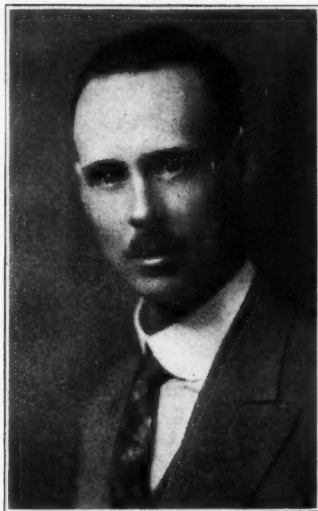
The Reuter Organ Company announces the appointment of R. S. Caruthers of St. Louis to its sales organization. Mr. Caruthers is an experienced organ man. He will represent the Reuter interests in St. Louis and the adjoining territory.

DEDICATION IN WAUSAU, WIS.

**Austin Organ in Beautiful Church
Played by Kenneth E. Runkel.**

Dedication of the beautiful new Gothic edifice of the First Presbyterian Church of Wausau, Wis., occupied the week beginning April 29 and an important feature was the recital on the evening of May 1 by Kenneth E. Runkel, A. A. G. O., organist and director at this church, on the Austin organ. This large three-manual was described in the issue of The Diapason of Nov. 1, 1927. Mr. Runkel played: "Grand Choeur Dialogue," Gigout; "Evening Idyl," Bidwell; Communion in G major, Batiste; "The Primitive Organ," Yon; Suite in Ancient Style, Ralph E. Clewell; Transcriptions of Two Hymns, Walter Reynolds; "Prayer," from "Jewels of the Madonna," Wolf-Ferrari; "Forest Murmurs," from "Siegfried," Wagner; "Magic Fire Music," from "Die Walküre," Wagner; Pastorale and Finale from Second Symphony, Widor. May 6 the three choirs combined in a festival, 105 singers taking part, and May 13 the senior choir gave "The Good Samaritan," a cantata, the text compiled by Mrs. Runkel and the music by Mr. Runkel. John Church published this last winter.

Carleton H. Bullis



Fraze for Cohasset, Mass.

The Frazee Organ Company is building a large two-manual for the Second Congregational Church, Cohasset, Mass. This organ replaces an instrument recently destroyed by fire. The specification was worked out with Edward B. Gammons, organ expert and known for his activities in connection with the famous St. Stephen's Church at Cohasset, where he presides over the carillon besides being the organist. Mr. Gammons has traveled extensively abroad for the purpose of studying carillon playing. The Frazee Company is also building organs for the First Church of Christ, Scientist, at Sharon, Mass.; the Swedish Lutheran Church, Woburn, etc.

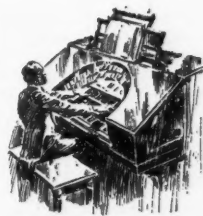
No "Repeats" in 105 Recitals.

Sibley G. Pease, resident organist of the Elks' Temple of Los Angeles, on Sunday, May 20, presented his 105th vesper recital without having repeated a number over a period of two years. This is set down as a record, the only other instance recalled being a series of 100 recitals by Clarence Eddy in Chicago many years ago. The occasion was celebrated by this lodge and was made a municipal affair, with the members of music clubs, musical critics, etc., present. The Robert Morton Organ Company gave a banquet May 22 at its factory in Van Nuys in honor of Mr. Pease and his achievements.

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Results Count!

CONCERNING Organs installed in nearly every section of the United States and Canada we are constantly in receipt of voluntary statements regarding the excellent quality of our work. We herewith present a letter recently received from the Southwest.

Note the reference to Radio broadcasting. There is frequent comment on the remarkably clear transmission of the tones of our Organs. This is due wholly to the unusually refined character of our voicing.

Ada, Oklahoma
April 17, 1928

The Will A. Watkin Company
Dallas, Texas
Gentlemen:

Just wish to let you know how much I admire the Hillgreen-Lane Organ. I have played a number of them, and always find the quality of tone most enjoyable and equal to the finest. It seems that they stay in better mechanical condition than any other organ with which I am familiar.

I played on your Four-Manual Organ at the Baptist Seminary of Fort Worth for over a year, giving seven radio programs a week. Everywhere I go people tell me that the Seminary Organ is better than all other Organs they get over the Radio.

Your Two-Manual Organ here in the First Baptist Church of Ada is giving perfect satisfaction.

I heartily endorse the Hillgreen-Lane Organ.

Very truly yours,
[Signed] JOHN JOSEY
Organist, First Baptist Church, Ada, Oklahoma
Former Dean Pipe Organ Department
Southwestern Baptist Theological Seminary
Fort Worth, Texas

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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

From Oxford and Harvard.

Some day when the history of American music is treated adequately there will be a fair statement of what part the American college has played in making us a musical nation. There will be mention of how the chamber music recitals of Arthur Whiting introduced thousands of men of Princeton, Yale, Harvard, Hamilton and other colleges to the finest compositions in precious forms like that of the string quartet; there will certainly be mention of the achievements of Dean Lutkin's A Cappella Choir, of the St. Olaf Choir, of the Harvard Glee Club; there will be programs from the Christmas concerts of Dr. Hammond at Mount Holyoke and of Professor Geer at Vassar; much will be made of the long series of organ recitals with which Dr. Baldwin has blessed New York's college audience and of the lecture-recitals of Clarence Dickinson. So one could go on naming Allen in California and Christian at Michigan and the roster of those who teach our future American leaders the value of the most beautiful of arts. I suspect that it will be found that these teachers have been more influential than all the generous millionaires who subsidize orchestras and opera houses.

When our colleges turn to the publication of music, then, or to a supervision of such publication, it is of interest to note what they give us. This department of The Diapason aims to be of service to choirmasters of all sorts and conditions of servitude to boy choirs and quartets and mixed choruses, but it has never been a secret that the editor feels it his pleasure to present from time to time works of rather austere type which might otherwise remain unknown to his readers. No one who conducts a department of this kind can fail to make enemies, particularly among composers whose works are ignored through intention or ignorance; but no one should hesitate to set up an ideal.

It is without apology, then, that I mention some recent publications of the Oxford University Press, which represents current musical traditions in the English universities, and publications of the E. C. Schirmer Company, which enjoys the benevolent advice and frequent editorship of Professor Davidson of Harvard. It is quite possible that none of these publications will meet some reader's exact need, but as an intelligent member of the profession he will wish to know about what is being brought out in this type.

First for the Oxford Press:

Inasmuch as sacred solos of merit are the hardest of all forms to find, it is interesting to note that E. Stanley Roper has edited in separate issues certain solos from the long anthems of Dr. Maurice Greene (1695-1755):

"O Give Me the Comfort." Lent, General, Guidance.

"Praised Be the Lord." Three pages. Praise, Thanks.

"My Lips Shall Speak the Praise." Praise, The Bible.

"Thou Openest Thine Hand," Thanksgiving.

Of these solos the first two will be of most general use, for they are straightforward and simple; the others are more florid. All of them may be sung by a medium voice; all are in a style that we should call Handelian—the more florid numbers being after the manner of those Italian arias that Handel usually simplified in adaptation of manner.

In the series of "Tudor Church Music" the following big, difficult anthems are now available:

Byrd—"Cantata Domino" (with voice of melody), six parts. Praise.

O. Gibbons—"Hosanna to the Son of David," six parts. Advent, Palm Sunday.

O. Gibbons—"O God, the King of Glory," five parts. Ascension.

Weelkes—"Hosanna to the Son of David," six parts. Advent, Palm Sunday.

At the opposite extreme of difficulty

Class of 1928, Flemington Choir School



Herewith is presented a photograph taken of the class of 1928 of the Flemington Children's Choir School, whose graduation took place in the Presbyterian Church at Flemington, N. J., May 18, under the direction of Elizabeth Van Fleet Vosseller. The exercises were marked by a great festival celebration, with 350 vested choristers in the procession.

are the Six Short Anthems by Henry Ley of Oxford Cathedral, of which I recommend the following:

"The Strife Is O'er." Easter.

"Come, Thou Holy Spirit." Whitsuntide.

"Lo, Round the Throne." Saints' Days.

These are all founded on dignified ancient melodies and are as tastefully and simply managed as one could wish; doubtless they will be a boon to country choirs.

Of various other anthem publications of recent date I commend particularly the following, all of which have been reviewed during the past year, I believe:

Benjamin—"He is the Lonely Greatness," five parts. The Passion, Communion.

Dering—"Above Him Stood the Seraphim," two parts. Trinity.

Bernard Jackson—"When Shall My Sorrowful Sighing." Lent.

Willan—Ten Faux-Bourbons on Well-known Hymns.

Vaughan Williams—"At the Name of Jesus." Founded on the tune "Kings Weston." Festival.

The only difficult one of these is the first. The little motet by Dering should do nicely as a duet for two equal voices; it has enough of the flavor of old days to be very attractive.

One series has rather an unusual appeal—"Bach's Extended Chorales, with English and Welsh Translations," of which the following may be listed:

"Awake Us, Lord, and Hasten." Cantata 22. Quinquagesima.

"Content, My God." Cantata 92. Septuagesima.

"Lord, in Thy Love." Cantata 76. Second Sunday after Trinity.

"O Ever-Faithful God." Cantata 24. Fourth Sunday after Trinity.

"O Lord, Thou God of Truth." Cantata 46. Tenth after Trinity.

"Thine Is Alone the Glory." Cantata 41. Circumcision, New Year.

"To God Give Thanks and Praise." Cantata 79. Reformation, Festival.

"What God Doth." Cantata 100. Fifteenth after Trinity.

Of these I commend especially the number for the Feast of the Circumcision, which makes an excellent anthem for the New Year, with bits of accompaniment that will sound most effective on a French trumpet or other bright reed; the choral parts are as easy as a hymn. There are few New Year numbers of merit, and this is all the more welcome for that reason.

Another very easy and useful number is the "To God We Give Thanks," on the "Nun danket," with a charming accompaniment; here is a splendid number for Thanksgiving or for a church anniversary. I should mention that the editing has been done by W. G. Whittaker and, it need not be added, soundly done.

The same competent editor is bringing out new editions of a number of the Bach cantatas, including the following:

"Jesus Called to Him the Twelve." No. 22.

"Lord Christ, We Now Thy Praises Sing." No. 121.

"Lord, Enter Not into Wrath." No. 105.

"See Now." No. 64.

"Sing We the Birth." No. 122.

"What God Doth, Surely That Is Right." No. 98.

"Jesu, Joy and Treasure." A motet, five parts.

Among other recent Oxford publications in the larger forms are:

Bach—"The St. Luke Passion."

Mozart—Requiem.

Pergolesi, "Stabat Mater." Female voices and strings.

J. Lionel Bennett has an "Organ and Choir Book of Varied Accompaniments and Descants," to be used with the English Hymnal of the same press—and a very useful book just now, when descant singing is coming into fashion in this country. Some of the best tunes are treated here, including "Urbs Beata," "Aberystwyth," "Adeste Fideles" and "O Filii et Filiae."

Collecting hymnals is one of the most insidious of hobbies. The Oxford Press, which has brought out more than one of high quality, now presents two new ones—"The Church Hymnary, Revised Edition of the Church of Scotland and allied Presbyterian Churches," and a unique collection called "Hymns of Western Europe." The Scottish hymnal is well-edited, if not handsome, but my vote goes for the other, a very fine collection edited by Sir Walford Davies, Sir W. H. Hadow and Sir R. R. Terry—as fine a board of editors as could be selected in England or anywhere else. Beside the 280 hymns there are twenty fine anthems; the press work is beautiful. Here is a book to own.

And there are a number of other fine books on subjects in which you are interested, including the following:

Howes—"The Borderland of Music and Psychology."

Foss (ed.)—"The Heritage of Music." Articles on composers from Palestrina to Ravel.

Arnold—Plainsong Accompaniment.

Drew—Song Interpretation.

Remember these when you are wondering about a gift for an organist. The book by Mr. Howes is unique among psychological works as being written in what is identified at once as English and not in the beastly jargon which that youthful science usually mutters. Personally I learned a good deal from the book about audiences, in particular, and that is an important subject to us all. With this book I rank the study by Mr. Arnold of a subject which is usually discussed in a manner to darken counsel; he is frank to admit that he does not know everything about Gregorian music, but he begins at the beginning without any incantation about exclusive tradition, and he tells more about the subject and more clearly than anyone else whose account I have read. There are two or three notable essays

in the Foss volume, particularly the one on Palestrina by Dr. Terry and the one on Schubert by Dr. Tovey.

And now for Harvard and E. C. Schirmer:

For mixed voices there are the following anthems and chorales:

Bach—"Jesu, Joy of Man's Desiring." Easy, accompanied. Commencement, Wisdom.

Bach—"Now Let Every Tongue Adore Thee." Simple chorale. Advent, Ascension.

Bach—"God Is Our Hope and Strength." Easy voice parts, florid accompaniment. Adoration, Praise.

Bach—"How Shall I Fitly Meet Thee," from "Christmas Oratorio." Brief and easy chorale. Two pages. Advent, Christmas.

Bach—"O Lord, Thou Hast Formed My Every Part." Short and easy chorale. Two pages. Creator's Power.

Bach—"God My King, Thy Might Confessing." Chorale in four parts, the tenor rather florid. Power of God.

Bach—"O Rejoice, Ye Christians, Loudly." Chorale a cappella with fine bass part. Christmas, Joy.

Anerio—"Jesus Once for Our Salvation" ("Christus factus est"). In the easier manner of Palestrina, four parts. Easter, Salvation.

Franck—"Psalm 150, Sing Praise to God." The organ part well arranged by Professor Geer. Praise.

Gardner, Balfour—"Evening Hymn." One of the finest of modern English anthems, with an especially attractive organ part. On page 7 change "unchastity" to "impurity." Vesper.

O. Gibbons—"O Thou, the Central Orb." For SSAATB and five-part chorus. Important alto solo. Advent.

Henschel—Morning Hymn. If you like it!

Pearsall—"In dulci jubilo." Clever new arrangement. Christmas.

Palestrina—"Exultate Deo." Latin words only. Five parts. Praise, Joy.

Wesley, S. S.—"Wash Me Thoroughly." Solo. Easy and very fine. Lent.

For women's voices there are the following which I recommend:

Bach—"Suscepit Israel" (His Servant Israel). From Magnificat in D. Three-part. Christmas, Advent, Evening.

Bach—"Jesu, Joy of Man's Desiring." Four-part. Wisdom, Commencement exercises.

Bach—Christmas Oratorio, Part 1. SSAA. Christmas.

Bach—Christmas Oratorio, Part 2. SSAA. Includes three easy and very fine chorales. Christmas.

Byrd—"Sacerdotes Domini." SSAA. Latin words only.

Faure—"Ave Verum" ("Jesu, Word of God"). Two-part. Lent, Communion.

Franck—"Psalm 150." SSAA. Praise, Dedication.

Grieg—"God's Peace." SSA and S solo. Pease.

Handel—Hallelujah Chorus. SSA. Praise.

Three Sets of Carols—English, Polish, Czech; three and four-part.

For men's voices, mostly in the Harvard Series:

Arkadelt—"Ave Maria" ("Hear My Prayer, O Lord"). Lent.

Bach—"Out of the Depths." Easy chorale a cappella. Lent.

Bach—"Jesu, Joy of Man's Desiring." Commencement, Wisdom, etc.

Bach—"Good News from Heaven." Accompanied. Christmas.

Handel—"Then Round about the Starry Throne," from "Samson." Ascension, Praise.

Handel—"How Beautiful Are the Feet." Missions, Advent, Saints.

Palestrina—"O Bone Jesu" ("O Holy Father"). Protection.

All of these are in four parts; in other forms most of them are so well known that it is unnecessary to comment upon them. The firm of E. C. Schirmer is doing a great service to American churches in presenting these beautiful editions of the finest works, most of them well within the capacity of any fairly good choir. The editors are well known, but it is a pleasure to record their names once again: Thomas Whitney Surette and Dr. Archibald Davison are carrying on nobly the tradition of Harvard and answering Oxford with similar devotion to the high ideals of our art.

Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., May 22.—The twenty-seventh annual festival of the choir of Emmanuel Church was held in that spacious building Tuesday evening, May 8. About fifty boys and men took part in the singing of a choice selection of anthems and these were interspersed with numbers for the organ and a baritone solo from Noble's "Gloria Domini." For organ music Albert W. Snow, the organist and choir-master, played: Fugue in G minor, Bach; Canon in B minor, Schumann; "The Legend of the Mountain," Karg-Elert; Toccata, Widor, and Scherzo from Second Symphony, Widor. The choir sang Hallelujah Chorus, Beethoven; "O Lord I Cry," Kalinnikoff; "O Bless the Lord," Tschesnokoff; "The Lord Bless Thee" and "Make a Joyful Noise," Sowerby; "Three Men Trudging Down the Road," Provençal Carol; "The Dove Flies Low on Whitsunday," Russian Carol, and "Gloria in Excelsis," Widor. Several of the selections were done a cappella. The music was all very effectively sung and the choir did great credit to Mr. Snow's painstaking work.

Before a rather sparse audience, but one that did not fail to show appreciation by liberal applause, Hugh McAmis, F. A. G. O., gave a creditable organ recital in the First Congregational Parish Church, Arlington, Monday evening, April 30, his last recital for the season in Greater Boston. As stated elsewhere, Mr. McAmis plays best music in the lighter vein, and the recital on this occasion gave further proof of the statement. On Sunday afternoon, April 29, Mr. McAmis played nearly the same program on the Slayton Memorial Organ in Melrose.

On an afternoon during Mr. McAmis' sojourn in this vicinity, a visit was made to examine the great organ at the Church of the Immaculate Conception on Harrison avenue, Boston, the organ originally built under the direction of Dr. Wilcox, and for many years played with extraordinary brilliancy by George E. Whiting. Through the kindness of Father Swift the organists present had opportunity to "try it out." The reeds are very Frenchy. The voicing as a whole is as brilliant as possible, but not obtrusive. All in all, it remains a wonderful instrument. The organist at present is Joseph Ecker, and it is evident that he is striving to bring the choral music up more nearly to the standard of by-gone days.

Those in charge of the music in the South Methodist Episcopal Church, South Manchester, Conn., show more ambition than is found in most of the largest and wealthiest churches of Greater Boston. The rendition of Parker's "Hora Novissima" is an unusual event in any church. It is work for a large choral society. After following the list of cantatas and oratorios sung at this church during the present season it would seem as though the Parker oratorio given Sunday evening, May 6, capped the climax. The service was prefaced by Karg-Elert's organ chorale, "Now Thank We All Our God," and was concluded with the Finale of Dunham's Second Organ Sonata. The soloists for the occasion were from Brick Church, New York City, and the choral forces were directed by Archibald Sessions, organist and choir-master. The chorus is about equally divided between men and women and totals thirty-five singers.

The position at the Church of the Epiphany, Winchester, left vacant by the resignation of J. Albert Wilson, is to be filled by Fred Cronhimer, who

has been organist and choir-master at Trinity Church, Haverhill. No one will be appointed to the Haverhill position until autumn, although there are several candidates in the field. Mr. Wilson, since Easter Sunday, has been in charge of the music at the Orthodox Congregational Church, Arlington.

Frederick Johnson of Bradford, after substituting last summer at the Church of the Advent, and again during part of last winter, has been appointed permanent organist and choir-master. His earlier experiences were at Trinity Church, Haverhill, in First Congregational Church, Bradford, recitalist on the Searles Music Hall organ at Methuen, and as a concert organist. He is in charge of the music at the conference at Wellesley College during June and part of July.

During the shuffle of "changes and chances" John W. Hartwell, director of music at the Perkins Institute for the Blind in Watertown, and organist and choir-master at Union Congregational Church, Boston, has been deposited at Temple Mishkan Tefila, Roxbury, to be succeeded by a "professor of music" lately from Vienna. Mr. Hartwell had been identified with the music at the Temple for many years.

A series of organ recitals and a series of recitals on the carillon in Memorial Tower have been given and are being given by Carl F. Pfattheicher at Phillips Andover Academy. One of the scheduled recitals in George Washington Hall was to be played by Frederick Johnson. Mr. Pfattheicher also gave a recital on this organ Friday afternoon, May 18, in conjunction with the festivities attendant upon the 150th anniversary of the founding of the school, and in anticipation of the visit of the President of the United States.

Music week has been celebrated by a concert given in Jordan Hall by the Civic Orchestra conducted by Joseph F. Wagner, by chorus groups at Symphony Hall, and by a church choir festival. Organ recitals have not occupied an important place in these celebrations, although it is to be observed that John Hermann Loud was the organist at the Symphony Hall concert Sunday afternoon, May 13.

I. H. BARTHOLOMEW'S JUBILEE

Has Played Twenty-five Years at Bethlehem, Pa., Church.

Professor I. H. Bartholomew, director of music of the high school at Elkins Park, a suburb of Philadelphia, and organist of Holy Trinity Lutheran Church, Bethlehem, Pa., has completed twenty-five years as organist of that church. The choir gave Professor Bartholomew a testimonial dinner at which it presented him with a purse of silver. On Sunday evening the congregation at a special anniversary service gave him a purse of gold. The musical programs at Holy Trinity have attracted many of the musical people of the Lehigh valley. Many noted artists have appeared under the auspices of the church choir.

Program of California Works.

Religious compositions of resident southern California composers were presented in a program by the choir of the First Baptist Church, Los Angeles, Alexander Stewart, director, Sunday evening, May 13. This is an annual event of the choir of this church, which for several years has made a feature of the performance of works by California composers. Among the compositions presented for the first time on this program were a prize anthem, "It Is a Good Thing to Give Thanks," by Hague Kinsey; a number for solo and chorus, "The World's Prayer," by Charles Wakefield Cadman, recently published; a trio for women's voices, "The Lord Is My Shepherd," by W. Francis Gates, and a soprano solo with violin obligato by Robert W. Allen. Among other composers represented on the program were Dr. Roland Diggle, Dr. Ray Hastings, Frederic Groton, Amedee Tremblay, Frank H. Colby, Frederick Stevenson and J. W. Beatty. The service began at 7 o'clock with an organ recital by David Wright.

J. A. Baillargeon

208 Columbia St.

Seattle

June 16, 1927.

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AN AMERICAN WORK OF THE CHATEAU OF CANDE

*Translation of an Article from "Le Figaro Hebdomadaire"
dated June 22nd, 1927*

If we too often have the occasion to regret the purchase of our art masterpieces by foreigners, or the purchase of our beautiful castles by people of other nationality than French, we are happy to announce that the Chateau of Cande has become the property of Mr. Chas. E. Bedaux.

An American, of French origin, Mr. Chas. E. Bedaux, is one of the very best friends of our country, whose kindness has been put to the test. President of the Washington Lafayette Institute, which we all know, he spends his time and money to improve relations between the two countries he loves so much. His efforts are much more meritorious as they are done without any noise or publicity, in a really disinterested manner.

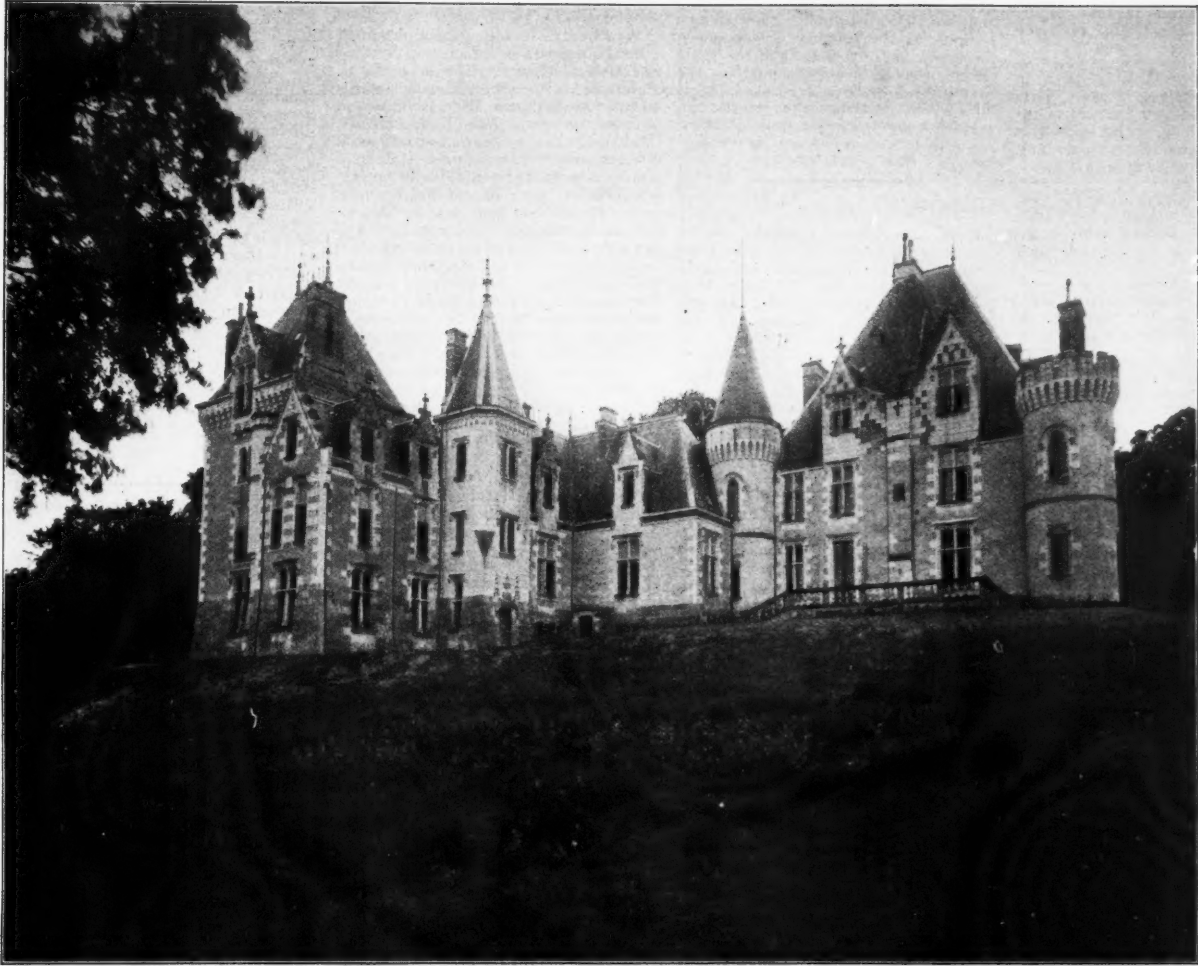
This castle of Cande, which will attach him still more to France, dates very far back. The oldest part of it is of the purest Charles VIII period. The other sections are less perfect. The castle contains quite a quantity of furniture which dates back to the reigns of Louis XIII, XIV, XV and XVI; also an ebony cabinet of Flemish origin, style Louis XIII, which seems to be of the same origin as the one in the Louis XIII hall, at the Louvre Museum.

In the main parlor, set in the fireplace and turning on a vertical axis, is the medal of Louis XII and Anne of Brittany, cast in 1499, in Lyon, by Nicolas Leclerc, Jean de Saint-Priest and Jean Le Pere, in honor of the Sovereigns' visit to that city.

From the viaduct, where the Paris-Bordeaux express passes, a few kilometers south of Tours, one has a splendid view of the castle and its park of 270 hectares, on the Indre, and planted with wonderful trees.

It is an ancient abode, rich in mementos, which the new landlord will only cultivate.

F ART GOES TO FRANCE



Chateau de Cande, Monts, Indre-et-Loire, France

We have become accustomed to the acquisition by Americans of works of art from the Old World, but the movement to the Old World of a modern American work of art is noteworthy.

The lands of Cande in the famous Chateau district of France once belonged to the Abbaye of St. Martin, who, pitying a shivering beggar, split his cloak with his sword and gave half to the beggar.

The Castle was built in 1313, belonging to the various families of the French Nobility through the middle ages. It has been an object of interest to tourists for many years.

The present owner, Mr. Chas. E. Bedaux, President of the Washington Lafayette Institute and founder of many corporations bearing his name, has selected a Skinner Residence Organ which will take its place among the exquisite works of art which enrich the old Chateau de Cande.

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CHICAGO, JUNE 1, 1928.

A USEFUL LIFE ENDS

In the death of Ira H. Spencer the organ world has lost a man who rendered valuable service to it and a personality that was rarely lovable. By a strange coincidence The Diapason published a picture and an article on Mr. Spencer's achievements in the very month in which his career was to come to so early a close. For several years this paper had made efforts to obtain material for a sketch of this man whose service was not one which heralded itself in beautifully-voiced stops, but nevertheless was of vital importance. Modesty had prevented compliance with our request until one of his associates finally did gather and submit the material on which the article was based.

The general organ-loving public has no conception of what men such as Mr. Spencer contributed toward the present perfection of the instrument through their inventions, but any organist who has lived in the day when human or water power was relied upon to keep the bellows full can recall the disadvantages which have been overcome. With only a common school education Mr. Spencer rose to a place as the head of a large corporation which took in other fields than organ blowing; had won membership in the American Society of Mechanical Engineers, and enjoyed the esteem and affection of all who knew him and, most of all, of every man associated with him in his factory.

Mr. Spencer's name deserves to go down in the history of the organ as one of the men whose genius brought about a great metamorphosis.

MR. BULLIS' PICTURE

In this issue Carleton H. Bullis concludes a series of six articles which The Diapason has been privileged to publish and which have aroused unusual interest among our readers. They have been well-written, trenchant essays describing the status of organ playing, organ design and construction and choral work in churches of England and France as seen through the eyes of a typical American organist. Mr. Bullis has a captivating style and he is direct in his mode of expression. He says what he thinks and says it in simple language. His contributions are without bias or personal feeling, and entirely devoid of the worship of things foreign. Though his portrayal of the situation may not coincide at all points with the picture as the English or French organist or organ builder may see it when he gazes into the mirror, and may not be exactly the impression gathered by some other visitors from this side, it is no doubt a fair statement of European conditions as they appear to the American-trained mind.

The Diapason has been very fortunate in being able to present various attractive "travelogues" to its readers. Last month that youthful veteran

Albert Cotsworth took us through Longwood with its unique organ recitals for the public in the wonderful du Pont garden, painting a word picture that flowered as do the beautiful and rare things that grow at Longwood. Another veteran—Charles D. Irwin, the "beloved disciple" among Boston organists—tells this month of things he has seen in western and southwestern America, referring to the great public organs at San Antonio and San Diego among other things. Perhaps as the summer season opens these pen pictures will have the same effect on some of our organists as the beautifully-illustrated railroad literature which describes the resorts and natural wonders of the nation, inculcating them with an irresistible wanderlust.

A PARIS CALAMITY

Both a peculiar situation and a drastic remedy for it are reported from Paris by James Whittaker, writing in Musical America May 5. To make a long story short, it appears that the underpaid church organists of the French city have been splitting commissions with composers of church music which is copyrighted, and thus making it mutually advantageous for the composers and the performers. Cardinal Archbishop Dubois of Paris looked into the matter after being provoked by the appearance of advertisements of church services in the newspapers. He promptly forbade further advertising, to the chagrin of the newspaper men, and then acted to stamp out what Mr. Whittaker describes as a "new infiltration of the money-changers into the temple by way of the organ loft."

"Our churches," wrote the cardinal, "must not be confounded with concert halls and other places of pleasure. The aim of sacred music is to stir the faithful to prayer. The composers of religious music accept the function of praising God without desire or hope of gain."

This, of course, does not please the composers or organists. The reported result was a certain "bleakness" in the Easter services, according to Musical America's correspondent. We quote as follows:

Excepting in great fashionable churches like the Madeleine and St. Philippe du Roule the organists and choirmasters (functions frequently combined by one man) do not get living wages. The tacit assumption is that they will eke out their salaries with the various little tips and honorariums which are their traditional perquisites.

One of these—inlegant, if you will, but imperative—has always been the practice of royalty-splitting. The organist is engaged for a wedding service. He plausibly argues that Mendelssohn and Wagner are out of fashion and insinuates into the program a processional by a friend and a postlude by a chum. These composers duly collect their royalties—and loyally visit the organ loft to surrender the 50 per cent split. By such expedients the church organist of Paris survived.

Now he is faced with starvation. When this same fundamental dispute between the church and the musicians broke out last year a temporary accord between the two factions was reached in an agreement, fathered by the Rt. Rev. Dassonville of Mgr. Dubois' household, whereby certain set fees ranging from a 30-franc minimum to a 100-franc maximum were to be paid the composers of music used in the services of mass, funeral or wedding. Now that Mgr. Dubois' recent letter has been published, the Society of Authors has denounced the arrangement of last year. Each side is unbending. The lay body will collect (by suit if necessary) the royalties assured by French statute whenever the church programs copyrighted music. And the churches, evading the issue, will simply drop from the repertoire everything written since 1850.

For the musician the most striking effect of the deadlock will be the sudden silencing of the mystic voice of Franck. His work, in which, in France, the art of ritual music had rebirth and restoration to the glory of Bach and Palestrina, is excommunicated or exiled.

This situation shows us how far behind the artistic centers of Europe we are. Organists in the United States also are underpaid, but they have lacked the resourcefulness to work out any sideshows that bring in a little "backsheesh." Once in a great while you hear it rumored that an organist sought a commission on an

organ that he helped to sell and occasionally charges are made that an organist compelled singers in his choir to study with him so as to share their pay. As for the composers, about all we have ever known them to contribute for the honor of having their compositions performed has been a suitably inscribed copy of the composition.

TRIBUTE TO A CHICAGO SAGE

A tribute to a sage of the organ in Chicago appears in the current issue of the Musical Quarterly, published by G. Schirmer. The interesting article is devoted to Wilhelm Middelschulte and is from the pen of John J. Becker. Mr. Middelschulte is characterized as a master of counterpoint, a statement made in print back in 1910 by no less an authority than Busoni and repeated many times since that day by his colleagues in Germany and America. The writer of the article lists the principal works of the Chicago organist, including among other compositions of first importance his Passacaglia in D minor, which he says "belies the criticism of those who do not understand Middelschulte's idiom, and who say that he is a technician only, for it contains the finest poetry *** and dramatic power of great beauty"; his collection of Canons and Fugues; a Toccata on the chorale "Ein Feste Burg"; his "Concerto on a Theme of Johann Sebastian Bach" based on the theme of the "Wedge" Fugue, and his Chromatic Fantasie and Fugue, in which the author says that "the ultimate expression of the composer's genius is found." This last work has been heard in Chicago, where Mr. Middelschulte has played it on his programs. There is also a review of Mr. Middelschulte's transcriptions, including that of the Bach Chaconne for violin, which has been transcribed for organ as well as for organ and orchestra, and the recently published arrangement for organ of Bach's "Goldberg Variations." Another achievement of the Chicago organist is the organ arrangement of Busoni's "Contrapuntal Fantasia," upon the unfinished work of Bach, in which Busoni sought to discover the fourth theme intended to be used by Bach in the development of the quadruple fugue which he had planned for the ending of "The Art of the Fugue."

In summing up a valuation of Mr. Middelschulte the article says: "He is a man who approaches his art in a spirit of humility, a man extraordinarily modest. His art ideals are such that he would not, under any circumstances, play to the gallery. To him cheap adulation means nothing. Under such circumstances he could never be understood by the crowd. His idiom is so complex, his art so seriously profound, that many musicians cannot fully comprehend him, cannot follow the labyrinthian ways of his mentality. Consequently his audience must be limited."

It is a satisfaction to see written down for the benefit of our present-day musicians, and of posterity as well, this well-deserved estimate of a man who quietly, unassuming, with undivided devotion to his art, has served this generation and those to come with his genius in the same manner in which have others who went before and whose works are today familiar to every musician. Chicago has reason to be proud of this genuinely great organist and to recognize him as does the world at large.

Organists of Chicago and many in other cities regret the passing of Dr. James S. Stone, rector emeritus of St. James' Episcopal Church, Chicago. During his long term at St. James' Dr. Stone always encouraged the musical part of the service and many meetings of the Illinois chapter, A. G. O., and of the N. A. O., as well as recitals which marked the national conventions of these organizations in Chicago in recent years, were given with his permission and co-operation at this famous church. He always welcomed the organists from other churches cordially. A few years ago he retired from active service and moved to Evanston, to make his home with his daughter, the widow of the late John Wesley Norton and herself an organist of ability. Dr.

Stone collapsed while conducting the funeral of an old friend in Evanston and died within five minutes.

A jury in a Chicago court on May 4 awarded a verdict of \$50,000 damages to a woman as a result of injuries sustained by her in a street car accident in which one of her limbs was so badly hurt that she no longer can pursue her vocation as a theater organist, according to the plaintiff's claims. We presume that the injured woman's attorneys were able to submit convincing evidence to the jury that the organist in question did use the pedals—and, although the accounts in the newspapers do not specify, we take it that the injured member was the left leg.

"A modern Bach organ created on old and tried principles"—this is described a new instrument of forty-four speaking stops installed in St. Boniface's Church at Cologne and dedicated March 25. The organ was built by Ernst Seifert's Sons. According to a brief description in the Zeitschrift für Instrumentenbau von Leipzig "only the pure traditional organ tone of the king of instruments is to be heard in this organ" and "everything saccharine in sound has been avoided." There are ten sets of reeds. The action is entirely modern. It is specifically set forth that this organ represents an effort to get away from the tendency to imitate an orchestra.

As an example of a versatile organist let us present Dr. Frederic Tristram Egner of St. Catharines, Ont. Not only is he organist and choirmaster of the Welland Avenue United Church, but he is a capable baritone who frequently sings solos as a part of organ recitals he plays, and he is the bandmaster of the Lincoln Regiment of his home city. His band gave a concert at Dr. Egner's church May 10 under the auspices of the choir.

Dining inside a large organ promises to become a new fad. In England, whence have come much of our organ lore and a considerable number of our most active organists, the idea seems to have been introduced. It is reported that twenty men sat down to luncheon in the heart of the great organ in the Royal Albert Hall on March 14, with 13,000 pipes around. They were the guests of C. B. Cochran and Dr. A. Eaglefield Hull, the organist. The tables were spread in the swell-box. The party, in order to reach the swell-box, was conducted past the massive bellows and up vertical wooden ladders.

Noe Goes to New Position.

J. Thurston Noe has resigned as organist and choir director of Calvary Baptist Church, West 57th street, opposite Carnegie Hall, New York, a place he has held five years, to become organist and choir director of the Clinton Avenue Church in Newark, N. J. Mr. Noe assumed his new post May 1.

Seibert Town Hall Organist.

Henry F. Seibert has been appointed official organist of the Town Hall, New York City. Action upon the appointment was taken at the annual meeting of the board of trustees. Interest in Mr. Seibert's work had its inception when Mr. Seibert appeared as one of the recitalists at the evening concert on the day of dedication of the four-manual Skinner organ three years ago. Mr. Seibert's duties will be chiefly the playing of a recital every Friday night during the lecture season. He will also officiate at any other event when called upon by the League for Political Education.

Van Dusen Pupils Appointed.

Frank Van Dusen, director of the school of theater organ playing of the American Conservatory, Chicago, announces the following recent appointments of students in the school: Miss Myrna McNeil, Ellen Theater, Bozeman, Mont.; Ted Coons, Roxy Theater, Gary, Ind.; Rex Bayne, Roman Theater, Pittston, Pa.; Miss Mary Billings, assistant, Premier Theater, Valparaiso, Ind.; Miss Festine Fox, Lyons Theater, Lyons, Kan., and Miss Juanita Wiles, Schade Theater, Sandusky, Ohio.

The Free Lance

By HAMILTON C. MACDOUGALL

The English papers have a way of publishing details as to the property left by notabilities; it seems, according to the Western Times, that the late Gloucester Cathedral organist, Sir Herbert Brewer, left a gross estate of \$100,000.

Did you know that in the Belgian Congo they train and use elephants instead of horses, oxen or tractors in the cultivation of the land? Important aids in subduing, quieting and teaching the turbulent young elephants are the elephant songs taught the African trainers by the Burmese mahouts. The wild but intelligent beasts are charmed and soothed by the music. I would like to listen in while a wise mahout sang his song to a young elephant vainly trying to burst his bonds, but tied to an old, seasoned one.

In the April Sackbut Cyril Scott has the second of an interesting series which he entitles "Musicality, an Entertaining Enigma." Scott's power of penetrating analysis is great. I would like, however, to take exception to one thing he writes; he is pointing out that audiences enjoy seeing an artist make a successful effort and applaud him for it. To quote him: "Loud music is not intrinsically more beautiful than soft, yet the former nearly always evokes more applause than the latter because it requires more effort to produce." If I may judge other persons' reactions by those of my own to very soft endings, I do not applaud, at least as soon as the music dies away, because I shrink from breaking the silence. Take the triple pianissimo ending of the last movement in the Tschaiakowsky Pathetic Symphony: It takes a courage almost heroic to break the awesome, tragic silence of the last bars by violently slapping the palms of one's hands together. On the contrary, the march movement from the same work, an elemental burst of sound, an orgy of emotionalism, carries us along with it; the moment it stops our emotions continue as before and we have to relieve ourselves by pounding with our canes and umbrellas, shout "bravo," or stamp with our feet, as our excitement may demand.

Ought church organists who are not professional musicians—that is, who do not live by and through their music—to accept pay for their services? Are they not taking for themselves something that belongs to someone else? Here is an opportunity for earnest and perhaps bitter discussion. The topic was suggested to me while reading about Sir Thomas Robinson, member of Parliament, who has just completed fifty years of service as honorary organist (that is, without pay) in an English "chapel." Acknowledging gifts in recognition of his long term of office, Sir Thomas said: "My work in church has been dominated by three principles: never to take payment for what should be a labor of love; never to allow my name to be used on posters announcing special services; to endeavor in my playing to interpret each hymn rather than to make a big noise." No "boosting" about that, is there?

Somewhat amused and considerably scandalized, I learned from a friend who heard the sunrise service on Easter broadcast from Los Angeles, that the splendid Los Angeles Orchestra under Schuevoigt played the "Tannhäuser" Overture; this was followed by the favorite hymn beginning, "Holy, Holy, Holy, Lord God Almighty," an address and four verses of "All Hail the Power of Jesus' Name." As a matter of argument it is possible to say that the overture has a special significance for the day, since it simply tells in music the birth of a soul. To my mind, however, to say that the Overture to "Tannhäuser" has any moral or religious significance is pure tosh. If this be treason, make the most of it.

With even more than his usual

promptness, Professor Samuel A. Baldwin of the College of the City of New York sends out his programs of fifty-two recitals given this season on the great organ in that institution. In previous years I have commented on the program books, especially noting the catholicity and the keeping of the golden mean between the extremes of ultra-conservatism and ultra-modernism. Those virtues shine out of the present lists equally. Let every young organist and recitalist get these programs and study them.

Some months ago in this column attention was called to two volumes published by Schott, entitled "Das neue Klavier-Buch," and they were recommended to those old fogies who would like to get a clear idea what the modernist is driving at without wading through music that is difficult and probably bankrupt, so far as paying back in emotional and musical interest for the work put on it. But the Musical Times (see the May number) will have none of the pieces in the two books, and makes merry at their expense. As one of the old fogies, and therefore qualified to judge, I think the Musical Times man shows more old foggyism than acuteness.

Even more amusing is the battle of words on page 442 between an ardent but incautious modernist and the nimble-tongued conservative editor; you must read it, for it is as fine an example of the "you're another" argument as I remember having seen.

Music Week at Waterbury.

During music week special programs were rendered at St. John's Church, Waterbury, Conn., beginning Sunday night with a special musical program under the direction of Miles I. A. Martin, F. A. G. O., organist and choir-master. The organ recital consisted of: Gavotte, Wesley; "The Swan," Saint-Saens, and Toccata in F, Widor. Monday noon an organ recital by Gordon Stearns of the Second Congregational Church was made up of these compositions: Suite from Water Music, Handel; "Clouds," Ceiga; "Roulade," Bingham; "Romance," Rimsky-Korsakoff; Toccata in D minor, Bach. Tuesday noon a recital was given by Mrs. Ogden of the Plantsville Congregational Church, assisted by James McGrath, violinist. Mrs. Ogden played: Prelude in C, Bach; Reverie, Rogers; Bridal Song, Rogers; First Movement, Sonata 2, Merkel. Wednesday noon an organ recital by Ernest H. Sheppard of Trinity Church was made up of a program of his own compositions, as follows: Allegro Pomposo, Canzone on A flat. "By Still Waters," Prelude Symphonic, "March of the Marionettes," Intermezzo and Grand Chorus in D. Thursday noon there was an organ recital by Charles Billings, who played: "Entree du Cortege," Dubois; "Jour de Printemps," Kinder; Finale, "Grand Choeur" in E flat, Guilman. Friday noon a recital by Professor John L. Bonn of St. Margaret's Church consisted of: Prelude in E minor, Dethier; Idyll, Eugene Bonn, and Sonata 3, "Romantica," Yon.

Casavant at Glens Falls Opened.

The dedicatory recital on a Casavant organ of fifty-eight stops installed in the Presbyterian Church of Glens Falls, N. Y., was played Sunday evening, May 6, by Professor E. Harold Geer of Vassar College at Poughkeepsie. Professor Geer's program consisted of the following compositions: Chorale in E and "Chant de Mai," Jongen; Intermezzo in F, Vierne; "Echo," Yon; Toccata and Fugue in D minor, Bach; Psalm Prelude No. 3, Howells; Improvisation in E flat, Saint-Saens; Scherzo from Fifth Sonata, Guilman; "Caprihuoco," from Sicilian Suite, Mauro-Cotrone; Scherzino in E, Parker; "Carillon-Sortie," Mulet.

Henry Vincent Willis, who was associated with R. P. Elliot in the Welte Organ Company, has just finished voicing a large three-manual organ in the factory of the Aeolian Company at Middlesex, England. It is not generally known in America that this company maintains an extensive plant and builds many of its European organs on the other side.

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HYMN SINGING TOPIC AT NEW YORK MEETING

CHURCH PROBLEM TAKEN UP

Organists Hear Valuable Addresses and Take Part in Discussion at Madison Avenue Presbyterian Church.

A conference on church music was held Monday, May 14, at 4 p. m., in the chapel of the Madison Avenue Presbyterian Church, New York, the Rev. Henry N. Furnald presiding. Mr. Furnald pointed out that three years ago there was appointed a commission on music and worship by the General Assembly of the Presbyterian Church, which was to work with the board of Christian education. It was the function of that commission to study the condition of the music and worship in churches, colleges and theological seminaries. The first address was by Dr. George A. Buttrick, pastor of the Madison Avenue Church, on the topic of "Hymn Singing." Dr. Buttrick said:

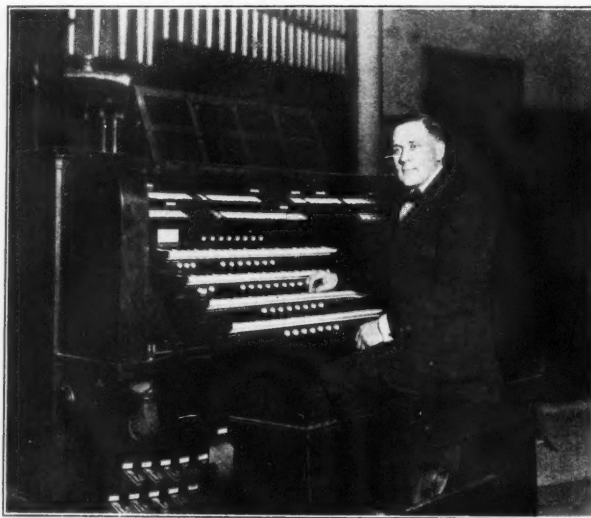
"I think it can be maintained that worship at its best is the highest art of which our life is capable. Worship takes many forms; and for that reason the duty rests upon us to discover, if we can, the best form. A Buddhist temple, with its devotees bowing low before tinsel-decorated images, represents one form of worship. A pillar on the banks of the Ganges streaming with sacred river water, splattered with handfuls of mud, with a few coins and yellow marigolds and uncooked rice at its base, and with priests beating their tom-toms, represents another form of worship.

"I think we may amplify the original statement and say further that worship is today virtually the only distinctive function of the church. Social service is our function, but not our distinctive function—a statement which holds true of recreational programs and even of religious education. Preaching is no longer the prerogative of the minister alone. Everybody preaches. The editorial columns of our newspapers are frequently hortatory and the President of the United States 'preaches' on occasion without priggishness and with singular pith and purpose. But to no other organization is entrusted the art of worship. That remains the distinctive function of the church.

"Worship is an end in itself. It ought not to be used to subserve some lesser purpose. One ought not to use a sunset or the Fifth Symphony merely as a convenience; these also are ends in themselves. Worship must be espoused for its own sake. Nevertheless we need not be blind to the fact that worship has certain invaluable blessings to bestow upon our common life. It cancels the loneliness of this human adventure. It mends our brokenness of spirit and restores damaged lives. It is the unifying force among the various elements of human society, saying to those who share it just what the Duke of Wellington said to that embarrassed soldier who found himself kneeling at the communion table beside his commander—'We are all one here.' We do not worship that these benefits may be ours; we worship because worship is the highest expression of our nature. Nevertheless, the boons which worship bestows are by no means to be despised. The more reason, therefore, that worship should be beautiful, satisfying, reverent.

"Will you allow me one word in regard to enunciation? Hardly one minister in twenty has learned to speak with clearness. Less than one choir in twenty can sing hymns or anthems in such a way that the word-message of the music in question is transmitted to the hearer. We ministers and organists are perhaps most to blame. We are familiar with the words of the hymn or the anthem, and we are apt to assume a like knowledge on the part of the congregation—a knowledge which, in point of fact, does not exist. The value of the words can hardly be exaggerated. There is a false distinction in the proverbial saying, 'Deeds, not words.' Did not Carlyle say: 'Cast thy act, by word,

Fred Faassen, Organist Zion Tabernacle



into the everliving present?' The Greeks had a proverb, 'By words alone are lives of mortals swayed.' The Book avows: 'By thy words shalt thou be condemned and by thy words shalt thou be saved.' 'Comfort ye one another with these words.' Words are the deeds of the lips. They serve to clarify thinking. They bring experience to a focus and make it current coin. It is mightily important that words should be said or sung in such a way as to be understandable and persuasive to those who listen.

"William James once remarked that the revolution in human society by which the Kingdom of God is coming will be the work not of the 'big booming forces,' but of innumerable small and quiet streams of divine and human influence. Among these potent streams the worship of the local church is perhaps supreme. If that worship in every church could be so conducted as to make it the highest human art, it would be easier for hard-pressed men and women to discover the invincible but gentle Kingdom in their midst."

Miss Emily Perkins spoke from the viewpoint of the congregation. She said in part:

"A voice from the congregation speaks with considerable timidity. The general topic I have chosen is 'The Attitude of the Church toward the Hymn and the Hymn-Book.' I will just speak for a moment on the place of music today in American life. Since the war there has been a tremendous increase in music and musical interest. Choruses, orchestras, glee club contests have swept the country in true American fashion. It is astounding, and the question comes: What are we doing in the realm of church music? Considerable. But what of that important part of music that concerns most vitally every individual member—the hymn and congregational singing? It is possible that the church is not aware in any general way of this national movement in music, and much less aware of its responsibility in such a specific direction as the hymn. I have brought three good hymn-books, just out the first of this year, and one very fine one from England published recently. They seem to come from publishers at the rate of three or four a year in this country. This does not indicate neglect of the hymn on the part of publishers, but just how generally is such publication known? How much of the church is abreast of even such progress (we hope it is progress) in the hymn world?"

"Now, as to the minister a bit. He is seldom musical and we have no right to expect that he should be. But we have the right to expect some things concerning the hymns. He is instructed in hymnology, the history of hymns, etc., but what is being done in colleges and theological seminaries in the way of practical demonstration and general use of the hymn? Does he realize it as one of his greatest work-

ing tools? Is he taught that music is one of the first things in life—something beyond the spoken word and of the highest psychological value? Does he come from the seminary so imbued with the spiritual value of Christian song, and of its dignity, that it will be—always—one of the first concerns of his ministry? Whoever heard of a congregation asking a prospective minister his purpose and plan for congregational singing; for the use and study of the Christian hymn? Or what his ideas were about education in the Christian hymn from the primary class on throughout the church?"

"And then a word about the organist. We had a meeting in Town Hall recently for Presbyterian organists. That, I suppose, meant simply organists playing in Presbyterian churches. The organist today is specializing, and those who go into churches are trained in hymn playing, leading from the organ, etc. But what is the organist's attitude toward hymns and congregational singing? Does he come into your church with a well-trained sense of the place of the hymn in the service of the church? Of its great worth, and of its spiritual values? Whoever heard of a congregation quizzing an organist on his purpose for developing the use of the hymn? Or his plan for educating his church in hymnology and hymnody?"

"A devoted and talented Christian musician was invited by a church to become its organist. This church had a bad reputation. Its members had the habit of using the time of the organ prelude for visiting, and annoying confusion was the result. The organist said: 'I cannot consider your position unless my efforts are given the same reverent and respectful attention as the minister in the pulpit. When I am at the organ I am as truly a minister as he who speaks. That is when I pray and preach. That is when I express the greatest and most sacred thoughts in the most appealing way. It is worship of the highest order. This part of the service is sacred, and is entitled to reverence and respect.'

"When shall we, the congregation, learn that divine worship begins with the first note from the organ?"

"And now, getting back to the congregation as the root of all trouble, let us go for a moment to the home. That is where you find the congregation six important days of the week. Who ever heard of a hymn-book on the piano rack? Who ever saw one of the latest hymn-books on the living-room table?"

"What do you think is the function of an up-to-date music committee in an American church today? Do we see that the music committee should be a well-qualified, carefully chosen group, studying all the musical interests of the church and especially concerned with love and reverence for the hymn?"

"My friends, how is the church to escape condemnation if it neglects so great a means of salvation—especially for world fellowship—as is offered to us in the right use of the Christian hymn?"

Mr. Furnald then introduced Reginald L. McAll, who conducted the round-table and had several organists illustrate his points by playing various hymns on the piano. Mr. McAll brought out the point that too many hymns are played with an equal stress on all beats, which destroys the rhythm. While some of the organists felt that the kind of meeting and the nature of the group should be taken into consideration, and if a lot of enthusiasm were needed the hymn should be played with a great deal of vigor regardless of the finer points which might be in the music, Mr. McAll said he believed that all hymns should be played musically at all times. He also said that the harmonic treatment of any hymn, however simple, should be studied and the musical climax should be carefully brought out.

Seth Bingham, organist of the Madison Avenue Presbyterian Church, was then introduced and talked on "Teaching and Using Hymns during Public Worship and at Special Meetings." Mr. Bingham based his talk upon experience in the Madison Avenue church. When there is a new hymn for the congregation to learn he has the minister announce it. It is then played over on the organ, first in octaves, then in harmony; then the choir sings the first verse in unison, then sings it again in harmony. By this time the congregation has heard the tune four times and is asked to sing it. That may suffice for that week. A few weeks later the hymn is put on again, and perhaps three weeks afterward it is again taken up. In this way the congregation learns many hymns.

Mr. Bingham said that if the numbers of the hymns were printed on the bulletin in advance of the day on which they were to be sung the congregations could take the bulletins home and make themselves familiar with the tunes. Mr. Bingham also brought out the point that better instruments than those usually used in Sunday-schools should be purchased by the churches so as to make the music more interesting to the children as they were growing up. He then told how he teaches hymns to a group of men who work at night—night watchmen and drivers of bread and milk wagons. These men are not musically educated and he rehearses them every week by ear and imitation. After they hear the tune a few times they are asked to whistle it. After the tune has been gone over in this manner about eight times even the slowest has picked it up and they are then ready for the words. He has been doing this for several years and now they sing with enthusiasm and accuracy.

The suggestion was made that churches should have a minister of music, a position which would correspond to that of the minister of religious education, but this suggestion was abandoned when it was brought out that out of 1,300 churches in Greater New York there are only 400 with a budget of over \$4,000 to take care of everything—pastor's salary, music and all the other things necessary in the make-up of a church. One minister felt that with the training students are now given in our seminaries, ministers should be able to work with the organists and handle the situation in this way. He said that this plan was followed in his church and he found it vastly easier to teach good music to the children than to the congregation.

Mr. Bingham brought the discussion to a close by saying that it was obvious that the consensus of opinion was that the start should be made with the young in various Sunday-school groups, as that was the time to get in the most effective work.

Miss Elizabeth Boyle, organist and director at the Presbyterian Church of Alton, Ill., died at her home in that city May 2. She had been in ill health for some time. Miss Boyle was 62 years old and had been organist at the First Presbyterian Church for fifteen years.

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FOUR-MANUAL IS BY ESTEY

Allan Bacon Plays Instrument, All of Which Is under Expression, Occupying Advantageous Location in Auditorium.

The College of the Pacific at Stockton, Cal., is congratulating itself on the completion of the four-manual Estey organ, the gift of Mr. and Mrs. Rollo V. Watt of San Francisco. The instrument has taken its place among the notable organs on the coast.

The spacious chambers on both sides of the stage in the college auditorium made it possible to place the entire organ under expression. Every pipe in the organ can be heard to advantage. The range of power which can be obtained between the extremes of "boxes closed" and "boxes open" is remarkable.

The specifications were drawn up by Allan Bacon, head of the organ department at the college, with the co-operation and collaboration of J. B. Jamison, Pacific coast representative of the Estey Company. A feature of the console is the Estey "luminous stop" action. The great and choir organs, on eight-inch wind, are combined in the chamber to the right of the stage; the swell, also on eight inches, is placed to the left of the stage, in the lower chamber, while above it are the echo and solo divisions, the former on five inches, the latter on ten inches, with the exception of the tuba mirabilis, which is on fifteen inches. The pedal stops are distributed about equally among the three chambers.

The specification is as follows:

- GREAT ORGAN (Enclosed).**
1. Bourdon, 16 ft., 61 pipes.
 2. Open Diapason, 8 ft., 61 pipes.
 3. Octave, 4 ft., 61 pipes.
 4. Gemshorn, 8 ft., 61 pipes.
 5. Hohl Flöte, 8 ft., 61 pipes.
 6. Melodia, 8 ft., 61 pipes.
 7. Traverse Flute, 4 ft., 61 pipes.
 8. Trumpet, 8 ft., 61 pipes.
 9. Chimes, A to E.
- CHOIR ORGAN.**
(Enclosed in Great chamber.)
10. Dulciana (Unified), 16 ft., 8 ft., 4 ft., 2 1/2 ft., 2 ft., 97 pipes.
 11. Geigen, 8 ft., 73 pipes.
 12. Concert Flute, 8 ft., 73 pipes.
 13. Wald Flöte, 4 ft., 73 pipes.
 14. Viol d'Amour, 8 ft., 73 pipes.
 15. Clarinet, 8 ft., 73 pipes.
 16. Harp (Estey patent), 49 bars.

- SWELL ORGAN.**
17. Bourdon (Unified), 16 ft., 8 ft., 4 ft., 2 ft., 97 pipes.
 18. Open Diapason, 8 ft., 73 pipes.
 19. Clarabella (bearded), 8 ft., 73 pipes.
 20. Harmonic Flute, 4 ft., 73 pipes.
 21. Sallicional, 8 ft., 73 pipes.
 22. Voix Celeste, 8 ft., 73 pipes.
 23. Mixture, 4 ranks, 244 pipes.
 24. Oboe, 8 ft., 73 pipes.
 25. Cornopean, 8 ft., 73 pipes.
 26. Clarion, 4 ft., 73 pipes.
 27. Contra Fagotto, 16 ft., 73 pipes.
 28. Vox Humana, 8 ft., 73 pipes.

- SOLO ORGAN (Enclosed).**
29. Stentorphone, 8 ft., 73 pipes.
 30. Major Flute, 8 ft., 73 pipes.
 31. First Violins, 8 ft., 73 pipes.
 32. Saxophone (Estey patent, reedless), 8 ft., 73 pipes.
 33. Tuba Mirabilis, 8 ft., 73 pipes.
 34. Orchestral Oboe, 8 ft., 73 pipes.

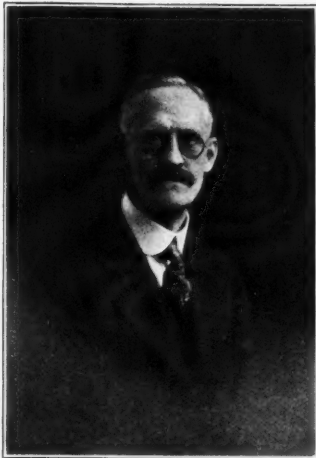
- ECHO ORGAN.**
35. Quintadena, 8 ft., 73 pipes.
 36. Gemshorn Celeste, 8 ft., 146 pipes.
 37. French Horn, 8 ft., 73 pipes.
 38. English Horn, 8 ft., 73 pipes.

- PEDAL ORGAN.**
39. Open Diapason, No. 1, 16 ft., 32 pipes.
 40. Diapason (No. 1 ext.), 8 ft., 12 pipes.
 41. Open Diapason, No. 2, 16 ft., 32 pipes.
 42. Octave (No. 2 ext.), 8 ft., 12 pipes.
 43. Bourdon (Great No. 1), 16 ft., 32 notes.
 44. Contra Bass (Choir No. 10), 16 ft., 32 notes.
 45. Gedeckt (Swell No. 17), 16 ft., 32 notes.
 46. Flute Dolce (Swell No. 17), 8 ft., 32 notes.
 47. Contra Fagotto (Swell No. 27) 16 ft., 32 notes.
 48. Trombone (Great No. 8 ext.), 16 ft., 12 pipes.
 49. Tuba (From Solo No. 33), 8 ft., 32 notes.
 50. Chimes.

The customary couplers, combination pistons and mechanical accessories are provided.

At the dedication recital Feb. 12 Mr. Bacon offered the following program:

Frederick Campkin



Returning to the Hall Organ Company after an absence extending over a year and a half, Frederick Campkin will resume charge of the designing and building of consoles for that company.

Mr. Campkin first became connected with the Hall Company at its inception in 1897 and remained with it until January, 1927, during which time he was actively engaged in supervision of the construction of Hall organs. Specializing in console construction, he designed and personally supervised the building of hundreds of the consoles of which the Hall Company is proud. Prior to his becoming attached to the Hall firm, he was employed at the Roosevelt factory and the Hook & Hastings factory, his elementary training having been received with the English firm of Henry Willis. Mr. Campkin's year and a half leave of absence has been devoted to research and experimentation with organ actions, and also to the installation of a choir division and new console for the organ in Battell Chapel at Yale University.

The personnel of the Hall Organ Company now is represented by George A. North, president and treasurer, who has managed the financial department for thirty-one years; C. B. Floyd, vice-president and sales manager, and Edward H. North, assistant treasurer and superintendent, all of whom are practical organ builders, with many years of experience in the business.

St. Lawrence Sketches ("Up the Saguenay" and "The Bells of St. Anne de Beupre"), Alexander Russell; Spinning Song, Mendelssohn; Symphonic Poem, "The Afternoon of a Faun," Debussy; "The Pygmies," from Suite, "Tanglewood Tales," Stoughton; "May Night," Selim Palmgren; Sea Sketch, Frank Howard Warner; "The Ride of the Valkyries," Wagner.

On March 11 Mr. Bacon gave the following program: "Burgundy Hours," Georges Jacob; "Christ's Entry into Jerusalem," Otto Malling; "Liebestod," from "Tristan and Isolde," Wagner; Chorale in A minor, Cesar Franck.

On May 6 Mr. Bacon presented an all-American program, as follows: "Rejoice, Ye Pure in Heart" (Chorale Prelude), Leo Sowerby; "To an American Soldier," Van Denman Thompson; "In Springtime," Ralph Kinder; Toccata on a Gregorian Theme, Edward Shippen Barnes; "A Young Girl in the Wind," from "Four Japanese Color Prints," Charles H. Marsh; "Pale Moon," Frederick Knight Logan; "Aladdin," from "Tales from the Arabian Nights," Stoughton.

Wild Wilds Baton Thirty Years.

The Apollo Musical Club of Chicago celebrated the close of its fifty-sixth season and the thirtieth anniversary of the leadership of Harrison M. Wild April 30 with a banquet in the Auditorium Hotel. Annual business of the club preceded the banquet, indicating the season just closed had been a successful one.

**MOLLER THREE-MANUAL
FOR APPLETON CHURCH**

ALL IS UNDER EXPRESSION

**Congregational Church Specification
Includes an Echo Playable from
Two Manuals—L. K.
Maesch Organist.**

Through its Chicago office the factory of M. P. Möller, Inc., has sold to the Congregational Church of Appleton, Wis., a three-manual organ, with an echo division. The entire organ will be under expression. LeValin K. Maesch is the organist of this church. Following is the scheme of stops of the instrument:

- GREAT ORGAN.**
1. Open Diapason, 16 ft., 85 pipes.
 2. First Open Diapason, 8 ft., 73 pipes.
 3. Second Open Diapason, 8 ft., 73 pipes.
 4. Gross Flöte, 8 ft., 73 pipes.
 5. Tibia Plena, 8 ft., 73 pipes.
 6. Clarabella, 8 ft., 73 pipes.
 7. Dulciana, 8 ft., 73 pipes.
 8. Viola d'Gamba, 8 ft., 73 pipes.
 9. Erzähler Celeste, 2 rks., 134 pipes.
 10. Flute Harmonie, 4 ft., 73 pipes.
 11. Harmonic Piccolo, 2 ft., 61 notes.
 12. Principal, 4 ft., 73 notes.
 13. Tuba, 8 ft., 73 pipes.
 14. Clarion, 4 ft., 61 notes.
 15. Celesta Harp, 49 notes.
 16. French Horn, 8 ft., 73 notes.
 - Chimes (Class A Deagan), 25 notes.
 - Tremulant.

- SWELL ORGAN.**
17. Spitz Flöte, 8 ft., 73 pipes.
 18. Swell Bourdon, 16 ft., 97 pipes.
 19. Open Diapason, 8 ft., 73 pipes.
 20. Gedeckt, 8 ft., 73 notes.
 21. Flute d'Amour, 4 ft., 73 notes.
 22. Viole d'Orchestre, 8 ft., 73 pipes.
 23. Sallicional, 8 ft., 73 pipes.
 24. String Celeste, 8 ft., 2 rks., 134 pipes.
 25. Violina, 4 ft., 61 notes.
 26. Quint, 2 1/2 ft., 61 notes.
 27. Flautina, 2 ft., 61 notes.
 28. Tierce, 1 1/2 ft., 61 notes.
 29. Dolce Cornet, 3 rks., 219 pipes.
 30. Fagotto, 16 ft., 85 pipes.
 31. Oboe, 8 ft., 73 notes.
 32. Cornopean, 8 ft., 73 pipes.
 33. Clarion, 4 ft., 61 notes.
 34. Vox Humana (Separate chest and box), 8 ft., 73 pipes.
 - Tremulant.

- CHOIR ORGAN.**
35. Contra Dulciana, 16 ft., 85 pipes.
 36. Dulciana, 8 ft., 73 notes.
 37. English Diapason, 8 ft., 73 pipes.
 38. Dulcet, 4 ft., 61 notes.
 39. Concert Flute, 8 ft., 85 pipes.
 40. Solo Flute, 4 ft., 73 notes.
 41. Piccolo, 2 ft., 61 notes.
 42. Gamba, 8 ft., 73 notes.
 43. Unda Maris, 8 ft., 61 pipes.
 - 43 1/2. Erzähler Celeste, 8 ft., 134 notes.
 44. Clarinet, 8 ft., 73 pipes.
 45. French Horn, 8 ft., 73 pipes.
 46. Celesta Harp, 49 bars.
 47. Chimes, 25 notes.
 - Tremulant.

- ECHO ORGAN**
(Played from Great and Choir Manuals.)
48. Echo Flute, 8 ft., 73 pipes.
 49. Muted Viole, 8 ft., 73 pipes.
 50. Viola, 4 ft., 61 notes.
 51. Wald Flöte, 4 ft., 61 notes.
 52. Vox Humana (Separate chest and box), 8 ft., 73 pipes.
 53. Chimes (Deagan Class A), 25 bells.
 - Tremulant.

- PEDAL ORGAN.**
54. Resultant, 32 ft., 27 notes.
 55. Double Open Diapason, 16 ft., 32 pipes.
 56. Second Open Diapason (Great), 16 ft., 32 notes.
 57. Bourdon, 16 ft., 32 pipes.
 58. Tromba, 16 ft., 32 pipes.
 59. Contra Fagotto (Swell), 16 ft., 32 notes.
 60. Dulciana, 16 ft., 32 notes.
 61. Lieblich Gedeckt (Swell), 16 ft., 32 notes.
 62. Tuba, 8 ft., 32 notes.
 63. Dulciana, 8 ft., 32 notes.
 64. Major Flute, 8 ft., 12 pipes.
 65. Dolce Flute (Swell), 8 ft., 32 notes.
 66. Cello, 8 ft., 32 notes.

Service of Compositions by Women.

Music by woman composers was the order under the direction of N. Lindsay Norden in the First Presbyterian Church, Germantown, Philadelphia, at a musical service on the evening of May 13. The organ prelude was an Elevation by Edith Lang of Boston. The anthem, "I Hear Thy Voice," also was a composition by Miss Lang. Other selections included an alto solo, "The Cross," by Harriet Ware; a trio, "Guide Us, Father," by Mme. de Grandvaal, a bass solo, "O Lord of Life," by Mary Turner Salter, and a Berceuse, for the organ, by Frances McCollin of Philadelphia.

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BLIND ORGANIST HAS ORGAN IN HIS STUDIO

OREGON MAN'S DREAM TRUE

T. S. Roberts, Instructor in Organ at Willamette University, Plays Opening Recital on Three-Manual.

Twenty-three years ago the First Methodist Church of Salem, Ore., had a new organ installed and needed a new organist. The boy organist whom it engaged had but recently traveled across the continent from Philadelphia, where he had been studying organ with Dr. David D. Wood and piano with Adam Geibel, to become the head of the music department of the Oregon State School for the Blind. Today that organist, T. S. Roberts, still holds the same church position.

The loss of his sight at the age of 9 has been followed in the case of Professor Roberts in developing a remarkable memory. He has hundreds of numbers memorized, including complete oratorios. He taught for thirteen years in the State School for the Blind and for the last ten years he has been instructor of organ at Willamette University. Among the things he has accomplished is the completion of one of the most modern private studios on the coast. His hopes for the studio were fulfilled last month when an electro-pneumatic three-manual organ built by the Guenther Organ Company of Portland, Ore., was installed in the studio auditorium.

Following is the scheme of stops of this organ:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Melodia, 8 ft., 85 pipes.
- Gamba, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Chimes (Deagan), 25 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Viol Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 73 notes.
- Flautina, 2 ft., 61 notes.
- Quintadena, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 49 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Synthetic Oboe, 8 ft., 73 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

(Expression chamber same as Great.)

- Melodia, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Gamba, 8 ft., 73 notes.
- Dulcet, 4 ft., 61 notes.
- Flute, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 notes.
- Flute Celeste, 8 ft., 49 pipes.
- Clarinet, 8 ft., 73 pipes.

ECHO ORGAN.

(Playable from all keyboards.)

- Salicional, 8 ft., 61 pipes.
- Flute d'Amour, 8 ft., 61 pipes.
- Cor d'Nuit, 8 ft., 61 pipes.
- Cathedral Chimes (tenor G to G), 25 bars.

PEDAL ORGAN.

- Diapason (wood, stopped), 16 ft., 12 pipes, 32 notes.
- Contra Viola, 16 ft., 12 pipes, 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.

Twentieth North Shore Festival.

The North Shore May festival, held at the Patten Gymnasium of Northwestern University in Evanston, attracted more than even the usual attention this year in view of the fact that it was the twentieth anniversary of this annual musical event. Dr. Peter C. Lutkin, for many years one of the foremost organists of Chicago, has been the musical director of the festival since its inception and the chorus and the A Cappella Choir of Northwestern University under his direction have been features of every festival program. It is noted that Horace Whitehouse, organist of the First Congregational Church of Evanston, is Dean Lutkin's assistant, and that Miss Mary Porter Pratt, organist of the Epworth Methodist Church of Chicago, has been the organist of the festival for many years.

Blind Oregon Organist at His New Organ



DEDICATION AT MASSILLON

Three-Manual Moller Played in Recital by Frederick C. Mayer.

Frederick C. Mayer, A. A. G. O., dean of music at Capital University, Columbus, Ohio, gave the dedicatory recital May 11 on the Möller organ in St. Paul's Lutheran Church, Massillon, Ohio. An audience of 1,200 filled the new edifice which cost \$300,000. The organ is a three-manual with echo, and its stop list is as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 notes.
- Tibia Clausa, 8 ft., 73 pipes.
- Clarabella, 8 ft., 85 pipes.
- Flauto Traverso, 4 ft., 61 notes.
- Flute Quint, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Viola D'Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 notes.
- Principal, 4 ft., 61 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 109 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Flute D'Amour, 4 ft., 73 notes.
- Twelfth, 2 1/2 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Violina, 4 ft., 73 notes.
- String Twelfth, 2 1/2 ft., 61 notes.
- Viole D'Orchestre, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Dolce Cornet, 3 rks., 219 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Harp, 49 notes.

CHOIR ORGAN.

- English Open Diapason, 8 ft., 73 pipes.
- Dulciana, 16 ft., 97 pipes.
- Dulciana, 8 ft., 73 notes.
- Dulcet, 4 ft., 73 notes.
- Dulciana, 2 1/2 ft., 61 notes.
- Dulciana, 2 ft., 61 notes.
- Sylverett, 1 ft., 61 notes.
- Claribel Flute, 8 ft., 73 notes.
- Flute, 4 ft., 73 notes.

- Violoncello, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- French Horn, 4 ft., 61 notes.
- Harp, 49 bars.

ECHO ORGAN.

- Echo Flute, 8 ft., 73 pipes.
- Echo Flute, 4 ft., 61 notes.
- Muted Viol, 8 ft., 73 pipes.
- Violina, 4 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 20 bells.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Double Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dulciana, 16 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Diapason, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.

Mr. Mayer's program included these compositions: Festival Prelude on "Ein Feste Burg," Faulkes; "Across the Infinite," R. Deane Shure; Meditation from Suite in G minor, Truette; Air from "Rinaldo," Handel; Fugue in E flat ("St. Ann's"), Bach; "Dawn's Enchantment," M. Austin Dunn; "Lament," Carl McKinley; "The Bells of Aberdovey," H. J. Stewart; Largo, from Symphony "From the New World," Dvorak; "Song of the Volga Boatmen," adapted by Eddy; "Romance sans Paroles," Saint-Saens; Spring Song, Hollins; "Finlandia," Sibelius.

Lilian Carpenter

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FOUR-MANUAL BY HALL FOR PHOENIX CHURCH

THIRD FOR THE SAME CITY

Central Christian Church Instrument, with Both Solo and Echo Divisions, Will Be Installed Next October.

Phoenix, Ariz., seems so well satisfied with two Hall organs recently installed in that growing city in the Southwest that a third has been ordered. In October the Hall Organ Company is to place the latest instrument in the Central Christian Church. It is to be a four-manual with a powerful solo division and an echo of five stops.

The ensemble of stops of this organ is as follows:

GREAT ORGAN.

- Diapason, 16 ft., 85 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 notes.
- *Gross Flöte, 8 ft., 73 pipes.
- *Erzähler, 8 ft., 73 pipes.
- *Clarabella, 8 ft., 73 pipes.
- *Gamba, 8 ft., 73 pipes.
- *Octave, 4 ft., 73 pipes.
- *Harmonic Flute, 4 ft., 73 pipes.
- *Trumpet, 8 ft., 73 pipes.
- Chimes (from Echo), 20 notes.

*Enclosed in Choir swell-box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Horn Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Violina, 4 ft., 61 notes.
- Flauto Traverso, 4 ft., 73 pipes.
- Dolce Cornet, 3 rks., 183 pipes.
- Cornoepan, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 notes.
- Tremolo.

ECHO ORGAN.

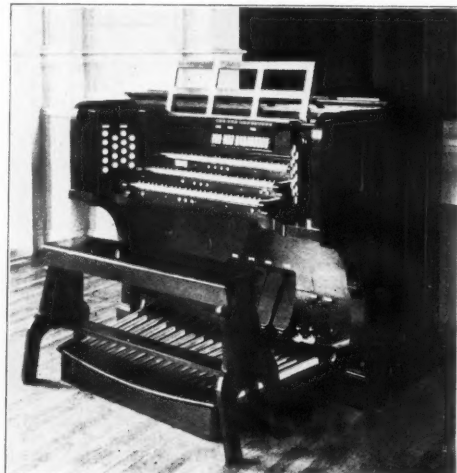
- Muted Viol, 8 ft., 73 pipes.
- Fern Flöte, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 8 ft., 20 bells.
- Tremolo.

SOLO ORGAN (10-Inch Wind).

- Stentorphone, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Flauto Major, 8 ft., 73 pipes.
- Tuba, 16 ft., 97 pipes.
- Tuba, 8 ft., 73 notes.
- Tuba, 4 ft., 73 notes.
- French Horn, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

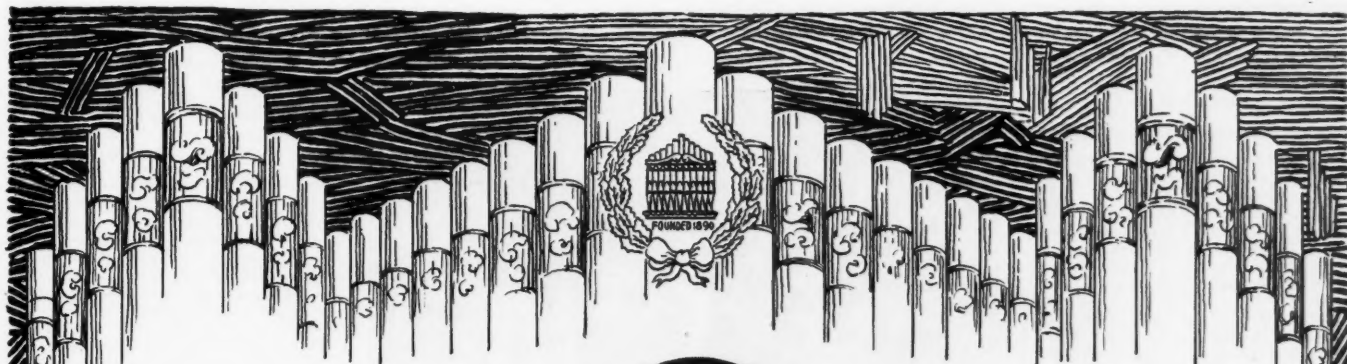
- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 85 pipes.
- Bourdon, 16 ft., 44 pipes.
- Grand Principal, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Tuba, 16 ft., 32 notes.
- Tuba, 8 ft., 32 notes.



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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., May 21.—The new Austin organ presented to the Unitarian Church of Germantown by Cyrus H. K. Curtis was inaugurated on April 23 with William S. Thunder as the recitalist. The new building is of Georgian architecture and replaces the one formerly on Chelton avenue and Greene street.

Charles Heinroth was guest organist at the North Baptist Church, Camden, in connection with the Musical Art Society of that city April 26 at a concert sponsored by the Camden chapter of the N. A. O. The event was preceded by a dinner at the Walt Whitman Hotel, attended by a group from Philadelphia. Henry S. Fry conducted the choral work in a most praiseworthy manner. The large church was packed.

On May 13 in the Second Presbyterian Church of Germantown the organist, John W. Pommer, assisted by Elizabeth V. Pommer and the church choir, gave an interesting musicale.

The Arch Street Presbyterian Church now has a Boyd at each end of the building. The Rev. Harry B. Boyd is the new pastor and Morrison C. Boyd (unrelated) occupies the organ bench. How easy it will be to "pass the buck" in time of trouble!

"The Christian Year," a musical compilation arranged by Felix Potter, was sung by the choir and soloists of Holy Trinity Chapel on the evening of May 6.

The new Austin given to Drexel Institute by Cyrus H. K. Curtis, one of the trustees, was used by the donor for the first time on April 28. Mr. Curtis improvised on the hymn-tune "Ten Thousand Times Ten Thousand," bringing out the various tone colors and combinations of the instrument in quite approved style. William S. Thunder then stepped to the console and proceeded with his program, consisting of a Bach Chorale in F major; Overture in D minor and Andante in G, Batiste; Serenade, Moszkowski; "Semiramide" Overture, Rossini. Soprano solos by Mrs. Hotz followed. The auditorium was filled with students and friends who gave Mr. Curtis an ovation for his generous gift.

The announcement of the merging of the First Presbyterian Church on Washington square, built in 1820, with Calvary Church at Locust and Fifteenth, will obliterate an old and familiar landmark. Commercial interests dominate the locality. Calvary Church recently installed a large four-manual Casavant organ, presided over by Robert A. Gerson.

The choir of the Second Presbyterian Church, with Alexander McCurdy, Jr., at the organ, gave Stainer's "Daughter of Jairus," May 13. Mildred Faas was guest soprano.

The quartet choir of Calvary Presbyterian Church, with the assistance of about sixty voices and twenty-four orchestral players, gave Handel's "Messiah" May 17. Henry Gordon Thunder was guest conductor.

Bernard R. Mausert, organist and director of music of the First M. E. Church, Germantown, presented several of his pupils, both piano and organ, in a concert in the church May 24. Rollo Maitland arranged a complimentary recital by several of his pupils in the Church of the New Jerusalem May 28 and Lynnwood Farnam introduced a number of his Curtis Institute pupils to the public on May 19.

Matthews' "Life Everlasting" was given an artistic performance on May 20 at the Chapel of the Mediator under the direction of F. Lyman Wheeler, organist, assisted by the Weist bass quartet.

"Eli," by Costa, is seldom sung in its entirety, but the Tioga Choral Society

Irma Guthoerl at Her Robert-Morton Console



Irma M. Guthoerl, organist at Loew's Penn Theater, Pittsburgh, is just 23 years old, and besides winning fame as feature organist, has acquired a reputation as a soloist, having taken the title role in several light operas and numerous musical comedies. She is also organist at St. Basil's Catholic Church, Pittsburgh, and has been there for the last ten years, having taken the position when 13 years of age. Miss Guthoerl comes from an accomplished

family. Her father, Charles Guthoerl, taught five members of the family. Cyril I. Guthoerl, a brother, was until last month in Loew's Penn Theater as organist. Charles, Cyril and Irma are all A. G. O. members and Miss Irma M. Guthoerl has been secretary of the Theater Organists' Club for the last two years. Both Cyril and Irma broadcast from the studio every Saturday and Sunday afternoon, station KQV, at Pittsburgh.

gave this work at a concert in St. Paul's Reformed Church May 24 before a large audience. The oratorio was well sung and received praise from all sources.

The celebration of Ascension Day par excellence is centered in St. James' Church, where the large choir and soloists, supported by forty members of the Philadelphia Orchestra, all under the direction of S. Wesley Sears, gave a superb rendition of Beethoven's Mass in C. The ease and surety with which the boys produced their tones, both as to quality and tonality, was marvelous. The church was crowded long before the prelude, the Larghetto from the Second Symphony, began, and be it said all remained until the final notes of the postlude, the Allegro from the Second Symphony.

Charles Maskell gave a recital in the Incarnation Church on May 22 with the assistance of his pupil, Elizabeth McCauslin. They played the rarely heard Fantasia in D minor by Hesse, as an organ duet.

The Musical Art Society of Camden joined the choristers of St. Clement's Church in their annual choir festival, in the church, on May 24, under Mr. Fry's direction. Organ numbers were played by Howard S. Tussey, Robert M. Haley, H. S. Fry and Rollo Maitland.

N. Lindsay Norden presented an interesting service of ancient Hebrew music at the First Presbyterian Church in Germantown on the evening of April 29. He was assisted by David Berkowitz, cantor of Synagogue Rodeph. The organ prelude was T. Tertius Noble's arrangement of the "Memorial of the Departed."

To Lecture at Wellesley.

Dr. W. G. Whittaker, editor of the Oxford choral music and eminent Bach scholar, is to be one of the lecturers at the Wellesley conference this summer. Dr. Whittaker is to give a course at Cornell University and is sparing a little of his valuable time to be at the conference music school. To all music-lovers this is an unusual opportunity to hear a great man and to enjoy the many other good things offered on the Wellesley program. The dates of the conference are June 25 to July 6 and programs may be obtained from Miss M. DeC. Ward, 50 Commonwealth avenue, Boston.

compositions by Skilton—"Symphonic Legend" and the prelude to and an aria from "The Witch's Daughter," the aria being sung by Meribah Moore, soprano, of the university fine arts faculty. The Skilton number on the evening program was the "Suite Primeval," a series of six American Indian pieces. A loving cup was presented to Mr. Skilton from the faculty of the school of fine arts of the university, by Dean Swarthout, assisted by Carl A. Preyer, composer-pianist, and Mr. Skilton's oldest colleague in point of service. Gifts to Mr. Skilton were presented by Mrs. Thomas A. Larremore for the Music Club of Lawrence, and by the sorority of Mu Phi Epsilon.

The Methodist Church of Minonk, Ill., has placed an order with the Hinners Organ Company of Pekin, Ill., for an organ of twenty-three stops, to be installed by June 15.

EVERETT V. SPAWN

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New York Activities

News of the Organists and Their Work in the Metropolis

By RALPH A. HARRIS

New York, May 21.—Chandler Goldthwaite gave his first recital in the Wanamaker Auditorium Thursday afternoon, May 17. For the last twelve years he has been prominent on the concert stage, both here and in Europe. He is gifted with a technical equipment unusual even in this day of fine organists and a sense of orchestral tone color equalled by few. His program was as follows: Fantasia and Fugue in G minor, Bach; Pastorale, Franck; Intermezzo, Sixth Symphony, Widor; Berceuse and Scherzetto, Vienne; Prelude, Samazeuilh; "Brazilian Dance," Milhaud; "Ave Maris Stella," Dupre; "Pantomime," Jepson; "Chinoiserie," Swinnen; Toccata, Mulet; Caprice and Staccato Etude, Goldthwaite.

Jacques Ungerer has just completed thirty-five years as organist at St. Patrick's Cathedral. He has lately played the gallery organ and Pietro Yon the chancel organ. The latter installation is not yet completed. Special music marked the anniversary on Sunday, April 29.

Palmer Christian played his only New York recital for this season at the Wanamaker Auditorium Friday afternoon, April 27, before a large audience. The outstanding numbers on his program were the Allegro from Vienne's Fourth Symphony, Dr. Russell's "Up the Saguenay," the Bach Prelude and Fugue in C minor, and the Third Chorale of Cesar Franck. A new and unusual work was also presented, the "Hymn of Pan," by Earl V. Moore, director of the University of Michigan music school. This characteristic piece is in the style of a sylvan tone picture, rather impressionistic and introducing at least one effect as yet new to the organ recital—the glissando run up the keys, in this case intended to suggest nymphs scampering about. Mr. Christian's program was well received and enthusiastically applauded. He is one of our foremost American concert organists, with a style that is attractive, particularly on account of his delightful sense of rhythm and perfection of technique.

Dr. Tali Esen Morgan celebrated his tenth anniversary as choirmaster of the Central Methodist Church, Brooklyn, April 29. In the evening a special testimonial service was held, in recognition of this event, with music by the chorus choir of 265 voices.

Haydn's "Creation" was presented by at least two of the metropolitan church choirs on Sunday, April 29, one under the direction of Dr. Clarence Dickinson at the Brick Presbyterian Church, in the afternoon, and the other by Dr. William C. Carl at the First Presbyterian Church in the evening.

The University Glee Club, under the direction of its new conductor, Channing Lefebvre, sang to a packed house in Carnegie Hall April 26. The chorus of 200 male voices, formerly directed by Dr. Arthur Woodruff, has attained a place of prominence and the spring concert well maintained its excellent traditions. Choral numbers by Cole-ridge-Taylor, Mark Andrews, Kountz, German, MacDowell and others were presented.

The Bach Cantata Club gave the last concert for this season in St. Thomas' Church Wednesday evening, May 2. The program for this occasion was the Bach B Minor Mass, presented in its entirety. The Kyrie and Gloria were presented at the afternoon session, which began at 5:30, with a recess at 7 o'clock. Then at 8:30 the Credo, Sanctus, Agnus Dei and Benedictus were given. For this concert the chorus was augmented by voices from the New York Oratorio Society and a large section of the New York Philharmonic Orchestra assisted in the accompaniment,

the entire work being under the direction of Dr. Stoessel. This huge work was magnificently presented.

Dr. John Hyatt Brewer, who for the last quarter of a century has conducted the Apollo Club of Brooklyn and was its accompanist for another quarter of a century preceding, has resigned. He conducted the last concert of his administration May 1 in the Brooklyn Academy of Music. An attractive program was given. "A Message of Music," a composition of Dr. Brewer, commemorating the fiftieth anniversary of the club, was presented at the opening of the second half of the recital. This number is in folk-song style, with beautiful melodies throughout, and was most heartily received. Dr. Brewer's successor has not been appointed.

Charles M. Courboin gave his only New York recital for the present season on Friday afternoon, May 4. His program follows: Toccata and Fugue in D minor, Bach; Andante Cantabile, Nardini; Allegretto, de Boeck; Passacaglia, Bach; Largo, Saint-Saens; Sketch, Schumann; "Song of the Basket Weaver," Russell; "Liebestod," Wagner.

Ernest F. White played a recital in his own church, St. George's of Flushing, on the Skinner organ there, Wednesday evening, May 9. Mr. White, who succeeded John W. Norton, is rapidly winning fame in Flushing, and this recital drew a large audience. In the fall a series of such recitals will be undertaken.

The Downtown Glee Club, a chorus of 250 business men of the Wall street district, directed by Channing Lefebvre of Trinity Church, gave its spring concert in Carnegie Hall May 10. The hall was packed. Although scarcely a year old, the chorus shows remarkable technique, subtlety of shading, beauty of tone and good balance of parts. Some numbers of the program that deserve mention were: "Adoramus Te, Christe," Palestrina; "Now Is the Month," Morley; "Danse Macabre," Saint-Saens; "Shadow March," Protheroe; "Wild Ride," M. Andrews. Percy Grainger was the assisting artist.

Herbert Stavely Sammond has been busy conducting various choruses. In the past six weeks he has conducted as many times.

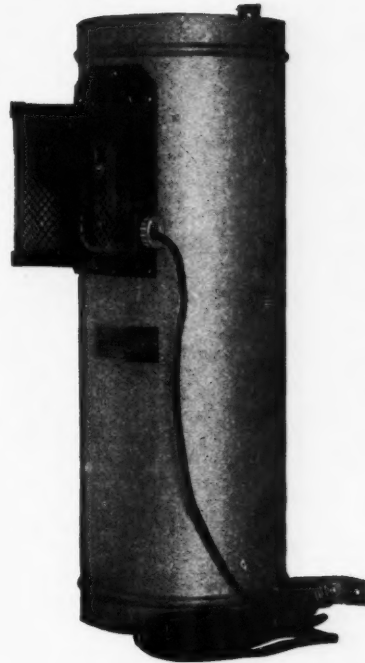
Rededicated at Piqua, Ohio.

The Greene Street Methodist Church of Piqua, Ohio, held services rededicating its edifice early in May and a feature of the week of celebration was the dedication of its musical instruments on the evening of May 1, with T. Rey Wiley, organist of the church, at the console of the three-manual organ built by M. P. Möller. This church was originally dedicated in June, 1927, and the new edifice had been erected at a cost of \$300,000. Dec. 18 it was damaged by fire which caused a loss of \$40,000. Since the fire an antiphonal-echo organ has been added, containing eleven stops and a harp of forty-nine bars. The organ now has a total of forty-seven stops, with Deagan tower chimes of fourteen bells playable from the choir manual. Mr. Wiley played the following selections at the rededication service: Festival Fantasia, Tschirch; "From the South," Gillette; Alpine Pastorale, Flagler; Swan Song from "Lohengrin," Wagner; "To a Wild Rose," MacDowell; Melody on Gottschalk Air (piano and organ), Dunham (Bertha Whitmer Berry at the piano).

Dedication at Dallas Chapel.

An organ built by Hillgreen, Lane & Co. was dedicated at the Weiland Funeral Church in Dallas, Tex., on the evening of April 30. Laurence Bolton played Handel's Largo as a prelude to the service and also played an "Adagio Pathetique" by Godard. With Mrs. J. H. Cassidy at the organ a quartet sang Spicker's "Fear Not Ye, O Israel." Dr. William M. Anderson read the Scriptures and offered the dedicatory prayer. The organ was installed under the supervision of the Will A. Watkin Company of Dallas.

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Catholic Church Music

By ARTHUR C. BECKER

In a recent trip through several Southern states, visiting leading churches, and having occasion to hear the rendition of their musical programs, I was surprised and disappointed in the fact that the proper of the mass was in nearly all instances omitted. There is hardly an excuse for such laxity these days, as I feel sure that any conscientious choir-master will appreciate the importance and significance of this part of the service.

The words of the introit, gradual, offertory and communion change with each Sunday and holy day and at the same time echo the words said by the priest at the altar. This in itself is enough to show its importance. True, the Gregorian chant setting of the proper of the mass demands a high degree of proficiency on the part of the choir and much practice is therefore necessary for an artistic rendition; but the proper of the mass as written by Tozer fulfills all requirements of the liturgical service and at the same time is easily learned and is very effective. The writer has used both forms and finds it most advantageous to alternate, one Sunday the chant proper and the next Sunday the Tozer setting. There can never be a complete and satisfactory musical service without the proper, and the sooner organists and choir-masters realize this the sooner will the musical part of the service be uniform throughout.

Anent congregational singing in our churches it is interesting to note that after hearing lusty singing of the "Village Pump," "John Peel" and other popular songs at a gathering of Catholic Boy Scouts in Westminster Cathedral Hall, London, the cardinal archbishop asked the scouts to take community singing into their parish churches.

The cardinal is reported as having said that perhaps in the scout movement lay the remedy for the lack of congregational singing in our churches. The cardinal impressed on the assembled scouts the desirability of learning the plain chant Credo, explaining how easy it was to sing. He then told them that after learning it, if there was no opportunity for singing it in their own churches they were always welcome at Westminster Cathedral, where the plain chant Credo is sung every Sunday at the high mass. It is interesting to note that all who attend that mass are expected to sing, and many people do it. There is an opportunity for everybody.

Very little music has been received by this department this month. The musical season being about over, there seems to be a dearth of publications, especially those for the church service. However, those that have been received are decidedly worth while.

Two masses, "Missa Adeste Fideles" and "Missa Victimae Paschale," for Christmas and Easter respectively, by the Very Rev. P. E. Arensberg, and published by McLaughlin & Reilly, hold first place. They are written for four-voiced mixed chorus. The setting of both masses is simple and very singable and some splendid effects are gained in the Gloria of the "Adeste Fideles" mass. There is no Credo to either mass. The plain chant Credo is directed to be sung instead.

"Choral Mass in Honor of the Infant Jesus," by W. J. Marsh, published by McLaughlin & Reilly, is a melodious and easily learned mass. It is so written that it can be sung by two, three or four voices. Just the thing for the small choir with little experience.

Part 2 of the "Diocesan Hymnal," by the Rt. Rev. Joseph Schrems, published by J. Fischer & Bro., has been received, and only words of highest praise can be said for the beautiful hymns contained in this volume.

Editing Liszt's Organ Works.

Dr. Wilhelm Middelschulte of Chicago is busily engaged in completing his task of editing and revising the works of Franz Liszt for the organ, and their publication is awaited with interest. As announced in The Diapason some months ago, the Liszt Society, a German organization, invited Dr. Middelschulte to undertake this work, which was to be done by Professor Philipp Wolfrum of Heidelberg University, who had just finished editing Liszt's compositions for voice when he died. Interesting manuscripts written by Liszt and hitherto not known have come to light. Some others have been lost, it appears. Liszt, for instance, made a revision in 1874 of his Fantasia on the chorale from Meyerbeer's "Le Prophete," but this manuscript has not yet been found. In his work Mr. Middelschulte has the assistance of Dr. Friederich Schnapp, a prominent pianist and on the staff of the national opera in Berlin. Dr. Schnapp has been of special aid in examining manuscripts which because of their priceless value it is not deemed wise to send across the ocean. Dr. Middelschulte's task is to prepare the final texts for the monumental edition of Liszt's works to be published by Breitkopf & Hartel and to write a preface, an honor which indicates the regard in which he is held in the musical world.

Recital by Emlyn Owen's Pupils.

Students of Emlyn Owen, organist of Trinity Lutheran Church, Appleton, Wis., appeared in a recital April 29 at Emmanuel Church, Neenah, Wis., where Mr. Owen conducts a school of piano and organ. Mrs. Emil Schwartz played Wagner's March from "Tannhauser" and Johnston's "Evensong." The Fantasia for piano and organ by Clifford Demarest was played by Miss Gladys Wangen, with Mr. Owen at the organ. Over 400 people heard the recital.

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Programs of Current Organ Recitals

Zillah L. Holmes, Sherrill, N. Y.—Miss Holmes, organist and choir director at Plymouth Church, gave a program of works of American composers at this church on the evening of May 10. She played the following compositions: Concert Overture, Rollo Maitland; "Will o' the Wisp," Gordon Balch Nevin; "Dreams," R. S. Stoughton; "Within a Chinese Garden," Stoughton; Scherzo-Caprice, Charles Spross; Melody, Charles G. Dawes; "Song of the Basket Weaver," Alexander Russell; "America Triumphant," M. Austin Dunn.

Louis L. Balogh, London, Ont.—In a recital at St. Peter's Cathedral May 20 Dr. Balogh played this program: Concerto No. 10, Handel; "Berceuse Bretonne," Dupre; Allegretto, Botzago; Fantasia for Two Players (assisted by Miss Cecilia Foley); Labor; "Troika Traineaux," Tschalkowsky; "Angelus," Massenet; Scherzo, Bossi.

Homer Whitford, Hanover, N. H.—Mr. Whitford gave a request program at Dartmouth College May 15, his selections being the following: Overture to "Rosamunde," Schubert; Nocturne, Op. 37, No. 2, Chopin; "Valse Triste," Sibelius; Fantasia in G minor, Bach; "Dartmouth Bells," Homer Whitford; "Caprice Viennois," Kreisler; "Marche Slav," Tschalkowsky.

Arthur H. Egerton, Mus. B. F. R. C. O., Aurora, N. Y.—In a recital at Wells College on the afternoon of Sunday, April 15, Mr. Egerton presented the following program: Toccata, Reger; "Piece Heroique," Franck; Chorale Preludes, "In Death's Strong Grasp the Savior Lay" and "Jesus Christ, Our Great Redeemer," Bach; Easter Prelude on "O Filii et Filiae," Egerton; Chorus from "The Resurrection" (transcribed for organ), Handel; Fugue in D major, Bach.

E. Harold DuVall, New York City.—In a joint recital with Elsie Ahrens, soprano, at the Bushwick Presbyterian Church of Peace April 24 Mr. DuVall played: "Grand Choeur," Spence; Springtime Sketch, Beebe; Meditation from "Thais," Massenet; Berceuse, Dickinson; "The Primitive Organ," Yon; Concert Overture, Hollins.

In May Mr. DuVall played this program: Andante (from Violin Concerto), Mendelssohn; Humoreske, Dvorak; "Anna Magdalena's March," Bach; "Will o' the Wisp," Nevin; Postlude in E, Vincent.

Edward G. Mead, Ithaca, N. Y.—Recent programs by Professor Mead at Cornell University have been as follows:

April 27—Concert Piece, No. 2 in B flat major, Parker; "Romanza" from "Sonata Tripartite," in C minor, Nevin; Toccata in D minor (Dorian), Bach; Indian Serenade, Vibbard; "The Musical Snuff Box," Lladoff-Hibnroth; Concert Overture in C minor, Hollins.

May 4—"Suite Gothique," Boellmann; "Notturmo," Grieg-Goldsworthy; Prelude and Fugue in E minor, Bach; Intermezzo, Widor; "Marche Religieuse," Guilmant.

May 13—Prelude and Fugue in D major, Bach; Nocturne in F, Miller; "Marche Funebre et Chant Seraphique," Guilmant; Prelude in D minor, Clerambault; Meditation, Truette; "Piece Heroique," Franck.

Anna Carbone, New York City.—Miss Carbone, in addition to her programs at the Wanamaker Auditorium in connection with music week, played the following at Carnegie Hall May 3: Introduction to Third Act, "Lohengrin," Wagner; "Fantasia Bizzarra," G. B. Fontana; Toccata, Anna Carbone; "Marche Champetre," Boex; Toccata from Fifth Symphony, Widor.

Miss Carbone also gave a recital May 25 at the First Methodist Church of Haverstraw, N. Y.

Daniel Hirschler, Emporia, Kan.—Mr. Hirschler gave the fiftieth recital on the four-manual Möller instrument in the memorial chapel of the College of Emporia Sunday afternoon, May 6, playing the following program: Toccata and Fugue in D minor and Chorale Prelude, "O Man, Bemoan Thy Fearful Sins," Bach; Prelude and Fugue on B-A-C-H and "Sposalizio," Liszt; Magic Fire Scene from "Die Walküre," "Pilgrims Chorus," from "Tannhäuser," and "Isolde's Death Song," from "Tristan," Wagner; Finale, Franck.

Russell H. Miles, Urbana, Ill.—In his recital at the University of Illinois Sunday afternoon, May 13, Mr. Miles played this program: Festal March, Calkin; Pastoral, Guilmant; Air from County Derry, Irish Melody; "Alleluia," Bossi; "Ave Maria," Schubert; Spring Song, Hollins; Meditation (dedicated to Mr. Miles), Julius Cohen; "To An American Soldier," Thompson; "Mother, Oh, Sing Me to Rest," Franz.

E. W. Schumacher, Fort Atkinson, Wis.—In a recital at St. Paul's Lutheran Church the evening of April 22 Mr. Schumacher played: Fugue in A minor and Chorale Preludes on "Salvation Unto Us Has Come" and "Our Father Who Art in Heaven," Bach; "Through Palestine,"

Shure; Transcription of "Onward, Christian Soldiers," S. B. Whitney; Pastoral and Intermezzo, Callaerts; "A Song of Gratitude," Rosseter G. Cole; "Marche aux Flambeaux," Guilmant; Fantasia, Best; Suite, Homer N. Bartlett; Scherzo in D, Vodorinski; Toccata, Yon.

Ray Hastings, Los Angeles, Cal.—In his Easter morning program at the Philharmonic Auditorium, which was broadcast to the Coliseum, Dr. Hastings played these selections: "God in Nature," Beethoven; "Priests' March" ("Magic Flute"), Mozart; "Swell the Full Chorus," Handel; Spring Song, Mendelssohn; "My Chosen King," Bach; "The Lost Chord," Sullivan; Easter Hymns, with chimes; "Gloria in Excelsis," Lemmens.

Samuel A. Baldwin, New York City.—In his May recitals, which closed the season at the College of the City of New York, Professor Baldwin's programs were as follows:

May 2—Sonata No. 1, in D minor, Gaultmair; "Momento Musicale," Schubert; Fantasia and Fugue in G minor, Bach; "Melodrama," Ernest Guiraud; "Petite Pastorale," Maurice Ravel; "Etude Symphonique," Bossi; "Love's Dream," Liszt; Theme and Finale in A flat, Thiele.

May 6—Toccata in F, Bach; Andantino in Modo di Canzona, from Fourth Symphony, Tschalkowsky; works by American composers: Suite in C, Op. 205, Homer N. Bartlett; "Benediction Nuptiale," J. Frank Frysinger; "Up the Saguenay" (St. Lawrence Sketches), Alexander Russell; Improvisation, from Suite in D, Arthur Foote; "Oh, the Lifting Springtime," Charles Albert Stebbins; "Grand Choeur" in A, Ralph Kinder.

May 9—Prelude and Fugue in E minor (lessor), Bach; Andante con moto from Fifth Symphony, Beethoven; works by American composers: Suite in B minor, Ernest Douglas; "Japanese Color Prints," Charles H. Marsh; "Vermeland," Howard Hanson; "Will o' the Wisp," Gordon Balch Nevin; "Within a Chinese Garden," R. S. Stoughton; Toccata, Op. 71, No. 7, Arthur Foote.

May 13—Prelude and Fugue in B minor, Bach; Evening Song, Bairstow; "Gargoyles and Chimeras" and "Cathedrals," Vierne; "By Still Waters," Ernest H. Sheppard; "Les Jongleurs" and "La Zingara" (from Sonata, "A Pageant"), Harry B. Jepson; Finale from "Symphonie Pathetique," Tschalkowsky; "By the Sea," Schubert; "Marche Religieuse," Guilmant.

Recitals Sundays and Wednesdays at 4 will be resumed by Professor Baldwin Oct. 17.

Albert Reeves Norton, Pittsburgh, Pa.—Under the auspices of the Pittsburgh Musical Institute Mr. Norton gave a recital March 27 at which he played: Fantasia, Rousseau; "The Seraph's Strain," Wolstenholme; Cantilene, Wheelodon; Barcarolle in G, Faulkes; Chorale in E major, Franck; "The Lamb of God" ("The Baptism"), Whitmer; "La Brume" ("Mist"), Gaul; "Speranza" ("Hope"), Yon; Cantilene Pastorale in B minor, Guilmant; "Lamentation," Guilmant.

Marshall S. Bidwell, F. A. G. O., Cedar Rapids, Iowa.—In a recital at Westminster Church, Lincoln, Neb., April 3, Mr. Bidwell played a program consisting of the following works: Introduction and Allegro (Sonata 1), Guilmant; Prelude to "The Blessed Damozel," Debussy; Canon in B minor, Schumann; "On Wings of Song," Mendelssohn; Passacaglia, Bach; Londonderry Air, Coleman; Scherzo (Sonata in E minor), Rogers; "May Night," Palmgren; "Liebestod," from "Tristan and Isolde," Wagner; Toccata, de Mearaux.

Mr. Bidwell gave a dedicatory recital May 6 on the Austin organ which has been rebuilt and enlarged in St. Paul's Methodist Church. The organ is a large three-manual and eleven stops were added in the rebuilding. Mr. Bidwell played: "Finlandia," Sibelius; "Ave Maria," Schubert; Fugue in G minor, Bach; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "Morning," from "Peer Gynt" Suite, Grieg; "May Night," Palmgren; "Evening Star," from "Tannhäuser," Wagner; Hallelujah Chorus from "The Messiah," Handel.

Fred Faassen, Zion, Ill.—Mr. Faassen, organist of the Zion Tabernacle, gave a recital at Bethel Reformed Church, Grand Rapids, Mich., May 3, playing these selections: "Finlandia," Sibelius; Largo from "New World" Symphony, Dvorak; Grand March from "Aida," Verdi; "The Bells of St. Anne de Beaupre," Russell; Gavotte, Martini; Overture to "Lohengrin," Wagner; Fountain Reverie, Fletcher; "Northern Lights" Torjesen; "Chorus of Angels," Clark; Overture to "Stradella," Flotow; Londonderry Air, Folk Song; "A Southern Fantasy," Hawke.

In his most recent recitals at Shiloh Tabernacle, Zion, Mr. Faassen has played: May 13—First Movement of Unfinished Symphony, Schubert; "In the Garden,"

Goodwin; Meditation from "Thais," Massenet; Offertoire, Thomas; "In Summer," Stebbins.

May 16—Andante from Fifth Symphony, Beethoven; "Silver Clouds," Nevin; Sea Sketch, Warner; Toccata in D minor, Nevin; Sarabande from Oboe Concerto, Handel; "The Nightingale and the Rose," Saint-Saens; Maestoso, MacDowell.

Alexander McCurdy, Jr., Philadelphia, Pa.—Mr. McCurdy gave the following program on the Wanamaker organ, broadcast from station WOO, on the evening of April 29: Hymn, "O God of Love, O King of Peace"; "Divertissement," Vierne; Berceuse, Uda Waldrop; "Hymne Celeste," C. J. Grey; Hymn, "Pass Me Not, O Gentle Saviour"; Sonata in E minor (First Movement), Rogers; "At Evening," Kinder; "Romance sans Paroles," Moszkowski; Triumphant March, Costa; Hymn, "On Our Way Rejoicing."

Emlyn Owen, Appleton, Wis.—In a recent program at St. Paul's Church, Neenah, Wis., Mr. Owen played: "Finlandia," Sibelius; Andante from Violin Concerto, Mendelssohn; "To a Wild Rose," MacDowell; "Hosannah," Diggle.

At Trinity Lutheran Church, Appleton, of which he is the organist, Mr. Owen gave this program: Prelude in A, Hollins; "Eventide," Gaul; "Echoes of Spring," Friml; Reverie in D flat, Bonnet; Triumphant March, Noble.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following are some of the recent programs given by Mr. Tidmarsh at his Sunday afternoon recitals at the Union College Memorial Chapel, Schenectady:

April 15—Toccata and Fugue in D minor, Bach; Spring Song, Hollins; "Drifting Clouds," d'Antalfy; "From the Southland," Gaul; Spring Song, Lemare; Minuet, Prelude in B major, Gavotte, "Reverie du Soir" and "Marche Religieuse," Saint-Saens.

April 22—"March of the Night Watchman," Bach; Adagio from Violin Sonata, Beethoven; "In Modo di Marcia," from German Requiem, Brahms; "Liebestraum," Liszt; Berceuse and Finale, from "Firebird Suite, Stravinsky; "March of the Toys," Schumann; "Children's March," Grainger.

April 29—Fugue in D major, Bach;

"Sunrise," "Song of the Grape Gatherers" and "Rain," Jacob; "Elegie," "Poeme Erotique," "Elegiac Melody," "To Spring" and "Shepherd a Hey," Grieg; "Rhapsody in Blue," Gershwin.

David Sterling Wheelwright, Evanston, Ill.—Mr. Wheelwright, a senior at the Northwestern University School of Music, gave a recital at St. Paul's English Lutheran Church April 24, playing these selections: Sonata in G major, Elgar; Toccata, First Suite, Borowski; Chorale in A minor, Franck; "Canyon Walls," Clokey; "In Summer," Stebbins; Finale in G minor, Matthews.

Alice Knox Fergusson, Dallas, Tex.—In a children's recital marking music week, played May 11 at Christ Episcopal Church, Miss Fergusson's numbers included: Vesper Prelude, Lynes; "The Mist," Gaul; "Will o' the Wisp," Nevin; Rustic March, Boex; "Song of Joy," Stebbins; "Gesu Bambino," Yon; Reverie, Dickinson; March in D, Guilmant.

In a service of music at Christ Church, May 4, Miss Fergusson was assisted by Mrs. George Dirmeyer, soprano. The organ numbers were: Vesper Prelude, Frank Lynes; "The Mist," Harvey Gaul; "Contemplation," Friml; "Sunshine and Shadow," C. R. Gale; Midsummer Caprice, Johnston; "The Cadette Shepherd Song," Jores; Allegro, from "Cuckoo and Nightingale" Concerto, Handel.

Roland Boisvert, Nashua, N. H.—In a recital at St. Raphael's Cathedral, May 18, Mr. Boisvert played this program: "Suite Gothique," Boellmann; Largo, from "New World" Symphony, Dvorak; Canon in B minor, Schumann; "Benediction Nuptiale," Hollins; "Laud Deo," Dubois; "Sciencine," Bach; "Angelus du Soir," Bonnet; "Variations de Concert," with pedal cadenza, Bonnet.

Fred J. King, Winona, Minn.—Mr. King of the College of St. Teresa gave a recital recently at the residence of Paul Watkins on the large four-manual organ. He played the following program, which he supplemented with the Reubke "Nineteen-fourth Psalm" Sonata: Excerpts from "Scheherazade," Rimsky-Korsakoff; "Angelus," Massenet; "Le Coq d'Or," Rimsky-Korsakoff; Nocturne in E flat, Chopin; Finale from First Sonata, Guilmant.

What Prominent Organists Are Playing

SAMUEL A. BALDWIN New York, N. Y.	Ralph E. Clewett, Suite
LUCIEN E. BECKER Portland, Ore.	Rosseter G. Cole, Rhapsody Henry Coleman, Londonderry Air T. Tertius Noble, Fantasy on a Welsh Tune, "Ton-y-Botel"
RALPH H. BRIGHAM Rockford, Ill.	Everett E. Truette, Choral Prelude on "The Old Hundredth"
FRED FAASSEN Zion, Ill.	Ralph L. Baldwin, Burlesca e Melodia Arthur Foote, Festival March, Allegretto Trygve Torjussen, Folk Song
J. FRANK FRYSSINGER York, Pa.	George A. Burdett, Retrocession on "Coronation" Cuthbert Harris, Melodie Celeste W. Wolstenholme, Impromptu, Op. 76
RALPH MORSE GERBER Chicago, Ill.	Edwin H. Lemare, The Thrush; The Glow-Worm (From "Twilight Sketches")
LESTER J. HEATH Chicago, Ill.	Edward C. Bairstow, Evening Song W. R. Spence, Grand Choeur
RUTH FRANCES HOPE Oklahoma City, Okla.	Henry Coleman, Londonderry Air Wm. Faulkes, Finale in E flat R. Friml, Twilight Th. Salome, Gothic March
HAMLIN HUNT Minneapolis, Minn.	Edward MacDowell, A Deserted Farm
A. LESLIE JACOBS Worcester, Mass.	Edward C. Bairstow, Evening Song Felix Borowski, Andante from Third Sonata Wm. Faulkes, Festival March in D
MILES PA MARTIN Waterbury, Conn.	Trygve Torjussen, Midnight; Folk Song; To the Rising Sun
EDWARD GOULD MEAD Ithaca, N. Y.	Henry Coleman, Londonderry Air Arthur Foote, Nocturne H. C. Macdowell, Salutation H. J. Stewart, Festival March Everett E. Truette, Vesper Hymn; Grand Choeur
ERNEST H. SHEPPARD Waterbury, Conn.	Arthur Foote, Nocturne in B minor R. Friml, Contemplation Trygve Torjussen, Legend
PARVIN TITUS Cincinnati, O.	A. W. Kramer, Eklog T. Tertius Noble, Choral Prelude on "Rockingham"
A. D. ZUIDEMA Detroit, Mich.	Edward C. Bairstow, Evening Song Edward D'Evry, Nocturnette Cuthbert Harris, Finale in A Frank Lynes, Sonata, Op. 49

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Programs of Current Organ Recitals

Paul E. Grosh, Fort Wayne, Ind.—In a vesper musical service at the First Presbyterian Church May 6 Mr. Grosh, organist and director at this church, played the following organ selections, supplementing the work of his choir: Toccata and Fugue in D minor, Bach; Prelude, Clerambault; "Soon I'm Going Home," arranged by William Lester; "Orientale," Cui; "Finlandia," Sibelius.

George H. Clark, Oak Park, Ill.—In a recital opening the large Casavant organ in the First Presbyterian Church of Lincoln, Neb., March 26, Mr. Clark, organist and choirmaster of Grace Episcopal Church, Oak Park, played the following program before an audience which jammed the church: Concert Variations, Bonnet; "At the Convent," Borodin; "Ronde Francaise," Boellmann; Toccata and Fugue in D minor and Bourree from Third Violoncello Suite, Bach; "The Harmonious Blacksmith," Handel—Lemare; Pastorale from First Sonata and Scherzo from Fifth Sonata, Guilman; Gavotte, Martini; "Chant de Mal," Jonen; Irish Air from County Derry, arranged by Lemare; Finale in B flat, Franck.

Maude Young Sangren, Rock Island, Ill.—Mrs. Sangren broadcast the following program from station WOC, Davenport, Iowa, May 7: "Song of Joy," Silver; "Song of Consolation," Cole; Minuet in G, Beethoven; "Eventide," Fairclough; "In Springtime," Kinder; Londonderry Air, arranged by Coleman; "Evening Bells and Cradle Song," Macfarlane.

As part of the program before the Rock Island Music Club at the First Methodist Church May 1 Mrs. Sangren played the following organ numbers: Triumphal March, Buck; "Deep River," arranged by Gillette; "Thanksgiving" (from Pastoral Suite), Demarest; Londonderry Air, arranged by Coleman; "In Springtime," Kinder.

Claude L. Murphree, Gainesville, Fla.—Mr. Murphree, organist of the University of Florida, gave a recital May 6 at the First Baptist Church of Jacksonville, Fla., playing this program: Fantasia and Fugue in G minor, Bach; "Carillon," Eric DeLamarter; "The Primitive Organ," Yon; "Rimembranza," Yon; "Up the Sa-

guenay" ("St. Lawrence Sketches"), Russell; "The Musical Snuff Box," Liadoff; "Legende" (from Suite in B minor), Ernest Douglas; "At the Foot of Fujiyama," Harvey B. Gaul; "Swing Low, Sweet Chariot," arranged by Lemare; "Ride of the Valkyries" (from "Die Walkure"), Wagner.

In his recital at the university April 29 he played: Overture to "Phedre" (transcribed by E. A. Kraft), Massenet; "Elegia," Oreste Ravanello; Musette, Ravanello; Sonata in C minor, No. 2, Mendelssohn; Fughetta, Ravanello; "Echo Bells," Brewer; "The Pygmies" (from "Tanglewood Tales"), R. S. Stoughton; Scotch Fantasia, Will C. Macfarlane.

Gladys Hollingsworth, F. A. G. O., San Diego, Cal.—Miss Hollingsworth was guest recitalist at the Spreckels organ in Balboa Park March 28, playing the following program: "Marche Heroique," Saint-Saens; Adagio, Sixth Symphony, Widor; Fugue in D major, Bach; Serenade, Schubert; Chorale in A minor, Franck; Adagio, First Sonata, Mendelssohn; Concert Piece, No. 2, in B, Parker.

E. A. Hovdesven, Mercersburg, Pa.—In his recital at Mercersburg Academy the afternoon of April 22 Mr. Hovdesven played: Toccata in C major, Bach; "Hymn to the Sun," Rimsky-Korsakoff; "Badinage," Herbert; "To a Water Lily," MacDowell; Minuet in A, Becherlin; "Tannhauser" March, Wagner.

Winefrid Ryan, Madison, Wis.—Miss Ryan, organist and director at St. Andrew's Episcopal Church, played these selections at a musical service under her direction Sunday evening, May 20: Prelude, from Sonata in C minor, Guilman; "At Twilight," Stebbins; "No Summer," Stebbins; "Deep River," Negro Melody. Miss Ryan was assisted by Mrs. James Johnson, violinist, and Sylvia Meyer, harpist, and her choir sang several anthems.

Herbert Foster Sprague, Newark N. J.—In his fourth recital, May 20, at the Columbia High School of South Orange and Maplewood, Mr. Foster's offerings consisted of the following: Prelude and Fugue in C minor, Bach; Serenade, Widor; "Paques Fleuries," Maily; Third Sonata (Pascalle), Lemmens; Spring Song,

Mendelssohn; Spring Song, Hollins; "Grand Offertoire for Easter Day," Batiste; Second Symphony (Chorale and Finale), Vierne; "Solitude," Frank Ward; Pastoral in G, Wachs; Toccata in B minor, Gigout.

Chester E. Morsch, Fayette, Mo.—In a faculty recital of the Swinney Conservatory of music, Mr. Morsch, professor of organ and theory, played the following program Sunday afternoon, May 20, with Arthur Townsend at the piano: Fantasia in G minor, Bach; Suite in F, Corelli-Noble; Organ and piano: "Kamennoi-Ostrow," Rubinstein; "The Swan," Saint-Saens, and Fantasy, Demarest; Londonderry Air, Coleman; Gavotte, Martini; "Will o' the Wisp," Nevil; "Finlandia," Sibelius.

Dr. Charles Hopkins, Urbana, Ill.—Dr. Hopkins gave the following program in the University of Illinois Sunday afternoon recital May 6: Toccata-Prelude, Baisrtow; "Priere," Franck; Prelude and Fugue in G major, Bach; "Kamennoi-Ostrow," Rubinstein; Second Symphony, Widor.

Miss Vera Franson, Denver, Colo.—Miss Franson, a pupil of Professor Karl Otto Staps, played the 100th recital under the auspices of the Denver College of Music on the afternoon of May 6 at St. John's Cathedral. Her program consisted of the following: Toccata and Fugue in D minor, Bach; Gavotte, Martini; Allegro (Symphony 6), Widor; Fountain Reverie, Fletcher; Spring Song, Macfarlane; Concert Overture in C minor, Hollins; "Cantique d'Amour" (Nuptial Suite), Truette; "Romance sans Paroles," Bonnet; Toccata (Symphony 5), Widor.

Walter A. Eichinger, Belleville, Ill.—In a recital at Immanuel Methodist Church, Edwardsville, Ill., May 6, Mr. Eichinger played this program: "Rex Glorise," Day; "Sunset's Ebbing Glow," Bidwell; Sonata 3, Mendelssohn; "Evening Idyl," Bidwell; Andantino in D flat, Lemare; "Evening Star," Wagner.

Helen Mueller, Notre Dame, Ind.—Miss Mueller was presented by St. Mary's Conservatory of Music in a recital at St. Mary's College April 28 and played this program: Concerto in D minor, Bach;

"Benedictus," Reger; Preludio, Third Sonata, Guilman; "Tu Es Petra," Mulet; "Ave Maria," Arkadelt-Liszt; "The Nightingale and the Rose," "The Prelude and Fugue on B-A-C-H, Liszt.

Alice Rengstorff, Jacksonville, Ill.—Miss Rengstorff of the class of 1928 at the Illinois Woman's College gave a senior recital March 22 at which she played the following works: "Suite Gothique," Boellmann; Fugue in C major, Buxtehude; Andante Cantabile (Fourth Symphony), Widor; Intermezzo, Callaerts; Finale from Six Pieces, Cesar Franck.

Brown University Series.

A recital by Frederick Johnson of Bradford Academy, given May 2 in alumnae hall, concluded the series of concerts held this year at the Women's College of Brown University, Providence, R. I. The concerts, started as an experiment, have been so successful that a regular series is being planned for next year with a subscription list.

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Overture to the Opera, "Aelma." Handel-Gaul	Open Our Eyes. W. C. Macfarlane
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Miss Gabbert Heads Club.

Miss Etta Gabbert, a well-known Davenport organist and piano instructor, was elected president of the Tri-City Organists' Club at the annual meeting at the Rock Island Y. W. C. A. The complete list of new officers is as follows: President, Miss Etta Gabbert; vice president, Rudolph Lindstrom; secretary-treasurer, Gordan Aspengren. Mr. Lindstrom is organist at Grace Lutheran Church, Rock Island, and Mr. Aspengren is organist at the Mission Tabernacle, Moline.

F. Arthur Henkel, the Nashville, Tenn., organist, has been appointed to take charge of the organ department at the Nashville Conservatory of Music. He is the conductor of the Nashville Symphony Orchestra and a musician of prominence.

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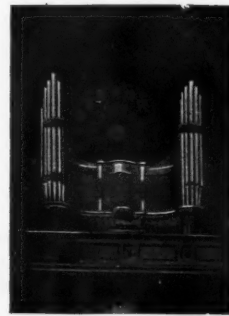
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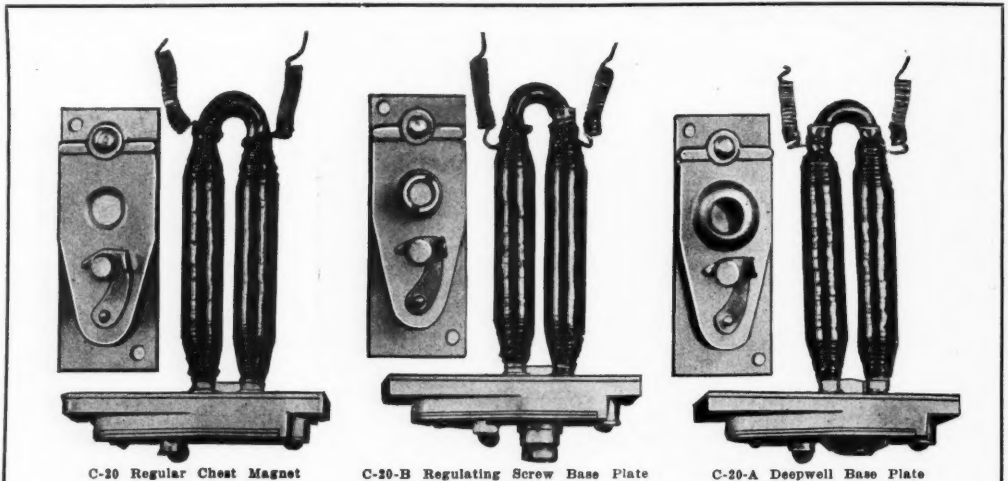
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Presents Shelley Program.

To commemorate music week a program of compositions by that well-known American organist and composer, Harry Rowe Shelley of New York, was given at the Queen Anne Methodist Church of Seattle, Wash., the evening of May 6 by Joseph H. Greener, Mus. B., A. A. G. O., the organist and director. The selections included: Prelude, "Melodie Religieuse"; anthem, "Hark, Hark, My Soul"; quartet, "The King of Love"; anthem, "Christian, the Morn Breaks Sweetly O'er Thee"; contralto solo, "Jesus Still Lead On"; anthem, "Holy Ghost the Infinite"; baritone solo, "Rest at Eventide"; anthem, "The Resurrection"; quartet, "Christ Triumphant"; anthem, "Saviour, When Night Involves the Skies"; offertory, "Evening"; chorus, "Now the Earth in Resurrection Light"; postlude, Fanfare.

Leo Heerwagen Goes Abroad.

Leo Heerwagen, who for many years has been closely associated with the sales department of the Marr & Colton Company, Warsaw, N. Y., and whose office was in the Paramount Building, New York City, has departed for a vacation in Europe. Mr. Heerwagen will travel in Germany, France and Italy. He will take up his duties as usual in the sales management of the New York office of the Marr & Colton Company upon his return. Mr. Marr and Mr. Colton were in New York to wish him goodbye.



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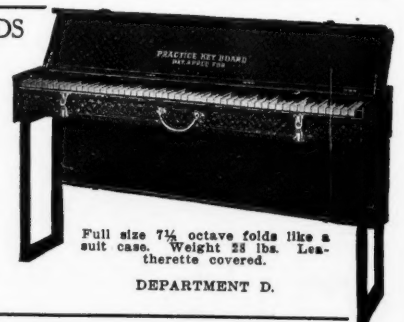
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Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for April 1, 1928.

State of Illinois, County of Cook—ss.
Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.
Managing Editor—None.
Business Managers—None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
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S. E. GRUENSTEIN.

Sworn to and subscribed before me this second day of April, 1928.

[Seal] WALTER G. HENRY.
(My commission expires Jan. 6, 1931.)

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LIST AMERICAN MUSIC THAT ALL SHOULD KNOW

Ballot by 150 Musicians

National Music Week Committee Conducts Interesting Symposium Calculated to Popularize Native Compositions.

Preliminary steps in an effort to classify "American Music that Americans Should Know" were taken in connection with the fifth annual national music week May 6 to 12. About 150 prominent musicians in various fields have contributed to a symposium on the subject conducted by the National Music Week Committee. Their suggestions have been tabulated and the results are embodied in a pamphlet obtainable from the committee at 45 West Forty-fifth street, New York City. This compendium is intended not only as an aid to performance of American music but for music appreciation work by clubs and schools. Unfortunately organ music was not taken into consideration, but it is hoped it will be in a referendum that is to follow. The committee has issued lists of "hymns composed by Americans" and of songs of the people.

Deems Taylor heads the list in two important classes, with his "Through a Looking-Glass" Suite just barely leading the "Indian Suites" of MacDowell among the orchestral compositions, and with his "The King's Henchman" slightly outdistancing the late Victor Herbert's "Natoma" among the grand operas. Charles T. Griffes wins a ranking in two classes with his "The White Peacock," which stands high in its original form as a piano solo, as well as in its orchestral arrangement. MacDowell, our first composer of international fame, stands high in most of the classes and leads among the piano numbers with his "Sea Pieces."

A woman composer tops the list among vocal solos with the two leading numbers, "The Year's at the Spring" and "Ah, Love, But a Day"—the composer being Mrs. H. H. A. Beach. As to vocal music for ensembles, the late Horatio Parker stands unsurpassed with his oratorio, "Hora Novissima," his nearest competitor being Deems Taylor with his cantata "The Highwayman."

What has been declared the most beloved song of the people, "Old Folks

at Home," is an appropriate winner among the folksongs. An interesting phase of that particular voting is the high standing of various negro spirituals, with Burleigh's "Deep River" and "Swing Low, Sweet Chariot" following the Stephen C. Foster song rather closely.

It is intended that this preparatory inquiry shall be followed by an informal referendum not only among individual musicians and music-lovers, but among music clubs and other groups. A suggestion blank for the purpose has been prepared by the committee.

Activities of Warren D. Allen.

Warren D. Allen, organist of Leland Stanford University, has brought to a close a very active season. In addition to his recitals at the Memorial Church at the university, which are among the big organ events on the Pacific coast, he had six engagements at Sacramento, Cal., in the last season and gave a recital on the municipal organ there. He was also soloist with the San Francisco Symphony Orchestra Jan. 14.

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PLANS FOR BIG FAIR IN 1933

Organ to Be a Feature of Chicago Exposition, It Is Hoped.

The Chicago World's Fair of 1933 has taken specific form in the announcement that ground for the first building will be broken next spring. It will be a semi-circular amphitheater seating 25,000 people. Facing Lake Michigan, it is intended to provide a view of water pageants and spectacles performed on immense stage barges.

It is stated that the fair will be open six months and perhaps longer, and will be as different as possible from other world's fairs, presenting an exposition of methods and problems of science and the arts and industries, rather than an exhibition of products. It is hoped that an organ commensurate with the importance of the fair will be made a feature.

An international music festival has been proposed by A. G. Gulbransen, president of the Gulbransen Company, in connection with the exposition. In a letter to Rufus C. Dawes, president of the world's fair committee, Mr. Gulbransen suggests that the festival bring together the most famous conductors, singing societies, military bands, orchestras, choruses and choirs of Europe and America as the spiritual message of Chicago's centennial celebration. Chicago's position as one of the world's greatest musical centers, Mr. Gulbransen pointed out, would be greatly enhanced by the staging of a program which would give every nation an opportunity to express itself in the one universal language—music.

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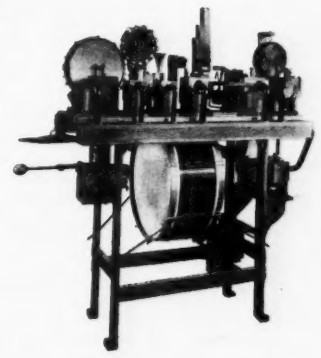


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Six Little Words as Applied to Organist

By MARTHA MAY CLINE
Paper presented at the second annual Tri-State Organists' Convention in Memphis, Tenn., May 11 to 13

Not long ago a little poem came into my possession. It contained so many thoughts that seemed applicable to those striving to perfect themselves in any profession that I am taking the liberty of applying its truths to the endeavors of an organist who has the double duty of being a performer and, at the same time, a choir director. The poem is as follows:

Six little words do claim me every day,
Shall, must and can, with will, and ought and may.
Shall is the law within, inscribed by heaven,
The goal to which I by myself am driven.
Must is the bound not to be overpast,
Where by the world and nature I'm held fast.
Can is the measure of my personal power
Of deed and art, science and practice over.
Will is my noblest crown, my brightest, best,
Freedom's own seal, upon my soul imprest;
Ought the inscription on the seal set fair
On Freedom's open door, a bolt 'tis there,
And lastly, may 'mong many courses mixed,
The vaguely possible by the moment fixed.
Shall, must and can, with will, and ought and may.
These are the six that claim me every day.
Only when God doth teach, do I know what each day.
I shall, I must, I can, I will, I ought, I may.

The first significant word is "shall"—a word of command and authority. It is used no less than 231 times in the Constitution of the United States. To one aspiring to be an organist it means much. No instrument suffers more from incompetence. Not realizing its difficulties, a congregation frequently allows an ambitious church member, who plays the piano indifferently, to occupy the position of organist, thinking the instrument does not require brilliancy of technique, and that anybody can manipulate its intricate mechanism. Much of the playing heard proves the fallacy of such an idea. An organist must be prepared technically—a goal which can never be reached save through perseverance, self-sacrifice and determination.

"Not only are many organists woefully lacking in the mechanical mastery of the instrument, but many are totally lacking in taste. "Ideals are like stars; you cannot succeed in touching them with your hands, but, like the sea-faring man on the desert of waters, you choose them as your guides, and, following them, you reach your destiny."

Ideals are the standards by which attainments are measured. They give to one the power to criticize one's self, and without them progress is impossible. Many times poor registration, absence of thematic analysis and ineffective dynamic modifications are all due to the lack of taste on the part of the performer. Even the selections chosen are far from being churchly, inspiring, consoling or beautiful; and they do everything but create an atmosphere of reverence. The word "shall" places upon the organist, as far as his personal performance is concerned, the duty of being technically equipped, but he must also be cultured and refined in taste.

The next two words, "can" and "will," are closely linked together. One can if he will. While this might be applied to the organist's personal efforts, its significance may be extended to the relation he maintains to his choir. To be a choir director thoughtful planning far in advance is an essential. Such practices as irregular rehearsals, a hurried "run over" just before the service, a too evident joy in "getting by" are the policies that bring deserved condemnation. Integrity demands a real recognition by the choir leader of the obligation he owes to the church that employs him

and to the singers who work under his guidance. There is much comment in the press upon applying the principles of the Golden Rule to business relations. Why not adopt it as a slogan of the church choir? Give honest service and fair treatment will be the result. The words "can" and "will" are most significant. They imply the recognition of no excuse. Therefore the conscientious organist-director can and will give the proper service to the church which employs him if his actions are controlled by sincerity.

The next word, "ought," is defined by the New Standard Dictionary as meaning "to be bound to duty or by the principles of right." Some suspicious laymen believe that the word "ought" is not found in a musician's vocabulary. For many years unconventional conduct has been associated with the lives of the artistic. While a few talented individuals may survive in spite of dissipation, how many have been weakened by its devastation! David Graham Phillips says:

"The so-called artistic temperament explains the failure of innumerable talented men and women who never get over the line of frontier accomplishment. Symptoms of the artistic temperament should be fought to the death. Work, work, whether you want to or not. You cannot work an hour at anything without learning something."

"How much easier our work would be if we put forth as much effort trying to improve the quality of it as most of us do trying to find excuses for not properly attending to it," says George W. Bell.

The word "ought" rests heavily upon the shoulders of the organist-director. Its clear meaning is a challenge and should provoke an earnestness and a faithfulness worthy of this high calling.

The last of these significant words is "may." What a privilege it is to have the power of free choice! One may become what he will. It would be interesting to know what kind of a choir a New York pastor had to provoke him to say: "No church is saved by its choir. You cannot build a church by music. There are enough cabarets and vaudeville shows on Broadway without a church adding to their number."

The criticism is a stinging one, but in many cases it is probably justified. Has anyone escaped hearing organists overwork the tremolo stop on a transcription of a sentimental love song ("The Rosary," for instance), or render a selection from an opera arranged particularly to fit the setting of the picture theater? Everyone has had such an experience. The word "may" gives the organist the privilege of choosing such music, but how much finer and better would it be, if each organist felt his responsibility in making every service beautiful, uplifting, harmonious and spiritual. Musicians have a mission as well as ministers. Through the inexhaustible medium of the best music literature they may alleviate suffering and comfort those in distress. Martin Luther had felt the uplifting power of music when he said: "Besides theology, music is the only art capable of affording peace and joy of heart like that induced by the study of divinity. This is why the prophets preferred music before all other arts, proclaiming the word in psalms and hymns. My heart, which is full to overflowing, has been soled and refreshed by music when sick and weary."

The word "may" opens the door of this spiritual service to the organist-director, to whom ideals mean more than notoriety; to whom religious fervor means more than wealth.

News from St. Louis

By DR. PERCY B. EVERS DEN

St. Louis, Mo., May 19.—Charles Galloway concluded his season's series of monthly organ recitals at Washington University on Sunday, May 20. The attendance at these recitals has increased steadily, and Mr. Galloway has given some very interesting programs. It is hoped that the university may show its appreciation of these recitals by providing a larger organ for the chapel.

Ernest Prang Stamm on Sunday, May 13, under the auspices of the local chapter, A. G. O., gave a recital at the Second Presbyterian Church. His program was announced in The Diapason for May.

D. H. Cleland substituted at First Church of Christ, Scientist, during May in the absence of your correspondent.

A recent program of unusual interest was that given under the auspices of the St. Louis chapter, N. A. O., by its president, William John Hall, and his choir at Temple Israel, April 20. Mr. Hall for this occasion had delved into the ancient archives of Hebrew music and brought forth many gems of more than passing interest.

Rehearsals for the municipal opera chorus are in full swing with the prospect of the best season yet. The budget for the eighty-four performances is set at \$400,000, an increase of \$15,000 over last year, and it will be the most expensive season in the history of opera in Forest Park.

A series of musical comedy productions—also a fresco—is promised this summer at the Garden Theater under the direction of Charles Sinclair, which is to include original scripts from St. Louis authors and composers.

On May 15 Edgar L. McFadden, organist of Centenary M. E. Church, directed the Chester Choral Club in an attractive program. Mrs. McFadden contributed readings and Irwin Kelly several bass solos.

A joint recital on the 17th at Christ Church Cathedral by Daniel R. Philippi and the University City High School

chorus marked the first of a series of community music programs to be given at the downtown church. Mr. Philippi's contributions included: Largo, Handel; "La Fileuse," Raff; "Musical Snuff Box," Liadoff; Fugue in D major, Bach.

Mr. and Mrs. William J. Hall entertained the members of the St. Louis chapter, N. A. O., at their suburban home on the afternoon of Sunday, May 20.

Pietro Yon was a visitor last month and on the 15th gave a short mid-day recital on the big Kilgen organ at St. Francis Xavier's Catholic Church. His numbers included Bach's Toccata and Fugue in D minor; his own "Christmas in Sicily," and an "Italian Rhapsody," a companion to his "American Rhapsody."

Alfred Booth, the genial and talented organist of the First Presbyterian Church in Webster Groves, is the new dean of the Missouri chapter, A. G. O.

Mrs. David Kriegshaber took up her duties as organist at Kingshighway Presbyterian Church Sunday, May 6. Mrs. Kriegshaber is one of our most talented musicians and brings a ripe experience to her new field.

Mrs. Kauffmann is rejoicing over the prospect of a new Kilgen organ at the Haven M. E. Church. She has struggled long and patiently with her old tracker and soon will reap her reward.

Change in location takes Otto Wade Fallert from St. George's Episcopal to St. John's M. E. South. Oscar Jost, who vacates St. John's, will devote his entire time to theater work.

The organists of the Christian Science churches in the St. Louis field met in May at the home of Mrs. Schaefer, organist of the Webster Groves church.

Succeeds Sir Herbert Brewer.

H. W. Sumsion has been appointed organist of Gloucester Cathedral in succession to the late Sir Herbert Brewer. Mr. Sumsion was born in Gloucester and became a boy chorister in the cathedral, later being appointed assistant to Sir Herbert Brewer. Subsequently he took a commission in an infantry regiment during the war, and later accepted an appointment on the staff of the Curtis Institute in Philadelphia. He is not yet 30 years of age.

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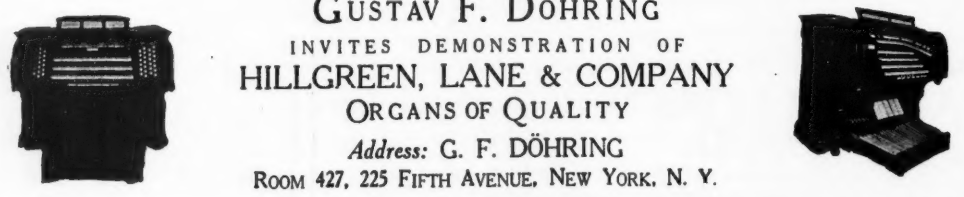
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Milwaukee Notes

By **SHELDON FOOTE, F. A. G. O.**

Milwaukee, Wis., May 21.—One of the pleasant evenings of the past month was that on which we heard Hermann Nott's organ recital at Grace Reformed Church, where his father is pastor. He was assisted by his talented sister, Helen, contralto, and an audience which filled the church attested their vociferous approval of the various musical offerings. The program was a faculty concert of the Wisconsin Conservatory of Music. Mr. Nott's selections included: Prelude on B-A-C-H, Liszt; "The Swan," Saint-Saens; Toccata, Kinder; "The Bells of St. Anne de Beaupre," Russell; "The Cuckoo" and "The Bee," Lemare; Fanfare, Shelley.

On April 22 the Church Singers' Guild presented Haydn's "Creation" in a concert before the Wisconsin Federation of Music Clubs, in session here. The work was directed by Mrs. J. Archer Hervey, and Walter Ihrke did some fine work as accompanist. This first important appearance of the newly organized Guild promises well for its development.

The Milwaukee Journal has done a commendable piece of work during the winter by offering the use of its broadcasting studio, WTMJ, to the Milwaukee Council of Churches for a religious service every Sunday from 9:30 to 10:30 and an additional hour as desired to the Lutheran churches of the city. The result has been that one or more churches of each denomination have had the opportunity to put a service with organ, choir and sermon on the air. Your correspondent gave a complete Episcopal choral service on May 6 and found the studio management eager to co-operate in perfecting every detail.

Carl Oltz, director of music at the Milwaukee Normal School and an organist of ability, made his penchant

for sacred music felt on May 17 when his glee club of women's voices presented a program of choral music which included a spirited and dramatic rendering of Gounod's "Gallia." One could but wish that the auditorium possessed an organ to add the needed color to the accompaniment.

Sheldon Foote has been engaged as instructor in organ for the Milwaukee Normal summer school.

Bach Work at Reading, Pa.

Reading, Pa., music-lovers heard the first local performance of Bach's "Passion" according to St. Matthew" May 8, when it was presented by the Reading Choral Society, and the vast audience which filled the Strand accepted with every manifestation of enjoyment this religious poem set to Bach's sublime music. The occasion was a noteworthy one in the musical annals of the community. The fine cast that had been announced for the solo work, the well-trained chorus, together with the presence of two independent orchestras of Philadelphia musicians, promised an evening of rare artistic pleasure. N. Lindsay Norden directed and to him goes credit for the courage of attempting a performance of this dramatic oratorio. Rollo Maitland presided at the organ and Carroll Hartline played the piano accompaniments. The chorales, all of which were sung a cappella, by the chorus, were effectively sung with pure intonation and good power.

Program at Lake Erie College.

A program of choral music was given March 27 at Painesville, Ohio, by the Lake Erie College choir under the direction of Russell Gee, with Arthur W. Quimby, curator of the department of musical arts at the Cleveland Museum of Art, at the organ. Mr. Gee's choir did some excellent work in compositions of Brahms, Mendelssohn, Grieg, several modern Russian composers, Palestrina and Christiansen. Mr. Quimby's organ selections included: Chorale No. 3, in A minor, Franck; Chorale Prelude, "O Man, Bewail Thy Grievous Sins," Bach; Gavotte, Martini, and Arabesque, Vienne.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., May 19.—The inaugural recital on the three-manual Austin organ in the new Glenshaw Presbyterian Church (colonial style architecture) was given by Dr. Charles Heinroth May 14. He played the "William Tell" Overture, Rossini; Evensong, Martin; Andante (Clock Movement) Haydn; Scotch Fantasy, Macfarlane; "Song of India," Rimsky-Korsakoff; "Finlandia," Sibelius; Serenata, Moszkowski; "Evening Star," Wagner; Toccata (Fifth Symphony), Widor.

Charles A. H. Pearson gave a recital at the First United Brethren Church of Wilkesburg, May 13, presenting these numbers: Concert Variations, Bonnet; Andantino in D flat, Lemare; "Primitive Organ," Yon; "Evening Bells and Cradle Song," Macfarlane; "At the Foot of Fujiyama," Gaul; Sonata in the Style of Handel, Wolstenholme; Largo, Handel; Gavotte from "Circe," Beaulieu-Salmon; "Melody for the Bells of Berghall Church," Sibelius; Andante Cantabile (Fourth Symphony), Widor; Spring Song, Hollins; "Grand Choeur" in D, Guil-mant.

Miss L. Marianne Genet, organist of St. Stephen's Episcopal Church of Wilkesburg, has been enjoying the fruits of success as a composer. Three of her songs—"Life and Love," "The Simoon" and "The Lotus Blossom"—were sung in Washington, D. C., April 4 before the League of American Pen Women. A Pittsburgh baritone, Reese R. Reese, sang, with Miss Genet at the piano. Another recital was given the next night before the Poetry Society. Her three newly-published songs were given also: "Canton Boat Woman," "My Love is a Blossom, Heigh O" and "The Lotus Blossom." The same program was given for the

League of American Pen Women at the William Penn Hotel, Pittsburgh, May 22.

T. Carl Whitmer, organist of the Sixth Presbyterian Church, played at St. John's Reformed Church, Milton, Pa., April 19, on the three-manual Möller organ. His program included: Allegro (Sixth Concerto), Handel; Andante with Variations, "Septuor," Beethoven; Pastorale in F, Bach; "Menuet Gothique," Boellmann; "Baptism of Jesus," Whitmer; "Rondo di Campanella," Morandi; Gigue, German; Minuet, Boccherini; March for a Festival, Whitmer. "Ultra-Modern Music" was the subject of lecture-recitals given by Mr. Whitmer April 17 at Altoona before the Federated Music Clubs of Pennsylvania and April 25 at Skidmore College, Saratoga Springs, N. Y.

The two-manual Kilgen organ in the new St. Walburga's Catholic Church was heard in a special program by the choir and assisting musicians April 17, under the direction of Charles P. Swan, organist.

Special musical services have been given on recent Sunday evenings in the Bellefield and East Liberty Presbyterian Churches—in the former Sullivan's "Prodigal Son," by the quartet under Earl B. Collins, organist, and in the latter a miscellaneous program by the quartet and fourteen additional voices under the direction of the organist.

A splendid recital was given for the Guild chapter by Miss Hazel Drake May 11, using the three-manual Skinner organ in her church, the new Trinity German Lutheran. Her numbers were: First Sonata, Borowski; "Clair de Lune" Karg-Elert; "Ronde Francaise," Boellmann; "Variations de Concert," Bonnet; "Angelus du Soir," Bonnet; "Romance sans Paroles," Bonnet; First Symphony (Finale), Vierne. The effect of the program was greatly enhanced by the setting in this inspiring ecclesiastical edifice.

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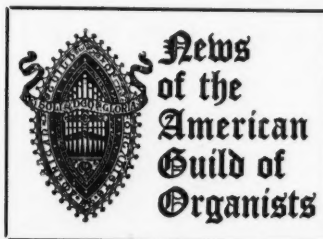
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News of the American Guild of Organists

[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.]

Annual Meeting of Guild.

The annual meeting of the American Guild of Organists for election of officers for the year and to select councilmen to succeed those whose terms of office expire, was held at St. James' House, New York City, Thursday evening, May 24. The slate headed by Warden Frank Sealy, who was named for a fifth term, went through, with the other officers as follows:

Sub-Warden—David McK. Williams.
General Secretary—Ralph A. Harris.
General Treasurer—Charles Bigelow Ford.

Registrar—S. Lewis Elmer.
Librarian—James W. Bleecker.
Council—Samuel A. Baldwin, William C. Carl, Channing Lefebvre, Frank E. Ward and Frank Wright.
The warden reported the membership at present to be approximately 3,300.

Forty sat down to supper after the election.

Convention at Detroit.

Plans for the general convention of the Guild to be held at Detroit June 12 to 14 are being perfected by the Detroit committee and the officers at headquarters in New York. The tentative program was published in detail in *The Diapason* May 1 and since that publication several additions to the list of attractions have been assured. The convention will open at the Stalter Hotel with an informal reception and "get-together" on the evening of June 11. The next three days will be filled with recitals, pleasure trips, etc., including a trip to Ann Arbor, about forty miles east of Detroit, to hear Palmer Christian play the new University of Michigan organ. A dinner Thursday evening, June 14, will bring the convention to a close.

Florida Chapter.

The Orlando branch of the Florida Guild held a service at St. Luke's Cathedral in Orlando May 10 and in addition to an excellent organ program there were anthems by the choir of St. Luke's under the direction of Mrs. George E. Krug and an address by the Very Rev. Phillips S. Gilman. The selections played on the three-manual and echo Pilcher organ were as follows: Prelude, Reverie, Kinder (A. E. R. Jones); Prelude in A, Dubois (William S. Branch); "Sposalizio," Liszt-Lemare (Mrs. Jessie Pedrick Baker); "The Bells of St. Anne de Beaupre," Alexander Russell (Mrs. Carrie Hyatt Kennedy); Finale from Symphony 8, Widor (Frederic Sturges Andrews).

Western New York.

Dr. George Henry Day was elected to serve a third term as dean of the Western New York chapter at the annual meeting on April 30. The meeting, attended by fifty members, took place in Immanuel Baptist Church, Rochester, after a public recital under the auspices of the chapter. Other officers re-elected include: Miss Alice Wysard, sub-dean; Mrs. Wallace I. Miller, secretary; Miss Gertrude Miller, treasurer, and George S. Babcock, registrar. Austin Grab acted as chairman of the nominations. Harold Gleason continues as chairman of the executive committee.

The recital of the evening was given by Newton H. Pashley, organist of Immanuel Baptist Church; Mrs. Ruth Mabee Harsha, organist of the Central Presbyterian Church, and Lanson Demming of Buffalo, assisted by the Immanuel A Cappella Choir, of which Mr. Pashley is director. The organ playing was of a high order, and the

artistic singing of the choir won warm praise from the large group of musicians present.

At the social hour refreshments were served by a committee headed by Miss Emilie Cassebeer. The Rev. James D. Morrison spoke words of welcome.

Besides electing officers, the chapter chose Dr. Day as official delegate to the general convention in Detroit June 12, 13 and 14.

Festival Service in New York.

Dr. David McK. Williams conducted and accompanied the music of the festival evensong at St. Bartholomew's Church, New York, given under the auspices and patronage of the American Guild of Organists, on Thursday evening, May 17, Ascension Day. The chorus of 150 mixed voices was composed of the choirs of St. Bartholomew's, Calvary (John Bland), Holy Communion (Lynnwood Farnam), Tompkins Avenue Congregational, Brooklyn (Edward K. Macrum), and Church of the Saviour, Brooklyn (Morris W. Watkins).

The outstanding number of the program was Dr. Williams' anthem "Praise God for All Things," a modern composition in every sense of the word, yet very ecclesiastical and dignified, which appeals to the writer as one of the finest publications of the year. Liszt's "Resurrection" was also sung very effectively; this is another composition that has a decidedly modern flavor, and it is highly dramatic, particularly as regards the elaborate organ accompaniment.

Steggall's "Cantate Domino" in C is grand and, in spots, very effective, and gave the other side of ecclesiastical harmony, a preponderance of the mid-Victorian tonic, dominant and sub-dominant. The contrast with the other two musical numbers was excellent, and added much to the musical interest of the service.

Dr. Norwood, the rector of St. Bartholomew's, delivered an address on the mystic and intangible beauty in religion as related to music. The church was packed.

Southern Ohio.

A public service of the Southern Ohio chapter was held May 18 at Christ Church, Cincinnati, and the participating choirs were those of Christ Church, directed by Parvin W. Titus, F. A. G. O.; First St. John's Protestant Church, John A. Hoffmann, director, and Leo Paalz, organist, and Rockdale Temple, Mrs. Lillian Tyler Plogstedt, organist and director. The church was filled. Trumpeters from the Cincinnati Symphony Orchestra assisted the choir.

The opening organ group, played by Sidney C. Durst, F. A. G. O., consisted of Franck's Chorale in A minor, an "Adoration" by Arabaolaza and the chorale prelude "Herzlich thut mich verlangen," by Bach. The combined choirs sang Franck's "Psalm 150" under John A. Hoffmann's direction. Palestrina's "I Will Magnify Thee" was sung by the Christ Church choir. A "Festival Kedusha," by Spicker, by the Rockdale Temple choir and Tchaikowsky's "Hymn of Praise" by the choir of St. John's Church. "How Lovely Is Thy Dwelling," from Brahms' "Requiem," by the combined choirs, was the closing choral number. J. Alfred Schehl, A. A. G. O., played James' "Meditation a St. Clotilde" as the offertory and Adolph H. Stadermann played, as the postlude, Dubois' "Laus Deo."

Illinois Chapter.

A festival service under the auspices of the Illinois chapter was held at St. Paul's Episcopal Church, Chicago, Monday evening, May 7. The service was played by Charles H. Demorest, organist and choirmaster, and sung by St. Paul's choir. Miss Fannie Mapes, assistant organist of St. Luke's Church, Evanston; Mason Slade, organist and choirmaster of St. Peter's Episcopal Church, and Robert Birch, organist and choirmaster of the Church of the Redeemer, were the guest soloists.

The event of May for the Illinois chapter was a luncheon held at the Davis Store restaurant on Jackson boulevard May 15. There was a good

attendance, with Dean Lester in the chair.

New England Chapter.

The season ended in something like a blaze of glory, there being three major events in quick succession. The first to be recorded was the attractive organ recital at the Boston City Club on the evening of April 23, played by Hugh McAmis, F. A. G. O. A heavy rain lessened the attendance, but not sufficiently to serve as a damper to the spirits of the guest performer. On the contrary, a moderate-sized audience displayed considerable enthusiasm, and particularly for the rather numerous lighter compositions featured on the program. The Scherzo by Widor, very much in the Mendelssohnian vein, was delightfully orchestrated and so cleanly played that it won immediate approval. As was intended, Karg-Elert's realistic "Nightmare" caused the expected shivers. "Dreams," by McAmis, was well set off by having this short, blood-curdling piece come as a prelude to the suavely quiet mood of the salon composition. The program in full read as follows: Prelude in B minor, Bach; Chorale Prelude, "Blessed Jesu, We Are Here," Bach; Moderato from "Gothic" Symphony, Widor; Andante, Scherzo and Finale from Fourth Symphony, Widor; "Adagioissimo," Dupre; "Pantomime," "El amour brujo," de Falla; "The Nightmare," Karg-Elert; "Dreams," McAmis, and "Rhapsodie Catalane," Bonnet. The final selection was brilliantly performed.

A program replete with beauty from beginning to close was played by Lynnwood Farnam at Emmanuel Church, Boston, May 10, before the largest audience the chapter has assembled since Dupre gave his much-advertised recital in the same edifice several years ago. It is safe to venture the comment that since Farnam's last recital in Boston his artistry has made considerable growth. If possible, there has been a gain in exquisiteness and greater finesse in the details of registration. To the auditor it remains a mystery just how he produces the dying away effects of masses of tone without changing of color and intensity. If his playing was uncanny even at the time when he was organist and choirmaster at Emmanuel and astounded all by his remarkable skill, he is even more uncanny today. Possibly to the professional listener his playing would be more characteristically human and less Paganinistic if the tones should become somewhat ruffled instead of being so perfectly proportioned in their increase and diminishing; or else, directly counter to imagination, a false registration should inadvertently be used. How startling would be wrong keys struck through carelessness, or a serious lapse of memory! None of these human failings ever seem to happen to Farnam. Emotional force and vigor are subordinated. The tones never surge, nor does the organ become oceanic in boisterous restlessness. Marvelous beauty, a beauty transcendent, joined to perfect technical facility, is the outstanding quality of Farnam's organ playing. The program read: Toccata from Suite, Op. 14, de Maleingreau; Fugue in C sharp minor, Honegger; Variations on "The Woods so Wild," Byrd; Concerto No. 5, Handel; Chorale Prelude, "To Shepherds as They Watched by Night," Bach; Vivace from Trio-Sonata No. 6, Bach; Chorale Prelude, "Jesu, My Chief Pleasure," Bach; Dorian Prelude, "Dies Irae," Simonds; Chorale Prelude, "Nunc Dimittis," Wood; "Divertissement," Baumgartner; "The Mirror-Sortie," Karg-Elert; "Carillon-Sortie," Mulet.

The annual dinner and annual meeting arrived hale and hearty like Goldust Twins on the evening of Monday, May 14, at the Twentieth Century Club. About fifty awaited the arrival and welcomed the twin events. The ticket for another season remains as before, the only change being that Arthur H. Ryder becomes a member of the executive committee in place of Henry E. Wry.

After a harp solo, and its encore selection in lighter vein, had been played by Miss Louise Melvin of Watertown, the first speaker-performer of the evening was attentively listened to by the

banqueters. Nicolas Slonimsky is no stranger at chapter functions. He is a modernist composer and knows how to use the bag of tricks to which the ultra-impressionists resort. He is more conservative in his music than many of his associates. After some bantering, he yielded to the dean's implorings and sang a group of his latest songs. The words to which the music was adapted were taken from the advertising columns of the Boston Evening Transcript and extolled the virtues of powder for elimination of shining noses, the excellence of a certain tooth paste, breakfast bran and other commodities. Even the most sedate persons present enjoyed this mock music. Perhaps these concoctions find a counterpart in Rossini's "Largo al factotum" and other bits of genuine humor in Italian operas. To his talents as pianist, composer, lecturer, orchestra conductor, there now should be added this newly acquired one of vocal entertainer, as it adds fun to the situation.

While not too serious, and yet not wholly free from pointed remarks that left no sting, Mrs. William Arms Fisher made an impromptu address on the varied accomplishments of the Federation of Music Clubs. She had much to say about the organization of bands, choruses and orchestras in connection with public schools.

After more harp music the guest speaker of the evening was introduced. William Arms Fisher is nationally known as a composer. He is also the vice-president and editor-in-chief of the Oliver Ditson Company. Although a Californian, he has a very intimate knowledge of archaic matters in Boston's history. His subject was "What is Music?" Every attested estimation of music relative to form and substance, tone and content, was profoundly treated. Philosophers, psychologists, pathologists, biologists, sages, seers contributed bountifully to the repast provided by the speaker. Favorite statements known to all gave way to other cullings from obscure sources. As the treatise developed, facts succeeded facts so bewilderingly that no average listener would have been able to discriminate between truth and falsehood. The "music of the spheres" attributed to Pythagoras when found in the account of creation of light in Genesis, and the words of the Psalmist "the morning stars sang together" were accepted as the correct foundation for the speculative meaning of music and its origin, and particularly so when taken also in conjunction with St. John's "In the beginning was the Word."

S. H. L.

North Carolina.

The sixth annual meeting of the North Carolina chapter was held at Elon College, N. C., May 7. Officers for the new year were elected as follows: Dean, H. A. Shirley, Winston-Salem; sub-dean, C. J. Velie, Elon College; secretary, Miss Mary V. Jones, Winston-Salem; treasurer, Mrs. L. A. Crawford, Greensboro; chaplain, Dr. H. E. Rondthaler, Winston-Salem.

After the business meeting Dean Shirley of Winston-Salem gave an interesting account of his trip abroad. He discussed organ music as he found it in musical centers over Europe during a year's stay. George M. Thompson of Greensboro told of Joseph Bonnet and the methods he uses in teaching organ.

This was followed by a contest for young organists. Brandol James of Chapel Hill won the cup which was given by the chapter to the successful contestant.

Following a dinner, Mrs. Charlotte Mathewson Lockwood, F. A. G. O., of New York City gave a splendid recital. She played the following program: "Marche Pontificale," from Symphony 1, Widor, "Ave Maria," Arkadelt; "Giles Farnaby's Dream," Giles Farnaby; Prelude, Clerambault; Variations on the Chorale, "Thou Prince of Peace," Bach; "Anna Magdalena's March," Bach; Toccata and Fugue in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "Rosace," from "Esquisses Byzantines," Mulet; "Echo," Yon; Reverie, Dickinson; "Rhapsodie Catalane," Bonnet.

MARY V. JONES, Secretary.

Who's Who Among American Organists

Fred J. King.

A product of the best masters of England in organ playing, theory and other musical branches, Fred J. King came to the United States by way of Newfoundland. After completing his course at the Royal College of Music in London he served at several churches and was King Edward's private organist at Sandringham—thus bearing a distinction which few organists can boast. He has been for the last three years at the College of St. Teresa, Winona, Minn., where he has made a reputation for his thorough and brilliant work and where he is in frequent demand for organ recitals.

Mr. King was born in Warwickshire, England, in 1882 and his career as an organist began at the age of 15 years as assistant to A. W. Parsons, Mus. B., F. R. C. O., at St. George's Parish Church, Kendal. From 1901 to 1905 the young organist received training at the Royal College of Music, studying organ under Dr. W. G. Alcock of St. James' Chapel Royal and Sir Walter Parratt, and piano with D. Matthay and J. F. Barnett, while choir training and accompaniment were studied with Dr. W. S. Hoyte, harmony and composition under Dr. Charles Wood and Sir Charles V. Stanford and voice with Vicenti, bass in the Royal Albert Hall Choral Society. In the final examinations special honors were won in piano and organ playing.

After his graduation Mr. King was appointed sub-organist and nave organist and choirmaster at Norwich Cathedral, choirmaster of St. John's and St. Clement Danes, Norwich, organist of the Hingham Parish Church, accompanist of the Norwich Philharmonic Society and organist and chorus master for the Norwich diocesan festival.

From 1906 to 1908 he was private organist to King Edward VII. at Sandringham, having been chosen from a list of 193 applicants for this honor. He was also organist and choirmaster of the West Newton Parish Church and conductor of the Northwest Norfolk female and mixed voice choir competition. Other posts held by him at this time included those of organist of All Saints' Parish Church, King's Lynn, and several choral societies. He was also elected a member of the Incorporated Society of Musicians of Great Britain.

In 1909 Mr. King came to this side of the Atlantic and for four years was musical director of the Methodist College and organist of the Gower Street Methodist Church of St. John's, Newfoundland. In 1913 he was appointed organist and choirmaster of St. Andrew's Presbyterian Church at St. John's and from 1919 to 1925 was at St. John's Cathedral.

In July, 1925, Mr. King attended the Pius X. School of Liturgical Music and studied the Ward methods and Gregorian music at the summer school. In September he went to the College of St. Teresa as professor of liturgical music, organ and orchestra. He has a Hall organ in the auditorium for teaching and supplementing the orchestra of thirty pieces, while the chapel choir consists of three sisters, sixteen postulants and about thirty students. High mass on the second Sunday of each month is sung by the entire student body to encourage congregational singing. He has also established a series of post-vesper half-hour recitals on the new Kilgen organ installed last year.

Ella Scoble Opperman.

In introducing Ella Scoble Opperman, organist and musical educator, to the State Federation of Women's Clubs of Florida several years ago, Miss Susan Dyer, the late composer, referred to her as "the woman who has done the most for music in the state of Florida." This statement is accepted by those who know of her energetic labors as an accurate estimate of the achievements of Miss Opperman, dean of the school of music at the Florida State College for Women at Tallahassee, a post she has held since

September, 1911. The reorganization and development of this school has been Dean Opperman's great absorption and ambition. It has grown to large proportions, with recognized standards of scholarship and curricula in the courses leading to the bachelor of music degree in applied musical subjects and in public school music. This being a state school, Dean Opperman's influence throughout Florida has been great.

Miss Opperman was born in Ohio, her mother's parents having come from Cornwall, England, and her father from Alsace, France. At the age of 5 she entered the third grade in the public schools and the same year began the study of piano with an aunt, a pupil of the Cincinnati Conservatory of Music. She received her B. A. degree from Wesleyan College at the age of 16. Her musical studies were continued at the Cincinnati Conservatory of Music, where she received an artist diploma in piano and later the master of music degree. Then she studied abroad for three years, the first year in Berlin with Jedliczka. This was followed by two years in Paris, studying piano with Moszkowski and organ with Alexandre Guilmant. Miss Opperman has been a member of two master classes by Godowsky and one by Ganz, and coached two summers at the Eastman School of Music.

Dean Opperman is organist of the Methodist Church of Tallahassee. She gave her own installation organ program when the four-manual Skinner organ was completed in the college auditorium. A year later she was called for a summer's season as concert organist upon the installation of the large Skinner at the University of Florida, Gainesville.

Miss Opperman recently built an English home (Scoble Manor), crowning a hill adjoining the beautiful college campus.

Fred Faassen.

Fred Faassen, organist of Shiloh Tabernacle, Zion, Ill., has become known not only in his own community, but in many other places by means of the radio, his concerts on the organ in Shiloh Tabernacle resulting in hundreds of congratulatory letters from listeners in many states.

Mr. Faassen was born at Pella, Iowa, in 1896. As a boy in his teens he was regarded as one of the rising young geniuses in the musical world. His training as an organist was acquired under several widely-known teachers, including Wilhelm Middel-schulte, Clarence Eddy, Walter Knupper, Rossetter Cole, Leo Sowerby and others. He is a graduate of the American Conservatory of Music in Chicago and holds the degree of bachelor of music. Before going to Zion he held

Fred J. King



positions in Chicago and played many recitals.

With the entry of this country into the world war, Mr. Faassen enlisted in the United States Navy and was stationed at the Great Lakes Naval Station. Soon he was selected as a member of Sousa's celebrated Battalion Band, a war-time organization of 350 picked musicians, which played in cities throughout the country. Later he was sent aboard the transport Aeolus, on which he served until the close of the war.

After being released from active duty Mr. Faassen went to Zion, where he has since then been organist of Shiloh Tabernacle, playing the large four-manual organ and being on the faculty of the Zion Conservatory of Music.

Mr. Faassen broadcasts regularly over station WCBD, his Wednesday noon recitals being a regular weekly feature. Besides playing his way into the homes of America by means of the radio, he is using the medium of the automatic residence organ, having made several player rolls for the W. W. Kimball Company. Last year he was elected vice-president of the Illinois chapter of the National Association of Organists.

Mr. Faassen married Miss Grace Carol Viking Nov. 25, 1919. She was born in Chicago, but spent her early life in Shanghai, China, where her father is a missionary. When she met Mr. Faassen she was teaching in the Zion schools. Mr. and Mrs. Faassen have a daughter, Betty Marie, 6 years old, and a son, Elmer John, 3 years old.

Additions Dedicated at Epiphany.

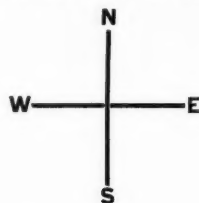
The chimes and the trumpet stop which have been added to the organ at the Church of the Epiphany, the Chicago Episcopal cathedral, were dedicated on the evening of Sunday, May 13, with a program by Francis E. Aulbach, the organist and choirmaster. Mr. Aulbach's recital was dedicated to mothers and his offerings included: "Marche Cortege" (from

Ella Scoble Opperman



"Queen of Sheba"), Gounod; Phantom Waltz, Arensky; "The Squirrel," Weaver; "Romance sans Paroles," Bonnet; "The Bells of St. Anne de Beaupre," Russell; Fantasia on Church Chimes, Harriss; Prelude and Fugue in D major, Bach; "At the Convent," Borodin; "The Minster Bells," Wheel-don; Tocata in D major, Kinder. The set of organ chimes was presented by Agnes A. Mowat in memory of her parents, William Hogg and Sarah H. Hogg. The trumpet stop was presented by Margaret A. Hogg in memory of her brothers, James Wightman Hogg, William Thomas Hogg and George Henry Hogg.

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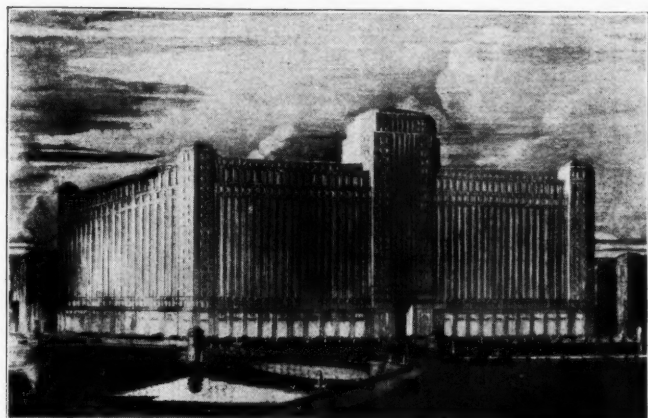
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the building, which will represent an investment of \$30,000,000, will begin immediately. The project will be the largest single development of air rights yet scheduled. This great mart, which will house sales quarters and merchandise displays of several hundred of the country's foremost manufacturers, wholesalers and importers, will occupy a conspicuous site just across the river from Wacker drive at Wells street.

Estey Organ for Station KHJ.

Wesley B. Tourtellotte and the Estey organ were large factors in opening the new and elaborate broadcasting studios of station KHJ in Los Angeles early in May. Station KHJ, which is owned and operated by Don Lee, California distributor for Cadillac and La Salle motor cars, now has an equipment which makes it one of the prominent stations on the west coast, and is one of the comparatively few stations equipped with organs. The instrument has been installed in a setting which is acoustically perfect and artistically bizarre and modern. The organ is a two-manual of sixteen speaking stops with a harp, set of chimes, orchestra bells, xylophone, tom-tom, castanets and tambourine. It is a straight specification with all the manual stops duplexed, and provides for all of the tonal varieties which the radio can handle. It is used to re-enforce for small orchestras and for chamber music ensembles as well as regular recital programs. Mr. Lee purchased this organ from the Estey Company through C. W. McQuigg of the Los Angeles office.

Riesberg at Calvary Baptist.

F. W. Riesberg, A. A. G. O., for thirty years with the Musical Courier, follows J. Thurston Noe as organist and choirmaster at Calvary Baptist Church, New York, one of the prominent positions in the metropolis. Mr. Noe has taken a similar position in Newark, N. J., near his home. Two choirs, one of young people, the other of mature choristers, all robed; the broadcasting of all services over WHN; a five-manual organ and the well-known drawing powers of the Rev. Dr. John Roach Straton, are features in Mr. Riesberg's new church.

Friends of E. Stanley Seder, well-known recitalist and organist and director at the First Congregational Church of Oak Park, regret to learn of the illness of Mrs. Seder (Mme. Else Harthan Arendt), who underwent

an operation at the West Suburban Hospital April 15. It was an emergency operation made necessary by a ruptured appendix and for a time Mrs. Seder's life hung in the balance, but she is now well on the way to recovery. Mrs. Seder is her husband's staunch aid in the Oak Park church, being the soprano in the quartet, a position she has occupied for a number of years.

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EXPERIENCED THEATER ORGANIST wants position. Eight years' New York City experience. Best references. Big library. Can play any make of organ; also tune and make small repairs. Address "Organist," 14 East Main street, Port Jervis, N. Y.

POSITION WANTED—AS ORGAN builder's draughtsman. Have had long experience in organ layout work and working drawings; also with fine voicing and finishing. Address F-4, The Diapason.

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The business of W. A. Johnson & Son, builders of nearly 1,000 large organs, was purchased and added to our own. Sixty Johnson organs were built and located in Chicago, Ill.; fifteen at Cleveland, Ohio; twenty-four in Buffalo, N. Y., and many others throughout the United States and Canada.

The Johnson business, including that of The Emmons Howard Organ Company, will be sold including tools and scales.

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FOR SALE—A TWO-MANUAL tracker action, twenty actual stops, Steere & Turner organ, with solid walnut case and display pipes, electric fan blower, all in excellent mechanical and tonal condition. Organ now in use in First Baptist Church, Evanston, Ill., and can be examined by appointment. Price for quick sale, \$700.00, as it stands in church. For information apply William H. Barnes, 1104 South Wabash avenue, Chicago, Ill. Harrison 3444.

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FOR SALE—THREE-MANUAL Farland & Votey organ, 1,359 pipes. Price \$1,000.00. Packing and delivery extra. Apply Grace Episcopal Church, Port Huron, Mich.

FOR SALE—ESTEY TWO-MANUAL and pedal reed organ with blower; sixteen stops. Excellent condition. Price \$500. F. H. Sargent, 373 Concord street, Framingham, Mass. [8]

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By WILLIAM LESTER.

Reverie for Organ, by Walter H. Nash; published by G. Schirmer, Inc.

This attractive piece is a striking example of fine musical thought condensed into simplicity at the hands of a clever craftsman, revealing imagination and genuine musical fancy without unnecessary complexity. The technical demands are slight and no forbidding profundity of registration is made evident. It will make a first-class effect even on a small organ of the most circumscribed type. A flowing pastoral theme set for soft strings and flutes is followed by a faster section in the minor mode, marked by a decorative counterpoint in sixteenth notes; this leads back to the first theme and closes with a brief coda. First-class music for service use, or for relief position on recital programs.

"Wedding Chimes," for Organ, by Chastey Hector; published by Paxton, London.

An allegretto, so registered for various flute combinations as to suggest the ictus of chimes—incidentally very cleverly done. For the guild brethren who lack these luxuries, this piece will serve as an effective substitute; if your organ boasts of such carticklers you can find several places where the real thing can be used to advantage. Musically the number does not rank in any way imposingly—respectable music of refinement, easy to play—but small talk!

"By Still Waters," by Ernest H. Sheppard; "Gavotte on a Theme by Rameau," by E. Prang Stamm, and "Consolation," by E. Prang Stamm; published by Shattinger Piano and Music Company, St. Louis, Mo.

Three excellent issues of popular appeal. The first is a colorful slow movement of beautiful melodic line, offering opportunity for fine registration with no difficulties of execution to surmount. It deserves to be widely used.

The Gavotte is built around one of those aristocratic lilt that are so artlessly artful. The beguiling simplicity of the original has been well preserved by Mr. Stamm, both in his musical vesture and his registration suggestions. Double stop directions are printed—for two and for three-manual instruments. The final title is a lento song without words, marked by

definite beauty and rising to quite a height of eloquence. It is music which goes far beneath the surface, striking a note of significance despite its seeming simplicity and clarity.

These three pieces deserve the attention of all organists interested in intrinsically good music of practical values.

"The Flight of the Bumble Bee," by Rimsky-Korsakoff, transcribed for organ by Gordon Balch Nevin; published by J. Fischer & Bro., New York.

The brilliant orchestral tour-de-force of the Russian composer has been here set for the organ in fine fashion by this master transcriber. It will make a stunning concert number for the organist with exceptional finger technique. Also it will need an instrument with prompt response to keep the roudades clean.

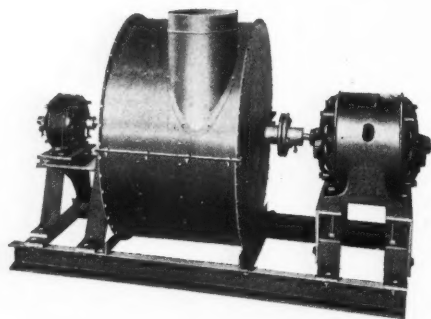
"America Sings," chorus for mixed voices (also issued in version for SSA), by William Lester; published by Gamble Hinged Music Company, Chicago.

This fine text by Mary Louise Dawson has been set to music of dignity that in the hands of a competent chorus, with due observance of the markings, should result in a massive climax. The text deals with the ideals of national and international fraternity. It has been written especially for the world's Sunday-school convention to be held in Los Angeles this July, at which time it will be sung by the massed chorus of 1,000 voices, with accompaniments by the Los Angeles Symphony Orchestra, in the "Bowl" at Hollywood.

"Caprice Poetique," for organ, by Roland Diggle; published by J. Fischer & Bro.

Another charming number from the pen of this prolific Los Angeles colleague. Simple in outline, it is attractive in the melodic line, conservative in idiom and modest in its demands on the player. Will be of great use to the hurried and harried organist who wants to do the most with the least practice, for it is music that is set down by a practical organist who has learned how to clarify his thought and material so that the resultant residue is free from complicated non-essentials and set well for the instrument.

Miss Ann Prior, formerly of Chicago, was married recently to Vincent Ray of Oak Park, Ill., and they are making their home at Colorado Springs, although it is their plan eventually to make Chicago their home. Mrs. Ray has been appointed organist of the Pauline Chapel, Broadmoor, a Catholic church of Spanish design adjoining the famous Broadmoor Hotel.



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By EDWARD EIGENSCHENK

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218 South Wabash Avenue, Chicago, Ill.

"Seeing America" with Charles D. Irwin

[Charles D. Irwin, the organist and former organ builder of Boston, and one-time Chicagoan, who not only has had a long career as an active occupant of the bench, but is known to hundreds through the encouragement he has given younger organists, was requested to jot down for "The Diapason" something concerning his latest trip in the West and Southwest. He has done so in a most interesting manner.]

Brookline, Mass., May 3, 1928.—Dear Mr. Gruenstein: You asked me to write you something about my recent trip to the West for The Diapason. I do not know that there was much of interest in my journey for your pages, because I heard very little music and saw very few organs. In other ways I had a very interesting and very delightful trip, and if anything about it interests your readers I am more than glad to share it with them.

Mrs. Irwin and I left New York by sea Jan. 21 in a fifty-mile gale, but the next day we were beyond Cape Hatteras and had splendid weather the remainder of the voyage to Galveston, Tex. We always prefer the sea to the railroad journey, and Galveston put us halfway across the continent. From there, of course, we were obliged to continue our trip by rail.

After a short glimpse at the attractive features of Galveston we went to Houston and were surprised at the size and growth of that city. It has everything belonging to a modern metropolis, including several tremendous picture palaces which seem to be just as full as they are in the East. They are equipped with large organs and the music is just about what it is in our picture-houses in other cities.

From there we went to San Antonio. This is an ancient city in many ways, but it also is a modern and up-to-date metropolis like Houston. We were greatly interested in this city; it is the largest military center in the United States, including Fort Sam Houston and several large camps. Also it is the largest aviation center in the world, renowned for Brooks Field and Kelly Field, where Colonel Lindbergh received his commission as lieutenant in the aviation corps of the United States Army. It is the greatest polo center in America, largely because of the interest of the resident troops. It is claimed that the city has more places of historical interest than any other city in the United States. I suppose Boston might dispute this. Possibly the old Spanish missions built by the Franciscans about 1718, and which figured largely in the war with Mexico, are as valuable historically as the bridge at Concord, our Old North Church and Plymouth Rock. Anyhow Texans would hold to that idea.

There are fine buildings and charming parks, but what a Bostonian might envy most is the splendid municipal auditorium. It is very large, is equipped with ample stage facilities for grand opera, and also a large Möller concert organ, which was played by Hugh McAmis as municipal organist. I did not have the opportunity of hearing him play while there, but that treat was in store for me here in Boston, as he gave a recital on the fine Skinner organ in the Boston City Club soon after my return. He showed himself to be an accomplished organist in every way. In another way they are far more fortunate than our Eastern cities—they have ample parking space all about the auditorium!

Thence we proceeded to Warren, Ariz., to visit our son, who is actively engaged as a mining engineer. Needless to say we had a most interesting visit there, and with that as a base we made many excursions over the wonderful state of Arizona. One of these was particularly enjoyable. Mrs. Irwin and I took our son's fast, high-powered car and drove 175 miles over splendid desert roads at the rate of forty to fifty miles an hour. It seemed good not to be bothered by traffic, for if we met three cars in an hour we considered it quite a busy day on the road. After a leisurely, excellent luncheon we

climbed a mountain range over beautifully-built roads with hair-raising views, and visited a niece who is the wife of the general manager of another Phelps-Dodge property at Morenci, Ariz. This town is perched on a mountainside and is in the midst of grand scenery. The road northward from here is noted for its splendid views. We drove over it until we met snow, so that we were obliged to turn back, for the road through to Springerville is not open in winter. This route, recently opened, possesses the grandeur of the older and more traveled "Superior-Globe highway" and the more widely advertised "Apache trail" between Globe and Phoenix. Since my last trip over this famous scenic road, it has been partly re-located and greatly improved, so that now large sight-seeing cars are operated over it. This would have been impossible when I first went over it a number of years ago, when signs warned the few drivers who attempted it that the road was in a dangerous condition. Now Arizona possesses many splendidly-built roads, in the midst of wonderful scenery, far surpassing our own "Mohawk trail" or "Jacob's Ladder" in the Berkshires.

Another interesting excursion was made to Douglas, on the very southern line of Arizona. This is an attractive little city and here is located the large smelter of the Phelps-Dodge Corporation which handles the ore from two of their mining properties. A conception of its size and output may be obtained when you realize that copper of the value of \$1,500,000 is turned out here every month, besides fair quantities of lead, silver and gold. We drove across the line into Mexico, to the town of Agua Prieta, practically adjoining Douglas. This is a typical Mexican town and here is located quite a famous little restaurant called the "Curio Cafe," which has entertained the famous and infamous of Mexico from Villa up to Obregon. We had here a regular Spanish dinner, which is good fun once in a while, but much too hot with peppers as a steady diet. The bill of fare was quite facetious and said that fire extinguishers were supplied with all chili dishes. The item of "frijoles"—beans—said 143 were served for each portion. We did not count them. The name of the proprietress was given and also that of the "cheer dispenser." All kinds of drinks were listed under the caption "main issue." In order that Americans "might feel at home," lemonade and soda also were appended. All in all it is an interesting place to visit for one excursion.

After a pleasant visit of several weeks with our son and his family, we stopped for two days with friends in Phoenix, Ariz., and were greatly pleased over the wonderful growth and improvement of that well-known city since a previous visit some twenty years earlier. Its growth is due largely to the irrigation canal from Roosevelt Lake. The valley in which Phoenix is situated now supports large flocks of sheep, great orchards of oranges, grapefruit, etc. It is also a large commercial center with very fine residences and up-to-date business buildings and has its traffic problems because of its crowded thoroughfares. A splendid country club with fine golf links and open-air bathing pool is available to its residents. Some twenty miles from Phoenix is a high-grade resort hotel at Chandler, where Eastern society people are wont to spend the winter amid all the luxuries characteristic of Florida hostleries.

On leaving Phoenix we went over the wonderful, and comparatively new, route through the Carriso gorge, the scenery of which is quite up to the advertisements. The railroad climbs from Yuma, fifty feet below the sea level, with many windings and steep grades, to a pass through lofty mountains, more than 1,000 feet above the sea, and then descends through fertile country on the Pacific side to San Diego. We always have liked San Diego. It is a fascinating little city, with every comfort and luxury available, and yet not so over-grown as to be oppressive. Here are located several flying fields, some belonging to the government and others to private corporations. The opportunities for flying here are so good that we flew

over the harbor and city at an elevation of about 2,000 feet for twenty-five or thirty minutes in a plane the duplicate of Lindbergh's. This is the place where Lindbergh has had his machines built. Perhaps this added to our feeling of safety in this short flight.

One of the most satisfactory views on this journey in the air was looking down on Balboa Park. We could see the whole park at one view, with its exposition buildings, "zoo" and the famous outdoor organ. We had the pleasure of listening to a recital on this Austin instrument by Dr. H. J. Stewart, the well-known municipal organist, who has played there for many years. By the way, he is mayor of Coronado and a genial man as well as a fine organist. The audience is seated out-of-doors, but the organ is housed in a suitable building with a great open arch toward the people. This is closed by an iron curtain when the instrument is not in use. These concerts occur daily and are well attended.

We spent some time in Los Angeles and while there had the pleasure of dining with Mrs. Florence Rich King and Mr. King, who recently moved from Boston to California to make their home. Mrs. King is an F. A. G. O. and a prominent Boston organist. A series of recitals was given at noon on certain weekdays in one of the churches by different organists.

I was curious to attend a Sunday evening service conducted by Aimee Semple McPherson. It might almost be characterized as a good vaudeville show rather than a church service. The Angelus Temple seats about 6,000 people and it was packed even at 6:30. When I went, thinking I was in ample time to get a good seat. I got one seat in the second balcony and many people had to sit on the steps in front of me! The service proper was not supposed to begin before 7:30, but these people came long before I did and sat patiently waiting much more than an hour. At first we were entertained by a military band of forty or fifty pieces. After that followed, in suitable order, piano solos, choral numbers with a large surpliced chorus, which entered in impressive procession; a "boy wonder" played a solo on "a real silver banjo"; a wedding ceremony with all proper embellishments entertained for a time, but the main feature of the whole evening was "Sister" herself. She calls herself and is known to all as "Sister." She sat on a lofty throne with roses all about her and two or three lieutenants whom she kept busy, apparently running errands and directing the progress of events all over the place during the evening. Lights of rosy hue played upon her from several directions. There was a fair-sized organ, well played by a young woman who besides the usual organ numbers accompanied the chorus and soloists and also supplied a piano solo. After all this entertainment "Sister" preached for forty-five minutes and ended with a typical evangelist's exhortation. The benediction was reached at 9:30. Her hearers all appeared very earnest and interested and she evidently does considerable good among the people who are attracted by her methods. She uses quite similar ideas to those of the Salvation Army, considerably "glorified." She certainly is a hard worker and a woman of considerable executive ability. She uses all sorts of theatrical effects to attract the crowds. She announced that on the following Sunday night she would plant some wheat, see it grow, harvest it, grind it and make bread. Every Sunday night she has a similar feature or scenic effect to illustrate her sermon.

Her people seem to have stood solidly by her during what she refers to as her "persecution" and she advertised the sale of a new book telling the story of her life. It was on sale in the lobby during the week; also circulars advertising a summer camp on Lake Tahoe where she will have a tabernacle and motor boats. Also she advertises lots for sale, much like any real estate enterprise. "Come and spend your vacation with 'Sister,' and buy your lot early."

At El Monte, near Los Angeles, we visited Gay's lion farm, a very interesting and unique place. Here are made

the thrilling pictures in which lions perform with the "movie" stars. There are large enclosures where scenery can be set up and the company comes here for its performance. There are about 100 lions of all ages and dispositions, from a baby being raised on a bottle to a royal-looking beast who has earned \$50,000 for Mr. Gay as a "movie" star. They roam at will in large enclosures and Mr. Gay walks freely among them and treats them as familiarly as if they were pet dogs or cats. He hopes soon to have 200, in order to supply the demand from circuses and "zoos." Would you think there was such a large market? I got some very satisfactory pictures there, both "stills" and "movies." I felt quite inclined to bring home a baby lion for a pet in place of the family cat.

We made the ascent of Mount Lowe and spent the night at its comfortable inn. The view of Los Angeles, Hollywood and suburbs, sparkling with their myriad lights, like a nether heaven, made a spectacle long to be remembered.

We returned by the Santa Fe route in order to feast our eyes again on the Grand Canyon for two days. This time we saw it under all sorts of weather conditions, from absolute obscuration by clouds below us, to snow, rain and partial glimpses through the mists, to a beautiful, clear moonlight night. Having made the principal excursions on previous visits, we could just sit in comfort and feel the thrill of its grandeur and beauty. It is worthy of note that a new bridge is being built across the river near the former suspension bridge. It will be larger and stronger and form a vital link in the new trails which now make it possible to go from the south rim to the north rim, or vice versa, by descending to the river, at Phantom ranch, and ascending to the opposite side over well-built trails. The new bridge requires steel, cables, concrete, etc., weighing altogether about 100 tons. All of it must be packed down the new Kaibab trail by men and mules. About forty Havasupai Indians are assisting in the work of getting the long cables down the tortuous descent of over 5,000 feet.

We jogged homeward by easy stages as we read of blizzards in Chicago and New England and wished to delay our arrival until their season normally should be past. So we stopped a few days at Santa Fe, a very likable and fascinating little city with an architecture and history all its own. A long letter describing its attractions would be necessary to do it justice. It is in the center of many scenic and historic places and here dwells a large colony of artists in consequence. We were hospitably entertained at the charming home of Mr. and Mrs. Clifford Sloan. Mr. Sloan is a New York artist and is looking forward eagerly to transferring many lovely scenes to his canvases during the summer.

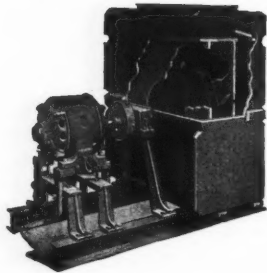
After leaving Santa Fe we made stops at Kansas City and Chicago. While in Chicago I tried several times to see my friend, the editor of The Diapason, without success. Each time I was told he was "out to lunch." My own time was so limited I had to give up the effort and leave disappointed. Next time I shall try to call soon after breakfast, before the luncheon hunger approaches.

Next we stopped at Ithaca, N. Y., to see our daughter. Here we heard our first organ recital since leaving Boston! So you see this was not a musical tour. We enjoyed a recital by Professor Edward G. Mead, the organist and director of music at Cornell University, on the Skinner organ in Sage Chapel; also an interesting vesper service there. It was a personal pleasure again to meet Professor and Mrs. Mead in their own home and at my daughter's, as they are neighbors. Professor Mead came from Boston. He gave us a special, private recital on the fine, four-manual Steere organ in Bailey Hall, where all the large events of Cornell are held. This organ is used alternately with the Sage Chapel organ for recitals. Needless to say we enjoyed greatly these musical treats, and they seemed an appropriate ending to a very interesting and delightful tour.

Very truly yours,

C. D. IRWIN.

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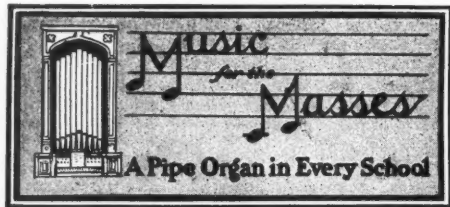
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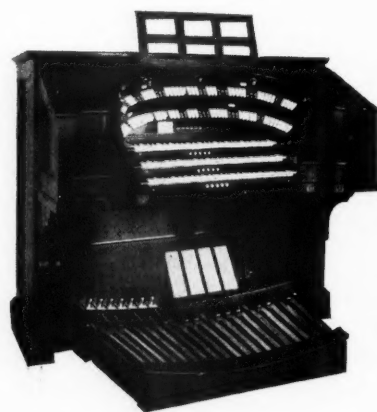
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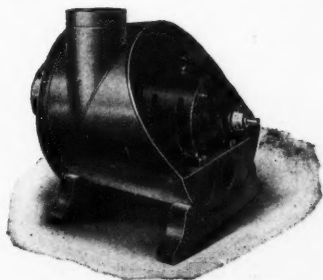
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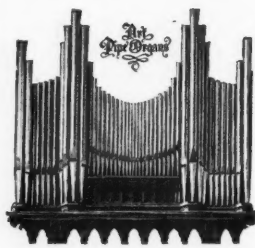
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