

THE DIAPASON

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NOTED MEN TO PLAY AT GUILD CONVENTION

GOOD PROGRAM IN MEMPHIS

Besides Noteworthy Recitals, Prominent Men Will Speak at A. G. O. Sessions—Hospitality in Southern City.

Arrangements being made at Memphis, Tenn., for the general convention of the American Guild of Organists, to be held from June 3 to 6, make it certain that those privileged to attend the sessions will hear programs of the highest merit. Adolph Steuterman, dean of the Tennessee chapter, who is in charge at Memphis, and who is responsible for the fact that the South is to be host to the Guild, has prepared the tentative program, in consultation with Warden Frank L. Sealy. Although all the details are not settled at this writing, the program is of pronounced interest.

An informal get-together at the Peabody Hotel, which will be the convention headquarters, will take place Monday evening, June 3. After welcoming addresses to be made at a luncheon Tuesday, June 4, at the hotel, Senator Emerson L. Richards of Atlantic City, noted organ designer, will speak on "Tonal Design of Two and Three-Manual Organs." The first recital of the convention is to be played by Charles Galloway, prominent St. Louis organist, Tuesday forenoon in the south hall of the Memphis Auditorium, on the new Kimball organ. After the luncheon in the afternoon Miss Charlotte Klein of Washington, D. C., who has played at two previous Guild conventions—in Chicago and Washington—will give a recital on the four-manual Casavant organ at St. Peter's Catholic Church. A reception for the visiting organists will be held after Miss Klein's recital at the country home of Mr. and Mrs. J. P. Norfleet, and Franklin Glynn of Memphis will play an informal recital on the three-manual Möller organ in the Norfleet home.

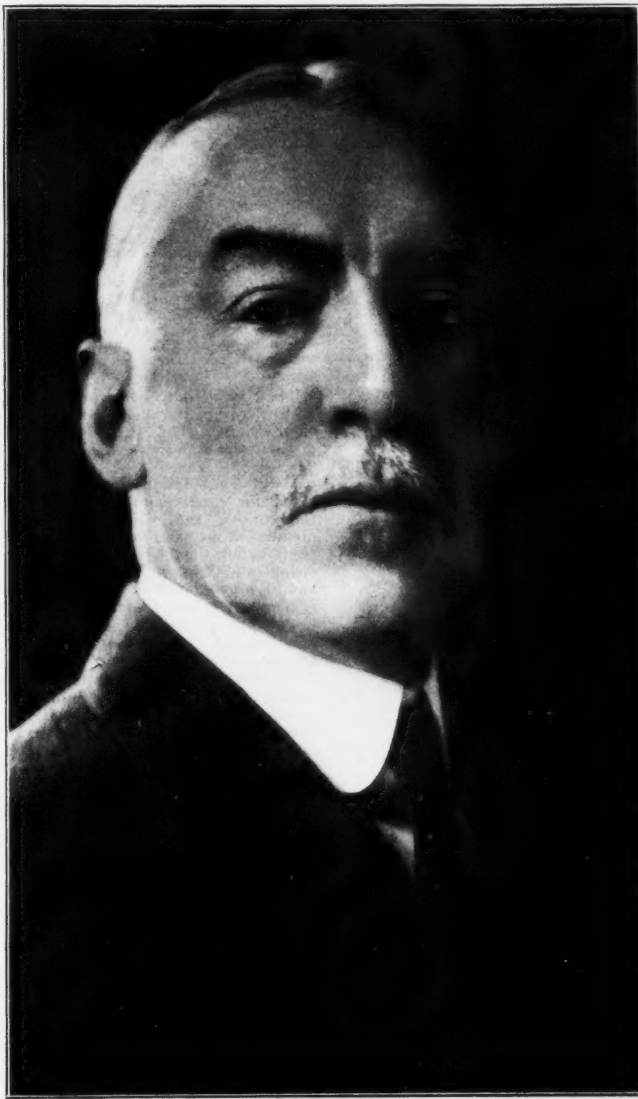
Tuesday evening will be devoted to a Guild service at Calvary Episcopal Church, of which Dean Steuterman is organist and choirmaster. Brahms' "Requiem" will be presented with orchestra. This will be followed by a short postludial recital by Harry J. Steuterman, the dean's brother.

James Philip Johnston of Pittsburgh is the recitalist for Wednesday morning, playing on the Austin three-manual and echo at St. John's Methodist Church. Luncheon will be served at the Idlewild Presbyterian Church, to be followed by an address by Dr. Alexander Russell of Princeton University, concert director for John Wanamaker, on "Ten Years of Transcontinental Organ Tours." At 2:30 Arnold Dann of Asheville, N. C., will give a recital on the four-manual Skinner organ in the Idlewild Presbyterian Church. This will be followed by a reception at the Memphis Country Club. In the evening Arthur Dunham, organist of the Methodist Temple in Chicago, will give a recital on the Kimball five-manual in the Auditorium.

Thursday will open with a theater organ demonstration on the Wurlitzer three-manual at the New Orpheum, followed at 11 o'clock by a recital by Parvin W. Titus of Cincinnati on the Pilcher three-manual and echo at the Bellevue Baptist Church. Luncheon will be at the Nineteenth Century Club, with an address on "Boy Choirs" by G. Darlington Richards of New York. The early afternoon recital will be by David McK. Williams of St. Bartholomew's Church, New York, at the Idlewild Presbyterian Church. Later in the afternoon there will be a joint recital in the north hall of the

[Continued on page 4]

John Spencer Camp



ATLANTIC CITY DEAL MADE

Midmer-Losh, Inc., to Build Gigantic Instrument for \$347,200.

The city commissioners of Atlantic City, N. J., have awarded to Midmer-Losh, Inc., of Merrick, L. L. N. Y., the contract for the construction of the great organ which is to be placed in the new convention hall in the famous resort city. This action was taken on the afternoon of April 25, according to a telegram to The Diapason. The cost of the instrument is to be \$347,200.

The bid of Midmer-Losh was one of three which were considered. The specification of the organ was prepared by Senator Emerson L. Richards, a political leader in the state of New Jersey and for many years an ardent devotee of the organ. Senator Richards led the campaign for the purchase of the instrument and was appointed to draw up the design. He prepared an elaborate set of specifications on which the original bids of organ builders were based. These specifications were considerably altered before the second set of bids was submitted. The revised specifications, as finally accepted, will appear in The Diapason June 1.

Plans for the Atlantic City organ project were announced in The Diapason Oct. 1, 1928. At that time the city authorities had decided to go ahead with the project, in accordance with Senator Richards' recommendations, at an expenditure of \$300,000. The new convention hall seats 41,000 people and necessarily requires a gigantic instrument, which, when completed, will attract attention throughout the world.

A prominent factor in the selection of the Midmer-Losh organization to build the organ is the fact that this company constructed the great organ in the Atlantic City high school.

TO OPEN UNIVERSITY ORGAN

Great Austin at Pennsylvania to Be Played by Maitland May 9.

Dedication of the great organ built by the Austin Company for the Philadelphia Sesquicentennial Exposition and now installed at the University of Pennsylvania will take place May 9 at the Irvine Auditorium of the university in Philadelphia. Rollo Maitland will be at the console for the exercises and will play three groups of selections on the instrument. Cyrus H. K. Curtis, the publisher, who purchased the organ after the close of the exposition and presented it to the university, will be present. H. Alexander Matthews will direct the combined glee clubs in choral numbers.

DU PONT WILL SHARE ORGAN WITH PUBLIC

DESIGN OF GREAT AEOLIAN

Specifications Reveal Vast Resources of Instrument Which Will Be Installed in Conservatories Near Wilmington.

Specifications for the great concert organ to be installed in the conservatories of the residence of Pierre S. du Pont, as announced in The Diapason March 1, have been completed, and the design shows the unusual size and vast resources of this instrument, which is to be a means of giving pleasure not only to Mr. du Pont and his family, but, as has been the case with the old organ, will be shared with the public and will be a source of income to charity. The organ will be at Longwood, Mr. du Pont's country estate near Kennett Square, Pa., twelve miles from Wilmington, Del. The conservatories, a considerable distance from Mr. du Pont's residence, cover an area under glass of 107,825 square feet.

The organ of 153 independent ranks of pipes, 273 stops and couplers, including five 32-ft. pedal stops, will contain 10,010 pipes, 364 percussion tones and a concert grand piano. It will be installed in a chamber sixty-three feet wide, twenty-three feet deep and forty feet high and sound out into space equaling the combined space of three large cathedrals. The wind will be supplied by blowers operated by electric motors of seventy horsepower.

The specifications were prepared by Firmin Swinnen, Mr. du Pont's private organist, in co-operation with experts of the Aeolian Company. During the last two years Mr. Swinnen has played and tested or listened to many of the largest and most important organs in America and other countries for the purpose of including in this one the stops and features most desirable in a concert organ of the first magnitude. It will consist of seven complete divisions, but only four manual claviers and a pedal clavier are included in the console, which will have a total of 273 stops and couplers and sixty-one combination pistons. This organ will also be playable from a separate cabinet console with the Duo-Art, which reproduces with perforated music-rolls the playing of organists.

This resourceful concert organ is to replace one of seventy-six stops built for Mr. du Pont by the Aeolian Company in 1921, which now is not of sufficient power and capacity for the enlarged conservatories. The old organ has been presented to the University of Delaware, Newark, Del. It will be modernized and placed in a large auditorium of a building erected for it, a gift of H. Rodney Sharp of Wilmington.

The gardens and conservatories at Longwood are open to the public every day of the year excepting the second, fourth, and, when they occur, the fifth Sundays of the month. On the two open Sundays a small admission fee is charged, the proceeds of which are turned over to Wilmington and West Chester hospitals. Approximately 100,000 people visit the place annually and on some Sundays as high as 6,000 have visited the conservatories to inspect the floral exhibitions (azaleas, camellias, rhododendrons, acacias, etc.) and listen to the recitals of Mr. Swinnen, given between 3 and 5 in the afternoon the first and third Sundays of the month.

In the planning and construction of this great instrument which Mr. du Pont is contributing for the enjoyment and education of those interested in music, all of the desirable traditions and proved modern features are to be incorporated. The Aeolian Company, with a long record of organ achieve-

ments to its credit and widely known for its products, has set itself the task of building an instrument that will be accorded a foremost place among the best of the world's great organs.

Following is the stop specification:

GREAT ORGAN.

(Entirely enclosed in Great swell-box.)

1. Double Open Diapason, 16 ft., 73 pipes.
2. Bourdon, 16 ft., 73 pipes.
3. First Open Diapason, 8 ft., 73 pipes.
4. Second Open Diapason, 8 ft., 73 pipes.
5. Third Open Diapason, 8 ft., 73 pipes.
6. Fourth Diapason (Schulze), 8 ft., 73 pipes.
7. Tibia Clausa, 8 ft., 73 pipes.
8. Gamba, 8 ft., 73 pipes.
9. Gemshorn, 8 ft., 73 pipes.
10. Major Flute, 8 ft., 73 pipes.
11. Melodia, 8 ft., 73 pipes.
12. Octave (No. 1, F), 4 ft., 73 pipes.
13. Octave (No. 2, MF), 4 ft., 73 pipes.
14. Flute Harmonique, 4 ft., 73 pipes.
15. Tenth, 3 1/5 ft., 73 pipes.
16. Twelfth, 2 3/4 ft., 61 pipes.
17. Fifteenth, 2 ft., 61 pipes.
18. Mixture (Fifteenth, Seventeenth, Nineteenth, Twenty-first and Twenty-second), 5 rks., 305 pipes.
19. Double Trumpet, 16 ft., 73 pipes.
20. Trumpet Harmonique, 8 ft., 73 pipes.
21. Clarion, 4 ft., 73 pipes.

Tremolo.
Great to Great, 16 ft.; Choir to Great, 16 ft.; Solo to Great, 16 ft.; Great to Great, 4 ft.; Swell to Great, 8 ft.; Choir to Great, 8 ft.; Solo to Great, 8 ft.; Unison on and off; Swell to Great, 4 ft.; Choir to Great, 4 ft.; Solo to Great, 4 ft.

SWELL ORGAN.

22. Contra Viola Diapason, 16 ft., 73 pipes.
23. Melodia, 16 ft., 73 pipes.
24. Open Diapason, 8 ft., 73 pipes.
25. Diapason Phonor, 8 ft., 73 pipes.
26. Horn Diapason, 8 ft., 73 pipes.
27. Geigen Diapason, 8 ft., 73 pipes.
28. Viola da Gamba, 8 ft., 73 pipes.
29. Gamba Celeste, 8 ft., 73 pipes.
30. Viole d'Orchestre (soft), 8 ft., 73 pipes.
31. Viole Celeste (soft), 8 ft., 73 pipes.
32. Salicional, 8 ft., 73 pipes.
33. Voix Celeste, 8 ft., 73 pipes.
34. Claribel Flute, 8 ft., 73 pipes.
35. Rohr Flöte, 8 ft., 73 pipes.
36. Flauto Dolce, 8 ft., 73 pipes.
37. Flute Celeste, 8 ft., 73 pipes.
38. Octave, 4 ft., 73 pipes.
39. Flute Traverse, 8 ft., 73 pipes.
40. Violina, 4 ft., 73 pipes.
41. Flautino, 2 ft., 73 pipes.
42. Grand Mixture (draws A-B-C-D-E), 5 rks.
- 42-A. Octave, 4 ft., 61 pipes.
- 42-B. Twelfth, 2 3/4 ft., 61 pipes.
- 42-C. Fifteenth, 2 ft., 61 pipes.
- 42-D. Nineteenth, 1 1/2 ft., 61 pipes.
- 42-E. Twenty-second, 1 ft., 61 pipes.
43. Dolce Cornet (Twelfth, Fifteenth, Seventeenth, Nineteenth), 4 rks., 244 pipes.
44. Posaune, 16 ft., 73 pipes.
45. Corno di Bassetto, 8 ft., 73 pipes.
46. Cornopean, 8 ft., 73 pipes.
47. French Trumpet, 8 ft., 73 pipes.
48. Oboe, 8 ft., 73 pipes.
49. Vox Humana, 16 ft., 73 pipes.
50. Vox Humana (P), 8 ft., 73 pipes.
51. Vox Humana (F), 8 ft., 73 pipes.
52. Clarion, 4 ft., 73 pipes.

Tremolo.
Swell to Swell, 16 ft.; Solo to Swell, 16 ft.; Choir to Swell, 16 ft.; Swell to Swell, 4 ft.; Solo to Swell, 8 ft.; Choir to Swell, 8 ft.; Unison on and off; Solo to Swell, 4 ft.; Choir to Swell, 4 ft.

CHOIR ORGAN.

53. Contra Gamba, 16 ft., 73 pipes.
54. Open Diapason, 8 ft., 73 pipes.
55. English Diapason, 8 ft., 73 pipes.
56. Geigen Diapason, 8 ft., 73 pipes.
57. Viola, 8 ft., 73 pipes.
58. Dulciana, 8 ft., 73 pipes.
59. Hohlflöte, 8 ft., 73 pipes.
60. Spitzflöte, 8 ft., 73 pipes.
61. Nachthorn, 8 ft., 73 pipes.
62. Quintadena, 8 ft., 73 pipes.
63. Principal, 4 ft., 73 pipes.
64. Flute Triangulaire, 4 ft., 73 pipes.
65. Nasard, 2 3/4 ft., 61 pipes.
- 65 1/2. Piccolo, 2 ft., 61 pipes.
66. Tierce, 1 3/5 ft., 61 pipes.
67. Septieme, 1 1/7 ft., 61 pipes.
68. Mixture (drawing Nos. 65, 66, 67).
69. Fagotto, 16 ft., 73 pipes.
70. Orchestral Trumpet, 8 ft., 73 pipes.
- 70 1/2. Hautboy d'Amour, 8 ft., 73 pipes.
71. Corno d'Amour, 8 ft., 73 pipes.
72. Musette, 8 ft., 73 pipes.
73. Clarinet, 8 ft., 73 pipes.
74. Saxophone, 8 ft., 73 pipes.

Tremolo.
Choir to Choir, 16 ft.; Solo to Choir, 16 ft.; Swell to Choir, 16 ft.; Choir to Choir, 4 ft.; Solo to Choir, 8 ft.; Swell to Choir, 8 ft.; Unison on and off; Solo to Choir, 4 ft.; Swell to Choir, 4 ft.

SOLO ORGAN.

- (Entirely enclosed in its own swell-box.)
75. Open Diapason, 8 ft., 73 pipes.
 76. Stentorphone, 8 ft., 73 pipes.
 77. Tibia Plena, 8 ft., 73 pipes.
 78. Doppel Flöte, 8 ft., 73 pipes.
 79. Philomela, 8 ft., 73 pipes.

80. Grosse Gamba, 8 ft., 73 pipes.
81. Gamba Celeste, 8 ft., 73 pipes.
82. Orchestral Flute, 4 ft., 73 pipes.
83. Octave, 4 ft., 73 pipes.
84. Mixture (draws A-B-C-D-E), 5 rks.
- 84-A. Twelfth, 2 3/4 ft., 61 pipes.
- 84-B. Fifteenth, 2 ft., 61 pipes.
- 84-C. Nineteenth, 1 1/2 ft., 61 pipes.
- 84-D. Twenty-second, 1 ft., 61 pipes.
- 84-E. Twenty-sixth, 3/4 ft., 61 pipes.
85. Tuba Profunda, 16 ft., 73 pipes.
86. Tuba Mirabilis, 8 ft., 73 pipes.
87. Tuba Sonora (heavy wind), 8 ft., 73 pipes.
88. French Horn, 8 ft., 73 pipes.
89. English Horn, 8 ft., 73 pipes.
90. Bell Clarinet, 8 ft., 73 pipes.
91. Orchestral Oboe, 8 ft., 73 pipes.
92. Kinura, 8 ft., 73 pipes.
93. Solo Vox Humana, 8 ft., 73 pipes.
94. Clarion, 4 ft., 73 pipes.

Tremolo for low pressure stops.
Tremolo for high pressure stops.
Solo to Solo, 16 ft.; Swell to Solo, 16 ft.; Choir to Solo, 16 ft.; Solo to Solo, 8 ft.; Swell to Solo, 8 ft.; Choir to Solo, 8 ft.; Unison on and off; Swell to Solo, 4 ft.; Choir to Solo, 4 ft.

FANFARE ORGAN.

- (Floating on all manuals and enclosed in its own swell-box.)
95. Trumpet Harmonique, 8 ft., 73 pipes.
 96. Trumpet Militaire (Brass), 8 ft., 73 pipes.
 97. Post Horn, 8 ft., 73 pipes.
 98. Trumpet, 4 ft., 73 pipes.

Tremolo.
Fanfare to Great; Fanfare to Choir; Fanfare, 16 ft.; Fanfare to Swell; Fanfare to Solo; Fanfare, 4 ft.

STRING ORGAN.

- (Floating on all manuals and enclosed in its own swell-box.)
99. Contrabasso, 16 ft., 73 pipes.
 100. Contra Salicional, 16 ft., 73 pipes.
 101. Viole d'Orchestre, 8 ft., 73 pipes.
 102. Viole Celeste, 8 ft., 73 pipes.
 103. Violoncello, 8 ft., 73 pipes.
 104. Violoncello Vibrato, 8 ft., 73 pipes.
 105. Viola d'Amour, 8 ft., 73 pipes.
 106. Viola d'Amour (flat), 8 ft., 73 pipes.
 107. Violino Sordo, 8 ft., 73 pipes.
 108. Violino Vibrato, 8 ft., 73 pipes.
 109. Salicional, 8 ft., 73 pipes.
 110. Voix Celeste, 8 ft., 73 pipes.
 111. Viola da Gamba, 8 ft., 73 pipes.
 112. Viola da Gamba (sharp), 8 ft., 73 pipes.

113. Viole Sorda, 8 ft., 73 pipes.
114. Viole Sourdine, 8 ft., 73 pipes.
115. Vox Humana (pp), 8 ft., 73 pipes.
116. Violina, 4 ft., 73 pipes.
117. Salicet, 4 ft., 73 pipes.
118. Gambetta, 4 ft., 73 pipes.
119. Piano, 16 ft.
120. Piano, 8 ft.
121. Piano, 4 ft.

Tremolo.
String to Great; String to Choir; String, 16 ft.; String to Swell; String to Solo; String, 4 ft.

PERCUSSION ORGAN.

- (Floating on all manuals and enclosed in its own swell-box.)
- First Subdivision.**
122. *Chimes C to a² (Class AAA Deagan), 8 ft., 34 bells.
 123. *Orchestral Harp, 8 ft. and 4 ft. pitch on all manuals, 4 ft., 134 bars.
 124. Celesta, 4 ft., 49 bars.

- Note—These three preceding stops (122, 123, 124) to be individually independent of the following second division, but enclosed in the same swell-box.
- Second Division.**
125. Glockenspiel (Single Stroke), 4 ft., 49 bells.
 126. Glockenspiel (Repeating Stroke).
 127. Celestial Harp, 4 ft., 49 bars.
 128. Celestial Harp Vibrato.
 129. Xylophone (Tenor C), 8 ft., 49 bars.
 130. Xylophone (from 8 ft.), 4 ft., 49 notes.

ACCESSORIES.

- *Bass Drum (played from pedals).
- Snare drum (tap) (played from Choir Manual).
- Snare Drum (roll) (played from Choir Manual).
- *Tympany (tap) (played from Pedals).
- Tympani (roll) (played from Pedals).
- Triangle (played from Choir Manual).
- Castanets (played from Choir Manual).
- Oriental Gong (by double-touch toe stud), first touch roll, second touch crash.
- *Cymbals (played from Pedals).
- Tambourine (played from Choir keys).
- Tom-tom (played from Choir keys).

*Chimes, Orchestral Harp and Celestial Harp with dampers and releases.
*Played from Pedals either first or second touch (by piston).

PEDAL ORGAN.

131. Gravissima, 64 ft., Resultant.
132. Double Open Diapason, 32 ft., 12 pipes.
133. Contra Bourdon, 32 ft., 12 pipes.
134. Contra Violone, 32 ft., 12 pipes.
135. Open Diapason, 16 ft., 32 pipes.
136. Second Open Diapason, 16 ft., 32 pipes.

137. Diapason Phonor, 16 ft., 32 pipes.
138. First Bourdon, 16 ft., 32 pipes.
139. Second Bourdon, 16 ft., 32 pipes.
140. Violone, 16 ft., 32 pipes.
141. Diapason (Great), 16 ft., 32 notes.
142. Diapason (Swell), 16 ft., 32 notes.
143. Melodia (Swell), 16 ft., 32 notes.
144. Gamba (Choir), 16 ft., 32 notes.
145. Salicional (string section), 16 ft., 32 notes.
146. Quint, 10 1/2 ft., 32 notes.
147. Octave, 8 ft., 12 pipes.
148. Flute, 8 ft., 12 pipes.
149. Gedeckt, 8 ft., 12 pipes.
150. Cello, 8 ft., 12 pipes.
151. Super Octave, 4 ft., 12 pipes.
152. Mixture, 5 rks., 160 pipes.
153. Contra Bombarde, 32 ft., 12 pipes.
154. Contra Fagotto, 32 ft., 12 pipes.
155. Bombarde, 16 ft., 32 pipes.
156. Tuba Profunda (Solo), 16 ft., 32 notes.

157. Double Trumpet (Great), 16 ft., 32 notes.
158. Posaune (Swell), 16 ft., 32 notes.
159. Fagotto (Choir), 16 ft., 32 notes.
160. Tromba, 8 ft., 12 pipes.
161. Clarion, 4 ft., 12 pipes.
162. Piano, 16 ft.

163. Piano (From String Organ), 8 ft.
 164. Piano (From String Organ), 4 ft.
- Great to Pedal, 8 ft.; Great to Pedal, 4 ft.; Swell to Pedal, 8 ft.; Swell to Pedal, 4 ft.; Choir to Pedal, 8 ft.; Choir to Pedal, 4 ft.; Solo to Pedal, 8 ft.; Solo to Pedal, 4 ft.; String Organ to Pedal, 8 ft.; String Organ to Pedal, 4 ft.; Fanfare Organ to Pedal, 8 ft.; Fanfare Organ to Pedal, 4 ft.; Chimes to Pedal; Pedal Octave; Pedal Divide.

The console is to have four manuals, with two floating divisions and two subdivisions called string organ and fanfare organ and two divisions of the percussion organ.

Eight combination pistons are provided for each manual, adjustable at the console and visibly moving the manual stops and couplers. Eight combination pistons will act on the string organ and string organ couplers and five combination pistons on the fanfare organ and fanfare organ couplers. The pistons are to be of the double-touch type, the first touch affecting the manual stops and couplers, and the second touch affecting (or adding) the desired pedal stops. Six combination stops (single-touch) visibly affecting the pedal stops, and duplicated by six toe pistons, are speci-

fied. There will be ten general combination pistons (single-touch), visibly affecting the stops and couplers of the entire organ. Between the fourth and fifth of the individual pistons, on each manual, there will be two pistons called "sub" and "super." They will operate the 16-ft. and 4-ft. couplers of that manual, which are duplicated from the regular 16-ft. and 4-ft. tablets in the stop rows.

The string organ is to be of the floating type, playable on every manual and in its own expression-box. The fanfare organ is also to be of the floating type, playable on every manual and in its own expression-box. The percussion is to be of the floating type, subdivided into two parts, the first division (glockenspiel, celestial harp, xylophone and traps), to be of the regular floating type, and the second division (chimes, orchestral harp, and celesta) to be independent of the first division, and at the same time playable on every manual. This percussion organ is to be enclosed in its own swell-box.

Silencers are to be provided for every manual, string, fanfare and percussion division and pedal, cutting wind supply.

The console is to be equipped with two sforzando pedals, the first, called "sforzando," bringing on all the stops of all the manuals and the unison couplers; the second "tutti sforzando," bringing on all the stops with unison, sub and super couplers, and in addition the strings and fanfare to the great manual.

J. J. Binns, English Builder, Dead.

Word comes from London of the death in his seventy-fifth year of J. J. Binns, founder and head of the well-known firm of organ builders, J. J. Binns, Bramley Organ Works, Leeds, which took place on March 11.

THE DIAPASON.

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JUST PUBLISHED

JAMES H. ROGERS

Sonatina No. 2
in F minor
for
Organ

net 75c

G. SCHIRMER, Inc., New York

MEMPHIS DEDICATES AUDITORIUM ORGANS

BIG KIMBALL WORK HEARD

Five-Manual and Four-Manual Instruments in Huge Municipal Building Played by Charles M. Courboin in Recital April 9.

What the city of Memphis proudly declares to be the mightiest voice in the Southern municipality spoke to an audience that filled the Auditorium to overflowing and to an even larger unseeing group of radio listeners when the new Kimball organ, the largest in the South, was dedicated to the public of Memphis and Shelby County on the evening of April 9.

It was fitting that the dedicated recital should be played by Charles M. Courboin, who designed the organ and who is organist for John Wanamaker. He played with the brilliance of a true artist, combined with the touch of a master craftsman who knows every detail of his instrument, according to the Memphis reviewers.

Long before the scheduled opening of the recital a representative crowd had filled the main hall of the Auditorium to the topmost gallery and overflowed into the concert hall. In that assemblage of more than 10,000 persons were music-lovers, inquisitive taxpayers, curiosity seekers, figures prominent in all walks of life.

The program opened with the formal dedication of the instrument by city and county officials. E. W. Sprague, state president of the Exchange Club, introduced by Joseph Fowler, secretary of the Auditorium Commission, told of the growth of the movement to install an organ in the Auditorium, in which the Exchange Club took a leading part. The co-operation of the city and county governments in building the Auditorium and providing the funds for the organ was explained by Lois D. Bejach, county attorney. Mayor Watkins Overton eulogized the memory of the late John T. Walsh, who as a member of the Auditorium and organ commissions was a vital factor in the successful completion of both projects.

Mr. Courboin began his recital by sweeping into the stirring notes of "Dixie," which seemed to fill the hall with a volume that was awe-inspiring. It was a fortunate overture and when the outburst of applause had receded he drifted into the soothing "Invocation" by Mailly, who was a one-time teacher of Mr. Courboin.

Perhaps the most popular selection of the entire evening was a composition of Southern folksongs, "Southern Rhapsody," by Ernest F. Hawke, Memphis organist and composer.

Other selections were: "Praeludium," by Jarnefelt; Aria, by Lotti; Schumann's Sketch in D flat; Chorale No. 3, by Franck; "Ave Maria," by Schubert; "The Bells of St. Anne," by Russell. Mr. Courboin chose for the finale the "Marche Heroique," by Saint-Saens.

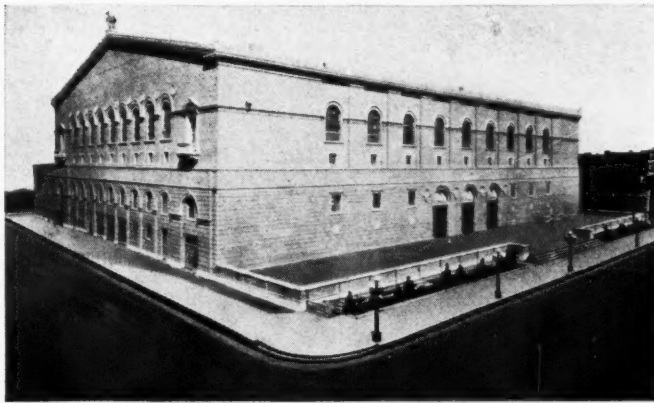
The stop specifications of the two Memphis organs appeared in The Diapason in November, 1927. The contract, at that time awarded to the W. W. Kimball Company, provided for a five-manual organ for the main auditorium and a four-manual in the adjoining concert hall. The seating capacity of the two halls combined is 12,500. The concert hall instrument is playable also from the console of the main auditorium instrument.

TO OPEN LOUISVILLE ORGAN

Large Pilcher in Memorial Auditorium Will Be Dedicated May 31.

The beautiful War Memorial Auditorium at Louisville, Ky., erected in memory of those who served during the world war, is approaching completion, and the dedication will take place May 30. On Friday night, May 31, the large concert organ which has been built by Henry Pilcher's Sons, Inc., of Louisville, will be dedicated under the auspices of Jefferson Post, American Legion, by Charles M. Courboin. The specification of this instrument appeared in the October, 1928, issue of The Diapason.

Municipal Auditorium at Memphis



Fine Work Is Done by United Choirs; New York Notes

By RALPH A. HARRIS

New York, April 23.—The annual presentation of the "St. Matthew Passion" at St. Bartholomew's Church was given on the evening of March 27. The same ensemble as last year participated—the choir of St. Bartholomew's, fifty mixed voices in the chancel, under the direction of Dr. David McK. Williams, the choristers of the Cathedral of St. John the Divine, in the south transept gallery, under Dr. Miles Farrow, and, for the first chorus only, the soprano boys of St. Thomas' Church, standing in the choir aisle, directed by Dr. T. Tertius Noble.

The singing of the chorales by the cathedral choristers was exquisite; the blend was good and the tone brilliant, particularly on the pianissimo passages. Dr. Williams' combined conducting and accompanying was really thrilling.

Long before the beginning of the program the church was filled to overflowing, hundreds standing. Suffice to say, the quality of the work throughout was excellent.

The Bach Cantata CX appeared in recital at Trinity Church on the evening of April 3, with Channing Lefebvre as organist. The program included a variety of choral works, in addition to songs by Amy Ellerman. Mr. Lefebvre played the A minor Prelude and Fugue. The next and last recital for this season will be given at St. George's Church May 1, featuring the B Minor Mass.

Mme. Fernande Breilh of Paris, a pupil of Marcel Dupre, made her American debut at the Wanamaker Auditorium April 5. Mme. Breilh is a winner of first prizes in harmony, accompaniment, counterpoint, fugue, composition and piano at the Paris Conservatory, having studied with Xavier Leroux, Paul Vidal and Dupre. The program included the Fantasia and Fugue in G minor, Bach; "Noel avec Variations," d'Aquin; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupre, and an original Suite in B flat, in five short numbers—Prelude, Courante, Sarabande, Gavotte and Gigue. For the second part of the program Mme. Breilh improvised a symphony on themes submitted by prominent local musicians. For the first movement she used themes by Dr. Clarence Dickinson and Charles M. Courboin; for the second, themes by Maurice Jaquet and Rene Pollain, of the New York Philharmonic Orchestra; for the third, themes by Scipione Guidi, concertmaster of the Philharmonic, and Lynnwood Farnam.

Palmer Christian played a recital at the Wanamaker Auditorium April 12. His program was largely classic, but well varied, and most interesting. Mr. Christian is not only one of the finest of our technicians, if we may use the term to describe his meticulous accuracy in organ playing, but a master at registration as well. His program in-

cluded the Chorale Prelude, "Ein Feste Burg," Hanff; Sonata, "God's Time Is Best," and Fugue in E flat, Bach; Prelude, Gilson; Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; "Drifting Clouds," d'Antalfy; Scherzo, Rousseau; "Traumerei," Strauss-Christian, and the Prelude and Fugue on "Bach," Liszt. This was Mr. Christian's annual appearance here.

The spring concert by the Brooklyn Morning Choral was given in the Academy of Music April 11, Herbert Sammond conducting. While unable to attend the concert ourselves, we have had excellent reports of the work of the evening as sustaining the high ideals of the splendid chorus of women's voices, which we have heard on other occasions.

The spring reunion of the Guilford Organ School was held on Monday evening, April 15, at the Chapel of the First Presbyterian Church. Under the direction of Charles Atherton, an interesting program of folksongs and dances was given by a group of children from the choir of the Jan Huss Bohemian Church. About 100 of the graduates and friends of the school were present, and at the close of the program an hour of good fellowship was enjoyed.

FOR A PHILADELPHIA HOME

Austin Three-Manual to Be Built for Mrs. Raymond W. Tunnell.

The Austin Company received an order in April for an interesting three-manual to be installed at the home of Mrs. Raymond W. Tunnell in Germantown, Philadelphia. The entire great is to be enclosed in the choir expression chamber. The tonal resources of this instrument will be as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Corno d'Amore, 8 ft., 73 pipes.
Chimes, 25 tubular bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt (Ext. Bourdon), 8 ft., 12 pipes, 61 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline (prepared for), 8 ft.
Flute d'Amour (Ext. Bourdon), 4 ft., 12 pipes, 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

*Clarabella, 8 ft., 73 notes.
*Dulciana, 8 ft., 73 notes.
*Harmonic Flute, 4 ft., 73 notes.
*Vox Angelica (prepared for), 8 ft.
*Cor Anglais, 8 ft., 73 pipes.
Chimes (from Great), 25 notes.

*Interchangeable with Great organ.

PEDAL ORGAN.

Sub Bass (large scale), 16 ft., 32 pipes.
Bourdon (Ext.), 16 ft., 12 pipes, 20 notes.
Gedeckt (from Swell), 16 ft., 32 notes.
Gross Flöte (Ext.), 8 ft., 12 pipes, 20 notes.

The console is to have a circular stop-board. Double expression will be provided through an extra set of swell shades.

AUSTIN FOUR-MANUAL FOR MERIDEN CHURCH

WITH SOLO AND ANTIPHONAL

Stop Specifications of Instrument for First Congregational Under Construction at Hartford Factory.

The First Congregational Church of Meriden, Conn., is to have a large four-manual organ, under construction at the factory of the Austin Organ Company in Hartford. There will be both solo and antiphonal divisions. The scheme of stops is as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.

Harp.

Chimes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Viola, 4 ft., 73 pipes.
Flageolet (from Mixture), 2 ft., 61 notes.
Cornet, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Corno, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo (Valve).
Harmonic Flute, 4 ft., 73 pipes.

CHOIR ORGAN.

Contra Viole, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Harp, 61 bars.
Tremolo.

SOLO ORGAN.

Diapason Phoon, 8 ft., 73 pipes.
Major Flute, 8 ft., 73 pipes.
Solo Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Flute Overté, 4 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tremolo.

ANTIPHONAL ORGAN.

English Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 73 pipes.
Echo Tuba, 8 ft., 73 pipes.
Chimes (P).
Chimes (P).
Valve Tremulant.

PEDAL ORGAN.

Resultant Bass (Resultant in lower octave only), 32 ft., 32 notes.
First Open Diapason, 16 ft., 32 pipes.
Second Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Contra Viole, 16 ft., 32 notes.
Gross Flöte, 8 ft., 12 pipes, 20 notes.
Gedeckt, 8 ft., 32 notes.
Octave Flute, 4 ft., 12 pipes, 20 notes.
Tuba (Ext.), 16 ft., 12 pipes, 20 notes.
Fagotto, 16 ft., 32 notes.

Pilcher Dedicated in San Diego.

Formal dedication of the three-manual Pilcher organ in the First Methodist Church, San Diego, took place Sunday, April 7, at the morning service. Dedicatory exercises were conducted by the pastor, the Rev. F. Linder, and at the close of the exercises the following program was given on the new instrument by Dr. Humphrey J. Stewart, municipal organist of San Diego: Sonata No. 1 (first movement), Mendelssohn; Largo in G, Handel; "The Bells of Aberdovey," Stewart; Processional March, Stewart. The new instrument is a fine example of the organ builder's art, writes Dr. Stewart, and every stop is complete in itself, avoiding duplication or unification.

The Syracuse University chorus, Dr. Howard Lyman, conductor, with Horace Douglas as organist, broadcast Haydn's "Creation" from the Crouse College auditorium, Syracuse, over stations WFRL, WGY, WHAM and WMAK, Saturday evening, April 27.

**CEDAR RAPIDS, IOWA,
BUYS ITS CITY ORGAN**

SKINNER OBTAINS CONTRACT

First Section of War Memorial Instrument Is to Be Installed by Christmas and the Remainder at a Later Date.

Cedar Rapids, Iowa, has awarded to the Skinner Company the contract for the large organ to be placed in the municipal war memorial building, and the instrument is to be completed by Christmas. This project, previously described in The Diapason, will give Cedar Rapids a larger organ than any at present in the state of Iowa and a fitting crowning feature for the great convention hall which is a part of the new structure, which also houses the city hall and the chamber of commerce.

It has been decided to install at this time the first section of the organ, the remainder to be built when additional funds are available. All stops marked with an asterisk in the subjoined specification are to be prepared for and added in the future.

The stop scheme is as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 61 pipes.
- Bourdon, Pedal extension, 16 ft., 17 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Third Diapason, 8 ft.
- Charbel Flute, 8 ft., 61 pipes.
- Erzhier, 8 ft.
- Octave, 4 ft., 61 pipes.
- Principal, 4 ft.
- Flute Harmonique, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft.
- Fifteenth, 2 ft.
- Harmonics, 5 ranks, 305 pipes.
- Trombone (heavy pressure), 16 ft.
- Tromba (heavy pressure), 8 ft., 73 pipes.
- Clarion, (heavy pressure), 4 ft.
- Cathedral Chimes, (from Solo).
- Snare Drum.
- Xylophone.
- Piano.

SWELL ORGAN.

- Contra Gamba, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohrfloete, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Voix Celeste, 2 ranks, 8 ft., 146 pipes.
- Flute Celeste, 2 ranks, 8 ft., 134 pipes.
- Octave, 4 ft., 73 pipes.
- Violina, 4 ft.
- Flute Triangulaire, 4 ft., 73 pipes.
- Flautino, 2 ft.
- Cornet, 5 ranks.
- Mixture, 5 ranks, 305 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- French Trumpet, 8 ft.
- Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

- Quintaton, 16 ft., 73 pipes.
- Diapason, 8 ft.
- Gamba, 8 ft.
- Flute Triangulaire, 4 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute Ouverte, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft.
- Corno di Bassetto, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft.
- Harp, 8 ft. and Celesta, 4 ft., 61 notes.
- Tremolo.

SOLO ORGAN.

- Flauto Mirabilis, 8 ft.
- Violoncello, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Concert Flute, 4 ft.
- English Horn, 8 ft., 73 pipes.
- French Horn, 8 ft., 61 pipes.
- Harmonic Tuba (heavy pressure), 8 ft., 73 pipes.
- Clarion (heavy pressure), 4 ft.
- Cathedral Chimes, 25 bells.
- Tremolo.
- ECHO ORGAN (Playable from Solo).
- Cor de Nuit, 8 ft.
- Voix Celeste, 8 ft.
- Vox Humana, 8 ft.
- Tremolo.

PEDAL ORGAN.

- Sub Bass, (lower 5 resultant), 32 ft.
- Diapason, 16 ft., 32 pipes.
- Contre Basse, 16 ft.
- Open Diapason (Great), 16 ft.
- Bourdon, 16 ft., 32 pipes.
- Contra Gamba (from Swell), 16 ft.
- Quintaton, (Choir), 16 ft.
- Octave, (from Pedal Diapason), 8 ft., 12 pipes.
- Flute (from Pedal Bourdon), 8 ft., 12 pipes.
- Cello (from Solo), 8 ft.
- Gedeckt (from Quintaton), 8 ft.
- Super Octave (from Pedal Octave), 4 ft., 12 pipes.

Harold B. Niver



Photograph by Foster Disinger

After serving for fourteen years as organist and choirmaster of Christ Church, Binghamton, N. Y., Harold B. Niver has been appointed organist and choirmaster of Grace Episcopal Church, Newark, N. J., and on May 1 will assume his duties at the new post.

Mr. Niver was born at Catskill, N. Y., in 1891. After graduation from the public schools he entered the Manual Training High School of Brooklyn. He was interested in music from childhood, and at the age of 14, when he had his first piano lessons, he had covered about the equivalent of three years of piano by himself without the help of a teacher. It was not until two years after graduation from high school that he took up music seriously. He studied piano and theory a year with Raffael Navarro and then organ and theory a year with Mark Andrews. After this he studied organ and piano for two years with Felix Lamond, and during this time also had considerable training in counterpoint under Dr. A. Madeley Richardson.

In 1915 Mr. Niver became organist and choirmaster of Christ Episcopal Church, Binghamton, N. Y. During the world war he obtained a leave of absence from this position and served about a year in the United States navy as a radio operator. He was released from the navy in February, 1919, and from then until summer of that year studied organ and theory with Dr. T. Tertius Noble. He has continued work with Dr. Noble at intervals since that time.

- Flute (from Pedal Flute), 4 ft., 12 pipes.
- Harmonics, 5 ranks.
- Bombarde, 32 ft.
- Ophicleide (from Bombarde), 16 ft., 32 pipes.
- Trombone (Great), 16 ft.
- Waldhorn (Swell), 16 ft.
- Quint Trombone (Great), 10 1/2 ft.
- Tromba (from Ophicleide), 8 ft., 12 pipes.
- Clarion (from Tromba), 4 ft., 12 pipes.
- Cathedral Chimes (from Solo).
- Bass Drum.
- Kettle Drum.

SCHOOL'S 30TH BIRTHDAY

Guilmant Institution Will Celebrate Anniversary in June.

The thirtieth anniversary of the founding of the Guilmant Organ School under the directorship of Dr. William C. Carl and the presidency of the late Alexander Guilmant will be celebrated early in June. Elaborate preparations are in progress, and will be announced. The classes in organ tuning and repairing will be held early in May, and the final examinations the latter part of the month, before the board of examiners. The school has had a record year, with a waiting list since October last, and Dr. Carl's time still filled to the limit.

GUILD CONVENTION PLANS

[Continued from page 1]

Auditorium by Frank W. Asper of the Salt Lake City Tabernacle and Edward Eigenschenk of Chicago.

The convention will come to a close with a banquet at the Peabody Hotel Thursday evening, Adolph Steuterman acting as toastmaster and the principal speaker being the Rev. Charles F. Blaisdell, D. D.

Charles M. Courboin is to be the official host of the Auditorium commission at the Memphis Auditorium during the Guild convention according to an announcement by R. L. Jordan, president of the Chamber of Commerce.

A city that holds vast historic interest in addition to occupying a place of unique importance in the industry and transportation of the South will greet the members of the American Guild of Organists when they gather in Memphis.

Memphis for years has held a place of commanding significance in the cotton markets of the world, holding the title of the largest inland cotton market in the world. Almost as well advertised has been Memphis' position as a hardwood lumber center, holding also a first rank in that field as the world's largest market for hardwood lumber. What has probably not been so well heralded to the nation is Memphis' status as a center of transportation and distribution by virtue of its location in the center of the South and almost in the center of the Mississippi valley, with seventeen lines of railway radiating to all parts of the nation, combined with its position on the river.

Commanding among points of interest to any convention visitor are the two big bridges that carry traffic across the Mississippi to the west—the only bridges spanning the big stream south of the Ohio river; the vast warehouses of the Federal Compress & Warehouse Company, the largest cotton storehouse in the world, and the river-rail terminals, where barges of the Mississippi Warrior line are unloaded and their freight is transferred into rail-

road cars.

Public buildings in Memphis command recognition from any visitor. These include the Auditorium, with its north hall seating 7,000 and its south hall seating 2,500, both of which can be thrown into one vast hall seating 12,500. Recitals at the convention will be played in both the north and south halls, with convention visitors at the consoles of the dual organ just installed by the W. W. Kimball Company and used for the first time in public recital April 9. The north hall instrument, with five manuals, as previously described in The Diapason, constitutes one of the outstanding organ installations of the decade, according to Charles M. Courboin, its architect.

There is also a large four-manual Skinner instrument installed less than six months ago in the new \$750,000 edifice of the Idlewild Presbyterian Church, on which two of the convention recitals will be given; a four-manual Casavant at St. Peter's Catholic Church; the Virginia Leedy Matthews memorial organ at St. John's Methodist Church, a three-manual and echo Austin, dedicated six years ago; the new Kilgen at St. Mary's Episcopal Cathedral, and the Pilcher three-manual and echo instrument at Bellevue Baptist Church. Among theater organs, convention members will see and hear the three-manual Wurlitzer of the new Orpheum Theater—the latest theater installation in Memphis—a feature of the \$2,000,000 house that was opened to the public Nov. 19. Residence organs will be represented in the Möller in the country home of J. P. Norfleet, Memphis cotton factor and capitalist, where convention guests will be entertained with a reception and informal recital.

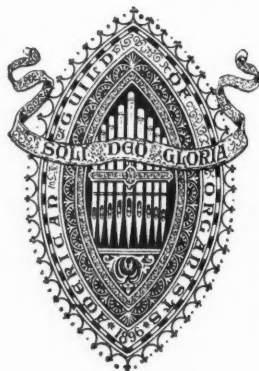
Miss Holmes Gives Candlyn Cantata.

T. F. H. Candlyn's cantata "The New Jerusalem" received an artistic presentation at Plymouth Church, Sherrill, N. Y., in a Lenten musical service on the evening of March 24 under the direction of Miss Zillah I. Holmes, A. A. G. O., organist and director at this church.

American Guild of Organists

United States and Canada

General Office: 217 Broadway, New York



The Eighth General Convention of the Guild Will Be Held at

Memphis, Tennessee

June 4th, 5th and 6th
1929

Convention Headquarters Will Be at the Peabody 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 Idlewild Presbyterian Church (Skinner 4m), St. John's Methodist Church (Austin 4m), St. Peter's Roman Catholic Church (Casavant 4m), St. Mary's Cathedral Episcopal (3m and echo Kilgen), Bellevue Baptist Church (3m and echo Pilcher), New Orpheum Theatre (3m Wurlitzer), Municipal Auditorium (Kimball 4m, Kimball 5m), Country Home of Mr. J. P. Norfleet (3m Möller Residence Organ).

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

Information may be had by writing to Mr. Adolph Steuterman, 102 North Second Street, Memphis, Tenn., or to the General office, 217 Broadway, New York, N. Y.



G. D. Cunningham, Esq.
 Fellow of the Royal Academy of Music
 Fellow of the Royal College of Organists
 Organist of Town Hall, Birmingham, England

After his recital on the Skinner Organ at Princeton University, Mr. Cunningham sent us the following unsolicited letter:

New York, N. Y.
 February 4, 1929

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Gentlemen:

I must write and tell you how delighted I was with the Princeton Organ. Several of my friends had raised my expectations to a high point, but they were more than realized. The thing is superb, and as far as my experience of organs over here goes at present, it stands in a class by itself.

My heartiest congratulations to your company.

Yours very truly
 /s/ G. D. CUNNINGHAM

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* * * * *

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WILL FOUND COLLEGE FOR SACRED MUSIC

BIG PLANS AT PROVIDENCE

St. Dunstan's To Train Men for Church—Choir School Will Be Established in Connection—Walter Williams at Head.

St. Dunstan's College of Sacred Music and Choir School is to be established at Providence, R. I., according to an announcement from that city. The college and the choir school will be under the direction of Walter Williams, prominent organist, church musician and soon to be ordained as a priest of the Episcopal Church. It is planned to make the schools unique institutions which will draw students from all parts of the United States and other countries. John Nicholas Brown of Providence, a scion of the family which in the early days helped to establish Brown University, has promised adequate support to the noteworthy undertaking. This project has the support also of Bishop James De Wolf Perry of Rhode Island.

The choir school, the first Episcopal choir school in New England, will open its doors next fall on property near St. John's Pro-Cathedral, in the neighborhood of which the college also will be located. The college of sacred music will begin its career, according to present prospects, in September, 1930.

An annual festival of sacred music to rival the famed Bethlehem and English "Three Choirs" festivals is planned. A library of sacred music, together with a central bureau of allied information, will be established with the desire to make it the best in America. The founders hope to make the college a center for publication and composition. Their aim in general is to raise the standards of sacred music of all faiths, although particularly in the Protestant Episcopal Church.

The college will have a resident faculty to direct and instruct advanced students in the history and technique of church music, emphasizing the "highest ideals of music as an integral part of divine worship." The choir school will be a day school for boys, organized so as to maintain "the highest standards of scholarship." First emphasis will be placed on the academic function, although musical ability will be required of its students, the founders say. In their courses, from the fourth grade through the junior high school grades, they believe it will be possible to give more personal and thorough instruction than in larger institutions.

While the advisory council of St. Dunstan's is not yet complete, the following prominent churchmen and musicians will lend their names and aid to the college: The Rev. Henry B. Washburn, D. D., dean of the Episcopal Theological School, Cambridge; the Rev. Frank Gavin, D. D., of the General Theological Seminary, New York City; Bishop Perry; the Rev. Frederic S. Fleming, D. D., of St. Stephen's Church, Providence; Canon Charles Winfred Douglas of Evergreen, Colo., musical director of the Community of St. Mary, Peekskill, N. Y.; Wallace Goodrich, dean of the New England Conservatory of Music and secretary of the Joint Commission on Church Music, and Lynnwood Farnam, the concert organist, choir-master and organist of the Church of the Holy Communion, New York City.

Walter Williams, named as rector of the college, is choir-master and organist of St. Stephen's Church, Providence, and St. Mary's Church, East Providence. A member of the class of 1922 at Brown University and recipient of a degree from Harvard the following year, he has studied under Wallace Goodrich and Lynnwood Farnam. He is a candidate for orders in the Episcopal Church, hoping to be ordained in October.

The choir at St. Stephen's Church has won a national reputation for its singing of unaccompanied sacred choral music. The range has been from the compositions of Palestrina down to the modern Spaniards, some of the

latter having written especially for St. Stephen's choir.

The headmaster of the choir school will be Roy Howard, whose work as teacher and coach at Cranston high school brought him to favorable notice of those behind the new institution. He has also been active at the Rhode Island College of Education and is a graduate of Rhode Island State College. There will be one other teacher in the first year.

On the faculty of St. Dunstan's College will be George Pickering, organist of St. John's Pro-Cathedral, and Frederick Johnson, choir-master of the Church of the Advent and dean of the music school of the Wellesley summer conference, as well as an organist known for his recital work. Mr. Pickering, who will continue in his capacity at St. John's, was formerly at the conservatory and at Grace Church in Troy, N. Y. Mr. Johnson, a Harvard graduate in charge of music at Bradford Academy, Bradford, Mass., will give the college course on theory in relation to church work. The college also hopes to secure the former organist of Keble College, Oxford, who holds the degree of Mus. B. from that university and is considered an authority on plainsong. Canon Douglas of the advisory council, president of the American Plainsong Society, will come to Providence twice a year for a fortnight of lectures and work. Negotiations are under way to induce such men as Gustav Holst, the English composer; Geoffrey Shaw, Martin Shaw and Ralph Vaughan Williams to come for a year or two at a time. It is further hoped to effect mutual arrangements for exchange and other co-operation with St. Nicholas' College of Music, a similar institution in England, under Sydney Nicholson, the former organist of Westminster Abbey. There will be special lectures from time to time.

For St. Dunstan's College the entrance requirements will be those of any reputable college, with the addition of some musical knowledge. Three years will probably be necessary to obtain a degree, but students will be admitted for shorter terms, and university men will be able to come for graduate study.

"St. Dunstan's will not be just a trade college," it is pointed out in the announcement. "It hopes to produce specialists, but not lopsided ones. We shall endeavor to fit men practically, to give the equivalent of a good college education, while inculcating ideals as to the correct place of music in the church and being able to serve in the field. We believe that the raising of pay for men such as we train will attract good musicians to a sadly underpaid field."

Women will be eligible for instruction. The selection of students will not be on the basis of religious faith. Among courses to be offered will probably be: Plainsong, theory, organ playing, liturgics, church arts, history of music, orchestra and orchestration, conducting, choir training, bibliography and research methods, and the usual collegiate subjects—foreign languages, English, psychology, history, etc.

DEATH OF C. E. SYLVESTER

Dallas Organ Man Had Been with Kimball Forty-five Years.

C. E. Sylvester, representative in Texas for the W. W. Kimball Company, and one of the oldest and most highly respected organ men in the West, died April 6. Mr. Sylvester had been located in Dallas for over twenty years and had been with the Kimball Company for over forty-five years. He was a reed organ voicer before the company began the manufacture of pipe organs.

Mr. Sylvester, who was 65 years old, was born in Germany of French parents. He was brought to America as a small child and had lived in Dallas since 1901. He was a thirty-third degree Mason and assistant musical director of the Scottish Rite of Dallas. Besides his widow, Mrs. Hilma Sylvester, he is survived by a brother, O. F. Sylvester of Forest Park, Ill., and two sisters, Mrs. Robert Eckles of Santa Ana, Cal., and Mrs. D. Baade of Hollywood, Cal.

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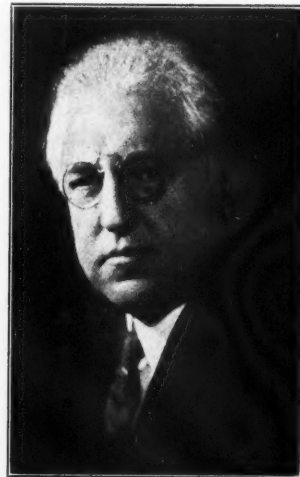
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TRIBUTE TO MAITLAND BY HIS MANY FRIENDS

ONE HUNDRED AT BANQUET

Splendid Recital on Enlarged Wanamaker Organ in Philadelphia Followed by Dinner Given by Fellow Organists.

By DR. JOHN M'E. WARD.

One of the outstanding organ events of the year in Philadelphia was the guest recital on the greatly enlarged Wanamaker organ April 23, played by one of our native organists, Rollo F. Maitland, before a large number of organists and their invited guests. The affair was arranged by James C. Warhurst and sponsored by the American Organ Players' Club and the Pennsylvania chapter of the A. G. O.

Mr. Maitland's program was as follows: Prelude in B minor and Chorale Prelude, "Herzlich thut mich verlangen," Bach; Fugue a la Gigue, G major, Bach; "Fileuse," Dupre; Fantasia on the Chorale "Ad Nos ad Salutarem Undam," Liszt; "Indian Summer," Isabel D. Ferris; "Cherubs at Play," Frances McCollin; Improvisation (by request).

The playing of this list of compositions was fully up to the standard to be expected from this artist, whose rendition, by the way, did not suffer a whit compared with previous recitals by the "world's greatest." Mr. Maitland felt at home on this organ, having had several previous acquaintances with it, which in view of its colossal size means much to the player. There was more than mere accuracy in the rendition of this program—it had a genuinely artistic touch. Mr. Maitland evinced a knowledge of style, interpretation, and that elusive thing called "repose," which is expected from a musician with deep insight into the possibilities of modern organ playing.

It is a question whether Mr. Maitland ever before reached such heights as attained in this recital—he quite surpassed himself. It was an inspiration to all present. The Bach B minor Prelude was played with clarity, dignity, sprightly abandon and true musical value, while the Gigue achieved a rollicking, cheerful effect, possibly with a too heavy combination. Of the two interpretations of the chorale, the first was played on the string organ almost exclusively (certainly a beautiful effect on this organ) and the second on diapasons, most rich in its solidity. Opinions were about fifty-fifty as to preference.

"Fileuse" is an ultra-modern, insane-bee-in-a-bottle effect, calculated to exhibit prodigious technique. And that is all. The "Ad Nos" was played with a more varied tone color than the writer has heard from any other player, thereby gaining much interest. It was most brilliant.

The improvisation, on themes submitted by James C. Warhurst, George Alexander A. West and Morrison C. Boyd, was another exhibition of the versatility of this great artist. None of the themes were noteworthy in their content, thus making it all the more difficult for the player. But the results were magnificent in their scholarly development and varied forms of treatment, added to a lovely combination of tone coloring. Vigorous applause greeted this spontaneous creative talent.

The recital was followed by a dinner at Hanscom's restaurant, where Mr. Maitland received a tribute of love and regard from his fellow organists, numbering over 100. Dr. Ward greeted Mr. Maitland on behalf of the A. O. P. C. and after grace by the Rev. Mr. Regamy, associate pastor of the Church of the New Jerusalem, turned the meeting over to Henry S. Fry as toastmaster. Mr. Fry, representing the Guild, gave the honor guest its greetings. Letters from absent ones were read by Mr. Warhurst as follows: From Reginald McAll, representing the N. A. O. headquarters; T. Scott Buhrman, editor of the American organist; S. E. Gruenstein, editor

Rollo F. Maitland



of The Diapason, and other friends. Speeches and personal greetings were voiced by Dr. William A. Wolf of Lancaster, representing the Pennsylvania N. A. O.; the Rev. Mr. Regamy and the Rev. Mr. Demmey of the Overbrook Baptist Church; Mrs. McCloskey, choirmaster of the Church of the New Jerusalem; Howard S. Tussey, president of the Camden chapter, N. A. O.; Eugene Devereaux, representing the Delaware chapter, N. A. O.; Firmin Swinnen, Charles M. Courboin, Bernard Maussert, Frederick Maxson, Isaac Battin, Morrison C. Boyd, for the University of Pennsylvania, and George Till of the Wanamaker organ force. A fine letter of appreciation from Mr. Maitland's pastor, the Rev. Dr. Harvey, was read.

Mr. Maitland, as a finale, improvised a speech in several movements, which he developed quite as successfully as some of his organ improvisations, as follows: Movement 1, adagio, various keys; movement 2, con moto, in C sharp; movement 3, allegro humoroso, in A flat; movement 4, prestissimo Scotchioso, in unrelated keys; movement 5, finale, in B natural.

Yes, it was a great occasion—a tribute to one of our native sons, a regular feller.

FINE PROGRAM IN VIRGINIA

Noble Plays and Richmond Choir Sings at Federation Meeting.

An organ recital by Dr. T. Tertius Noble of St. Thomas' Church, New York, and choral numbers by the choir of Grace and Holy Trinity Church, Richmond, Va., H. M. Baskerville, organist, and Arthur Scrivenor, choirmaster, marked the convention of the Virginia Federation of Music Clubs at Fredericksburg April 11. The singing of the choir was received with high commendation, justifying the honor conferred on it. The program by Dr. Noble and the choir was given at St. George's Church, Fredericksburg, and consisted of the following works: "God Be in My Head," Davies; "Psalm XXIII" (Anglican Chant), Stephens; Magnificat in E, Clarke-Whitfield; "Chant Solennel" and Pastorale, Vodorinski; "Lord, for Thy

Tender Mercy's Sake," Farrant; "Fierce Was the Wild Billow," Noble; Chorale Preludes, "By Adam's Fall Debased," and "O Lord, Have Mercy upon Me," Bach; "Hymn to the Trinity," Tchaikowsky; "Hear My Prayer," Arkhangelsky; Chorale Prelude, "St. Kilda," Noble; Air and Variations, Corelli-Rinck; Berceuse in E flat, J. Lamont Galbraith; Suite in F, Corelli.

DEATH OF F. S. BROCKBANK

Prominent Voicer Passes Away in Boston General Hospital.

Frederick S. Brockbank, one of the leading organ pipe voicers in America, died at the General Hospital in Boston April 3. He was a reed voicer who had received his English training under Willis and Hope-Jones. After coming to the United States he was employed by the Skinner Company, the Aeolian Company and J. H. & C. S. Odell & Co., and his last connection was with the Frazee Organ Company at Everett, Mass. Mr. Brockbank was 46 years old. He left a widow and a daughter. The family home was at Revere, Mass.

CHURCH IN BUFFALO ORDERS KILGEN ORGAN

ECHO TO BE IN SANCTUARY

Specification of Large Three-Manual Designed for Queen of Peace Edifice Shows Comprehensive Equipment.

The Queen of Peace Church of Buffalo, N. Y., has ordered a large three-manual Kilgen organ, the contract being obtained by Sherman S. Webster of the Cleveland office. The specification is as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 12 pipes, 61 notes.
Philomela, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Melodia, 8 ft., 61 notes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Grand Ripieno, 9 ranks, 244 pipes, 549 notes.

Tuba Harmonic, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 12 pipes, 73 notes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes, 73 notes.
Salleet, 4 ft., 61 notes.
Harmonia Aetheria, 3 ranks, 183 pipes.
Nazard, 2 1/2 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 61 pipes.
Violin Diapason, 8 ft., 73 pipes.
Violoncello, 8 ft., 12 pipes, 73 notes.
Melodia, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 12 pipes, 73 notes.
Flute, 4 ft., 12 pipes, 73 notes.
Dulcet, 4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Orchestral Oboe, 8 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harp, 37 bars.

PEDAL ORGAN.

Grand Diapason, 32 ft., 32 notes.
First Diapason, 16 ft., 12 pipes, 32 notes.
Second Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes, 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Tuba Profunda, 16 ft., 12 pipes, 32 notes.

SANCTUARY ECHO ORGAN.

Still Bourdon, 16 ft., 49 pipes.
Viola Diapason, 8 ft., 73 pipes.
Lieblich Gedeckt, 8 ft., 12 pipes, 61 notes.
Vox Angelica, 8 ft., 61 pipes.
Vox Aetheria, 8 ft., 49 pipes.
Fern Flöte, 4 ft., 12 pipes, 61 notes.
Zart Flöte, 2 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 25 tubes.
Tremolo.

SANCTUARY ECHO PEDAL.

Bourdon, 16 ft., 12 pipes, 32 notes.
Echo Flute, 8 ft., 32 notes.
Vox Angelica, 8 ft., 32 notes.

Twenty-nine couplers are provided, six general combination pistons, six pistons to each manual, with the usual pedal movements and accessories.

MOTETS BY PALESTRINA AND HIS SCHOOL

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John Spencer Camp Aid to Organ Music in Many Capacities

When it is given a man within a period of three score years and ten to achieve distinction as organist, conductor, composer, guiding spirit in a large organ building establishment, trustee of various public organizations and the generous benefactor of his alma mater, his life may indeed be considered one filled with activity and of distinct value to his fellowmen. Such has been the record of John Spencer Camp, M. A., Mus. D., a founder of the American Guild of Organists, treasurer of the Austin Organ Company, as well as one of its organizers, and for years known as one of the ablest organists of Hartford, Conn.

Supplementing his own direct achievements to promote the cause of music in America from so many angles, Mr. Camp has just made a gift of \$100,000, according to dispatches published in the newspapers in April, to endow a chair of music at Wesleyan University, Middletown, Conn. The chair will be named in honor of Mr. Camp, who is an alumnus of Wesleyan of the class of 1878 and a trustee of the university. The first incumbent of the chair of music, who is soon to be appointed, will be at the same time organist of the university and its choir director.

To say that Mr. Camp has been a distinct ornament to the professions of organ playing and organ building is not vain rhetoric, as all who know the man will testify. His fine mental equipment, his high standards and his experience have made him one of the prominent figures of the present day in our field of art.

John Spencer Camp was born at Middletown, Conn., Jan. 30, 1858. He was graduated from Wesleyan University in 1878 and in 1880 he received the degree of master of arts. Mr. Camp studied piano and harmony with E. A. Parsons of New Haven, organ with Harry Rowe Shelley, Dudley Buck and Samuel P. Warren, and theory and composition with Dudley Buck and Antonin Dvorak. For nearly twenty-five years he was organist and choirmaster at the Park Church of Hartford and then for twelve years was at the First Church of Christ, founded by Thomas Hooker in 1636. He retired from the latter post in 1918.

While holding these organ positions Mr. Camp was active as a recitalist, conductor and composer. He was director of the Hartford Philharmonic Orchestra of sixty men for ten years, during which period many standard works were performed. For one year he was president of the Connecticut State Music Teachers' Association and for several years served on the program committee of the association. In addition to being a founder of the A. G. O., he was for some time a member of its council.

Mr. Camp is the composer of several

cantatas for church use, of a ballad, "The Song of the Winds," for chorus and orchestra, and of a setting of the Forty-sixth Psalm for chorus, solos and orchestra. In addition to the foregoing he is the composer of many anthems, songs and works for orchestra, violin and violoncello.

In 1899 Mr. Camp was made a factor in the business of building organs when he became a stockholder in the Austin Organ Company in the year of its organization. In 1902 he was elected a director of the company, in 1911 treasurer pro tem, when the company was reorganized, and in 1912 permanent treasurer, an office he, still holds. His business acumen and musical knowledge and taste, have ably supplemented the mechanical skill and inventive genius of John T. and Basil G. Austin and have helped to establish the reputation of these builders.

Mr. Camp is a trustee of the Horace Bushnell Memorial Auditorium Corporation of Hartford, of the Young Women's Christian Association and of the Society of Savings of his home city.

Scranton Series of High Merit.

On the wall of the chancel of St. Luke's Church, Scranton, Pa., near the organ, is a bronze tablet bearing the names of persons held in memory by those who provided the large Casavant organ designed by Charles M. Courboin and dedicated Feb. 26, 1924. The sixth and closing program of this year's annual Lenten recitals on this organ was presented by Leon Verrees, organist of the church. These recitals have been given over a period of many years. There was a break until the old organ was replaced by the present one. They were then resumed and became in a sense an ever-recurring tribute to those whose memory is enshrined in the instrument. In glancing back over the series, which began Feb. 15, several interesting facts are to be noted. Each program paid tribute to Bach by including one number from the vast store of his organ compositions. The preludes and fugues were most numerous represented. With four exceptions the music was chosen from literature written primarily for the organ. Two of the recitals were by guest organists—that on Feb. 22 by Ellen Fulton, L. R. A. M., F. A. G. O., and that of March 15 by Ernest D. Leach, organist of the Church of the Good Shepherd, Scranton.

"Stabat Mater" Sears Memorial.

The combined choirs of St. James' Church and the Second Presbyterian Church of Philadelphia under the leadership of Alexander McCurdy, Jr., and accompanied by forty members of the Philadelphia Orchestra and Frederick R. M. Coles, organist, gave a splendid rendition of Dvorak's "Stabat Mater" in St. James' Church March 27. Before the oratorio, Dr. Mockridge, rector of St. James' Church, made a brief statement, in which he referred to the presentation as doubly sacred in being a memorial to the late S. Wesley Sears, for eighteen years organist of the church.

Mrs. Elmer Beardsley



FIVE PLAY AT BRIDGEPORT

Mrs. Beardsley Presents Lenten Vesper Musicales at Church.

Through the instrumentality of Mrs. Elmer Beardsley, organist and choir director of the United Church of Bridgeport, Conn., a series of five excellent Lenten vesper musicales were presented on Monday afternoons from Feb. 18 to March 18 inclusive. Mrs. Beardsley invited five prominent New York organists to give the programs and thus prepared for Bridgeport people another musical advantage, as has been her custom for many years in which she has been in charge of the church's music. The guest players, soloists and dates on which their recitals were played are:

Feb. 18—Frank Kasschau, organist Flatbush Congregational Church, Brooklyn; Charles Massinger, concert tenor of New York.

Feb. 25—Richard T. Percy, organist Marble Collegiate Church, New York; Alma Beck, contralto of New York City.

March 4—Clarence Dickinson, Brick Presbyterian Church, New York; Godfrey Ludlow, violinist of New York.

March 11—Harry Rowe Shelley, organist Central Congregational Church, Brooklyn; Corleen Wells, soprano, Brick Presbyterian Church, New York.

March 18—Charlotte Mathewson Lockwood, organist Crescent Avenue

Presbyterian Church, Plainfield, N. J., and West End Temple, New York; Alexander Kisselburgh, baritone, Brick Presbyterian Church, New York.

Dr. Dickinson's program consisted of these compositions: Introduction to Act 3, "Lohengrin," Wagner; "Ave Maria," Arkadelt-Liszt; "The Hummingbird," MacDowell; "The Nightingale and the Rose," Saint-Saens; Prelude to "Parsifal," Wagner; "Forest Murmurs," Wagner; "Badinerie," Bach; "Polonaise Militaire," Chopin.

The final program, by Mrs. Lockwood, included these organ selections: Allegro maestoso from "Storm King" Symphony, Dickinson; Arioso, Bach; Scherzo, Parker; Andante Cantabile, Tchaikowsky; "The Bells of St. Anne de Beaupre," Russell; "Water Sprites," Nash; "Marche Slav," Tchaikowsky.

MUSIC WEEK IN 2,500 CITIES

Great Progress Made by Movement—Hoover Committee Head.

President Hoover has accepted the honorary chairmanship of the committee of governors of the National Music Week Committee, it is announced by C. M. Tremaine, director of the National Bureau for the Advancement of Music. Mr. Hoover is the second President to head the committee since the organization of music week on a national scale. The committee of governors is composed of the chief executives of forty-three states. When President Coolidge gave the sanction of his high office to music week in 1924 by accepting the honorary chairmanship he expressed the hope that its observance might mark "another milestone on the way to the widest interest in, and appreciation of, the best in music culture." Each year has seen a marked development of the movement, culminating in 1928 in its observance in 2,000 cities and towns throughout the nation. This year, Mr. Tremaine estimates, at least 2,500 communities will observe the period between May 5 and 11, which has been designated as national music week.

The Will A. Watkin Company of Dallas, Tex., reports the sale of an organ to be built by Hillgreen, Lane & Co. for the First Baptist Church of Wharton, Tex.

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Example of Most Modern
Teuton Design.

As an example of the latest achievements in organ construction in Germany the instrument installed in the Kirche am Kaiserplatz at Bonn stands out. This organ, built by E. F. Walcker & Co. of Ludwigsburg, Württemberg, is a four-manual of seventy-nine speaking stops and has attracted highly favorable notice among German organists. The action is electric and the console has stop tablets. The combination pistons are double-acting. The interesting stop list, as received from the Walcker factory, is as follows:

POSITIVE.

1. Gedeckt, 8 ft., 61 pipes.
2. Quintaton, 8 ft., 61 pipes.
3. Diapason, 4 ft., 61 pipes.
4. Bloc Flute, 4 ft., 61 pipes.
5. Twelfth, 2½ ft., 61 pipes.
6. Fifteenth, 2 ft., 61 pipes.
7. Seventeenth, 1 3/5 ft., 61 pipes.
8. Nineteenth, 1 1/2 ft., 61 pipes.
9. Sharp, 3-5 rks., 283 pipes.
10. Ranket, 16 ft., 61 pipes.
11. Krumm Horn, 8 ft., 61 pipes.
12. Geigen Regal, 4 ft., 61 pipes.

Tremolo.

GREAT.

13. Double Diapason, 16 ft., 61 pipes.
14. Bourdon, 16 ft., 61 pipes.
15. Diapason, 8 ft., 61 pipes.
16. Bourdon, 8 ft., 61 pipes.
17. Spitz Flöte, 8 ft., 61 pipes.
18. Quint, 5½ ft., 61 pipes.
19. Octave, 4 ft., 61 pipes.
20. Rohr Flöte, 4 ft., 61 pipes.
21. Twelfth, 2½ ft., 61 pipes.
22. Fifteenth, 2 ft., 61 pipes.
23. Cornet, 8 ft., 3-5 rks., 229 pipes.
24. Mixture, 4-5 rks., 280 pipes.
25. Double Trumpet, 16 ft., 61 pipes.

CHOIR.

26. Salicional, 16 ft., 61 pipes.
27. Diapason, 8 ft., 61 pipes.
28. Flute, 8 ft., 61 pipes.
29. Gemshorn, 8 ft., 61 pipes.
30. Rohr Flöte, 8 ft., 61 pipes.
31. Octave, 4 ft., 61 pipes.
32. Spitz Flöte, 4 ft., 61 pipes.
33. Twelfth, 2½ ft., 61 pipes.
34. Fifteenth, 2 ft., 61 pipes.
35. Gemshorn, 2 ft., 61 pipes.
36. Sharp, 4-6 rks., 289 pipes.
37. Cymbal, 3 rks., 183 pipes.
38. Trumpet, 8 ft., 61 pipes.
39. Bear Pipe, 8 ft., 61 pipes.
40. Clarion, 4 ft., 61 pipes.

SWELL.

41. Lieblich Bourdon, 16 ft., 73 pipes.
42. Diapason, 8 ft., 73 pipes.
43. Clarabella, 8 ft., 61 pipes.
44. Salicional, 8 ft., 73 pipes.
45. Lieblich Bourdon, 8 ft., 73 pipes.
46. Aeoline, 8 ft., 73 pipes.
47. Voix Celeste, 8 ft., 61 pipes.
48. Octave, 4 ft., 73 pipes.
49. Night Horn, 4 ft., 73 pipes.
50. Nazard, 2½ ft., 61 pipes.
51. Wald Flöte, 2 ft., 61 pipes.
52. Tierce, 1 3/5 ft., 61 pipes.
53. Schwegel, 1 ft., 61 pipes.
54. Fourniture, 5-6 rks., 310 pipes.
55. Dulciana, 16 ft., 73 pipes.
56. Oboe, 8 ft., 73 pipes.
57. Shawm, 4 ft., 73 pipes.

PEDAL.

58. Great Bourdon, 32 ft., 12 pipes.
59. Double Diapason, 16 ft., 32 pipes.
60. Contrabass, 16 ft., 32 notes.
61. Subbass, 16 ft., 32 pipes.
62. Salicional, 16 ft., 32 notes.
63. Bourdon, 16 ft., 32 notes.
64. Quint, 10½ ft., 32 pipes.
65. Octave, 8 ft., 32 pipes.
66. Bass Flute, 8 ft., 32 notes.
67. Salicional, 8 ft., 32 notes.
68. Quint, 5½ ft., 32 pipes.
69. Octave, 4 ft., 32 pipes.
70. Night Horn, 4 ft., 32 notes.
71. Sesquialtera, 2 rks., 64 pipes.
72. Pedal Mixture, 64 pipes.
73. Tuba, 32 ft., 12 pipes.
74. Trombone, 16 ft., 32 pipes.
75. Trumpet, 8 ft., 32 pipes.
76. Dulciana, 4 ft., 32 notes.
77. Clarion, 4 ft., 32 pipes.
78. Cornet, 2 ft., 32 pipes.
79. Cymbal Bells.

Memorial to Harrison M. Wild.

On April 16, at Orchestra Hall, Chicago, the Apollo Club, assisted by the Sunday Evening Club choir, sang the Verdi "Requiem" in memory of Harrison M. Wild, for thirty years conductor of the club. The announcements for this concert were out before the tragedy of Mr. Wild's passing occurred, but it was decided later it should be dedicated as a memorial to him.

Large Organ by Walcker in Church at Bonn



PLAY FOR COLLEGE IN OHIO

Zeuch, Noble and Courboin Give Recital Series at Lake Erie.

The department of music of Lake Erie College, Painesville, Ohio, headed by Russell L. Gee, sponsored a series of recitals by prominent visiting organists during the winter as a means of making the best use of the new memorial music building and its Skinner organ. William E. Zeuch of Boston played Jan. 22, T. Tertius Noble, Mus. D., of New York Feb. 26 and Charles M. Courboin of Philadelphia March 12.

Mr. Zeuch's offerings consisted of the following: Fantasie and Fugue on B-A-C-H. Liszt; Andante (Fourth Sonata), Bach; Scherzo (Second Symphony), Vierne; "Hymn to the Stars," Karg-Elert; "Minuetto Antico e Musetta," Yon; "Cortege et Litanie," Dupre; Cantilene, McKinley; Toccata, "Thou Art the Rock," Mulet; Andantino, Chauvet; "Kammenoi Ostrow," Rubinstein; "Soeur Monique," Couperin; "Liebestod" and "Ride of the Valkyries," Wagner.

Dr. Noble's program consisted of these selections: Toccata and Fugue in F minor, Noble; "Chant Triste," Bonnet; Two Hebrew Melodies, "Memorial of the Departed" and Passover Table Hymn, Traditional; Prelude and Fugue in B minor, Bach; Solemn Prelude, Noble; "Petite Berceuse," Sokolowsky; "Silhouettes," Rebikoff; Lento, Reinecke; Cantilene, Salome; "Dirge," Veaco; Suite Arabesque, Holloway.

Mr. Courboin played this program:

Concert Overture, Maitland; Andante Cantabile, Nardini; Pastorale from Second Symphony, Widor; Toccata and Fugue in D minor, Bach; Rigaudon, Rameau; Sixth Sonata, Chorale and Variations, Mendelssohn; Sketch No. 3, Schumann; Chorale No. 3, Franck; Toccata from Fifth Symphony, Widor.

A program of organ and choral music was presented by Mr. Gee on Palm Sunday, a cappella numbers of the highest merit being sung by the college chorus.

Tribute to Seibert at Town Hall.

Henry F. Seibert, official organist of the Town Hall, New York, played the last recital of the season there Friday, March 29, in conjunction with a lecture by William Lyon Phelps of Yale University. Town Hall was filled to capacity and people were seated on the stage. Mr. Seibert played a program of request numbers by Handel, Wagner, Stoughton, Fletcher and Yon. At the conclusion of the recital Mr. Seibert was accorded an ovation. Robert Erskine Ely, director of the Town Hall, led Mr. Seibert to the center of the stage, and addressing the audience and Mr. Seibert, Mr. Ely said: "This marks the conclusion of the first season of organ recitals here at Town Hall played by you as our official organist. We are highly delighted with your work. You are a man who knows how, and in addition you enter into your work with heart and soul. That is the man for me. We look forward to your return next season."

JOHN E. WEST, NOTED ENGLISHMAN, IS DEAD

KNOWN FOR COMPOSITIONS

Organist, Conductor and Editor for House of Novello Fatally Stricken When Conducting Concert—
Born in 1863.

John E. West, noted English organist and known to Americans through his many compositions for the choir and for organ, died Feb. 28, bringing to a close a long and useful life devoted to church music. The end came suddenly as Mr. West was conducting a concert of the Railway Clearing-House male choir in London.

John Ebenezer West was born at Hackney, Dec. 7, 1863. The son of musical parents, and a nephew of Ebenezer Prout, he naturally turned to music, though for a time it seemed likely that architecture would claim him. He studied at the Royal Academy of Music, becoming an associate, and later being made a fellow. He obtained his A. R. C. O. diploma in 1883 (receiving higher marks than any other candidate), and took his F. R. C. O. a year later. On his twenty-first birthday he entered the house of Novello, where he held the post of musical editor and adviser until his retirement a few months before his death. An admirable organist—he held four important London posts—he used his practical experience to advantage in reviving a great store of organ music that had been lost to sight. Particularly valuable is his series of "Old English Organ Music," consisting of about fifty pieces by almost every English church composer of note. No less worthy was his editorial treatment of organ works by Bach, Buxtehude, Frescobaldi, Merkel, Rheinberger and other German composers, ancient and modern. A prolific composer, he enriched the store of church music by more than seventy anthems (some of large scale), several services and about fifty organ pieces. He wrote also several cantatas. In 1889 appeared his valuable book, "Cathedral Organists, Past and Present," a mine of information, of which a new and enlarged edition was published a few years ago. His gifts as a choral trainer and conductor probably owed much to his early experience as accompanist to the Hackney Choral Association, under the conductorship of Prout. It bore fruit in the work he did as conductor of choral societies in London, Reading, Croydon and Warrington, and, lastly, in connection with the fine male voice choir of the Railway Clearing-House. He was also for a time conductor of the Bishops-gate Orchestral Society.

The funeral service at St. Marylebone Church March 7 was largely attended, many prominent musicians being present. The Railway Clearing-House male voice choir sang Mendelssohn's "Forever Blessed."

Seder Plays at Winnipeg.

Edwin Stanley Seder of Chicago gave a recital under the auspices of the Winnipeg center of the Canadian College of Organists April 9 in Westminster Church and the Winnipeg critics gave his playing high praise and remarked upon his brilliant performance and the refreshing variety of his program. Mr. Seder's offerings consisted of the following: Concert Overture in F minor, Hollins; Minuet from Suite (MS.), Walter P. Zimmerman; "Come God, Creator, Spirit Blest," Bach; "The Walk to Jerusalem," Bach-Griswold; Fugue in E flat ("St. Ann's"), Bach; "Ave Maria," Schubert; Suite from "Water Music," Handel; "Dance of the Reed Flutes," Tschaikowsky; "Canyon Walls" (Mountain Sketches), Clokey; "The Chapel of San Miguel" (MS.), E. S. Seder; Scherzo (Sonata 2 in C minor), Mark Andrews; "Romance" (MS.), John Kessler; "Carillon-Sortie," Mulet.

"The Crucifixion," by Stainer, was sung by the choir of Centenary M. E. Church, Fayette, Mo., Sunday, March 24. This was under the direction of Chester E. Morsch, organist and director of music and professor of organ at Swinney Conservatory of Music.

— ANOTHER PAGE IN HISTORY —

HEAR CONCERT ORGANIST

Chandler Goldthwaite gives program at Trinity M. E.

Chandler Goldthwaite, the distinguished young concert organist, gave a delightful recital on the new organ in Trinity M. E. church, Main street and Masten avenue last evening, winning generous acknowledgment. Mr. Goldthwaite is a virtuoso of dazzling technical equipment and poetic imagination. The two big numbers, Prelude and Fugue in A minor by Bach, and the beautiful Cesar Franck Choral No. 1 in E major at once established him in the favor of his audience, for both were examples of superb organ playing.

In another group, Song of the Shepherd by Georges Jacob, in which the enchanting notes of the piper were brought out with fascinating



Buffalo Chapter
AMERICAN GUILD OF ORGANISTS *hold recital*
on PAGE ORGAN in Trinity M.E. Church

EARLY in March in Trinity M. E. Church of Buffalo, the local chapter of the American Guild of Organists presented Mr. Chandler Goldthwaite, distinguished concert organist, in a recital on the Page Pipe Organ.

Audience Captivated

Superbly rendered throughout by Mr. Goldthwaite the program included the Prelude and Fugue in A Minor by Bach, Choral No. 1 in E Major by Cesar Frank, Divertissement by Louis Vierne, Song of The Shepherd and two other numbers by Georges Jacob.

There was also L. Boellmann's Fantasie Dialogue, the Bumble Bee by Rimsky-Korsakoff-Nevin and Widor's Toccata. In all these

selections, the enchantment of their rendition on the Page Organ captivated the audience.

Beauties of Organ Disclosed

But especially enthusiastic was the reception of Mr. Goldthwaite's own compositions—seven Etudes. It was remarked how the one in C Minor disclosed the soft, hidden beauties of the Page Organ.

This recital abundantly displayed the unfailing resources of Page Pipe Organs—their marvelous tonal qualities, superb action, expressive performance. Once again out of many, many times the Page proved how the utmost confidence can always be placed in it.

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PAGE PIPE ORGANS

**ORGANISTS OF IOWA
HOLD THEIR RALLY DAY**

MEETING AT CEDAR RAPIDS

Business Session, Papers and Discussion, Recital and Choral and Orchestral Concert Features of the Day.

Iowa's organ field day, held at Cedar Rapids April 18, when the state council of the N. A. O. conducted its annual meeting in connection with the sessions of the Society of Music Teachers of Iowa, proved a success, not because of a large attendance, but because of the spirit which prevailed and the fine feeling which characterized the sessions. The day was marked not only by a reunion of players and a business meeting, but by two programs of unusual interest—the first a recital in which nearly all of the program consisted of works of Iowa composers and the other an orchestral and choral concert which gave eloquent evidence of the standards of musicians of the state and their achievements.

The rally day was opened with a meeting of the N. A. O. council at the First Presbyterian Church, Marshall Bidwell, state president, being in the chair. Mr. Bidwell briefly explained the objects of the N. A. O. and its plans for expansion in the state. Elias Blum of Grinnell College was appointed acting secretary. The treasurer's report was read by Mrs. L. B. Graham and approved.

The nominating committee, George Samson of the State Teachers' College, Cedar Falls, chairman, reported the following nominations:

- President—Marshall Bidwell.
 - Vice-President—C. Albert Scholin, Waterloo.
 - Secretary and Treasurer—Mrs. N. C. Altland, Waterloo.
- These officers were elected by acclamation.

The business session was followed by an interesting and animated discussion of organists' problems based on a stimulating paper by Professor George Samson of Cedar Falls. Another paper of interest was given by Miss Luzia Roggman of Garnavillo on the problems of the small town organist, based on her own very unusual experiences. A guest at this meeting was S. E. Gruenstein, editor of The Diapason, official organ of the National Association of Organists.

The organists had luncheon with the Society of Music Teachers at the Montrose Hotel. At 4 o'clock all the visitors gathered at the First Presbyterian Church for the organ recital which was a feature of the three-day session of the music teachers. The program was as follows: Prelude and Fugue on "Bach," Liszt, and Andante Cantabile from Sonata in D minor, Scholin (C. Albert Scholin, First Methodist Church, Waterloo); "Indian Idyl," Horace Alden Miller (Margaret Avedovech, Cedar Rapids); "Indian Legend," Horace Alden Miller (Eleanor Taylor, Cedar Rapids); Scherzo from Sonata in E minor, Rogers, and Evening Idyl, Bidwell (Catherine Adams, Cedar Rapids); Andantino in E, Scherzo in G minor and Passacaglia in B minor, Elias Blum (Elias Blum, Grinnell College); "In the Garden," Hugo Goodwin, and Grand Chorus, W. P. Zimmermann (Martha M. Zehetner, St. Luke's M. E. Church, Dubuque); Suite, "Prairie," Louise Crawford (Loane Crawford, piano, Cedar Rapids, and Marshall Bidwell, organ).

It will be noted that except for the Liszt, Goodwin and Rogers compositions all the selections played were by Iowans. C. Albert Scholin is prominent as an organist at Waterloo. Mr. Blum at Grinnell College. Mr. Bidwell at Cedar Rapids. Mr. Miller at Cornell College, Mount Vernon, and Miss Crawford in the piano and theory department at Coe College, while Mr. Zimmermann, though now a Chicagoan, is a former resident of Dubuque. The andante from Mr. Scholin's manuscript sonata stood out as a lovely melody in a quiet mood and Mr. Miller's Indian pieces have already won high praise. Mr. Blum is a creative genius of high order. Miss Craw-

ford's suite reminded one of Jacob's "Hours in Burgundy" and the last movement, "Harvest," was especially effective.

The evening concert at Sinclair Chapel, Coe College, was in two parts, the first being a performance by the Cedar Rapids Symphony Orchestra, an organization which under Joseph Kitchin's baton does work that is astonishingly effective when the limitations of the small city are realized. It was work of the first class throughout. Mr. Bidwell's choral society showed such fine training and good taste that it aroused decided enthusiasm, the beauty of the Ippolitoff-Ivanoff "Bless the Lord" and the tone in Burleigh's "Were You There" standing out vividly. The program was as follows: Russian and Ludmilla Overture, Glinka; Symphony in B minor, Tchaikowsky (Adagio, Allegro non troppo); Caucasian Sketches, Ippolitoff-Ivanoff ("In the Village" and "March of the Sirdar"); "Valse Triste," Sibelius; "Dance of the Hours" ("La Gioconda"), Ponchielli; "The Slave's Dream" (Harold Reeves, tenor soloist), Matthews; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "Sir Eglamore" (Old English), arranged by Gardiner; "Were You There?" Burleigh; "Land of Our Hearts," Chadwick.

After the evening performance a number of the visitors attended an informal reception at the home of Mrs. Edward W. Haman, organist, pianist and a patron saint of music in Cedar Rapids. Mrs. Haman was local chairman for the meeting.

FOR ST. PAUL'S CHAPEL, N. Y.

Skinner Organ Designed for Important Center of Church Music.

St. Paul's Chapel, Trinity Parish, New York, important center of church music, is to have a new organ, the contract to build which has been awarded to the Skinner Company. The stop specification which has been prepared is as follows:

- GREAT ORGAN.**
- Diapason, 8 ft., 61 pipes.
 - Diapason, 8 ft., 61 pipes.
 - *Principal Flute, 8 ft., 61 pipes.
 - Erzähler, 8 ft., 61 pipes.
 - Octave, 4 ft., 61 pipes.
 - *Flute, 4 ft., 61 pipes.
 - Fifteenth, 2 ft., 61 pipes.
 - *French Horn, 8 ft., 61 pipes.
 - Tremolo.

*In Choir box, with Tremolo.

- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
 - Diapason, 8 ft., 73 pipes.
 - Salicional, 8 ft., 73 pipes.
 - Voix Celeste, 8 ft., 73 pipes.
 - Aeoline, 8 ft., 73 pipes.
 - Unda Maris, 8 ft., 61 pipes.
 - Rohrlöte, 8 ft., 73 pipes.
 - Octave, 4 ft., 73 pipes.
 - Flute, 4 ft., 73 pipes.
 - Flautino, 2 ft., 61 pipes.
 - Mixture 5 rks., 305 pipes.
 - Waldhorn, 16 ft., 73 pipes.
 - Cornopean, 8 ft., 73 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 61 pipes.
 - Clarion, 4 ft., 73 pipes.
 - Tremolo.

- CHOIR ORGAN.**
- Diapason, 8 ft., 73 pipes.
 - Gamba, 8 ft., 73 pipes.
 - Dulciana, 8 ft., 73 pipes.
 - Chimney Flute, 8 ft., 73 pipes.
 - Flute Harmonique, 4 ft., 73 pipes.
 - Nazard, 2 2/3 ft., 61 pipes.
 - Piccolo, 2 ft., 61 pipes.
 - Clarinet, 8 ft., 61 pipes.
 - English Horn, 8 ft., 61 pipes.
 - Harp and Celesta (Prepared for in console only).
 - Tremolo.

- PEDAL ORGAN (Augmented).**
- Diapason, 16 ft., 32 pipes.
 - Keraulophone, 16 ft., 32 pipes.
 - Bourdon, 16 ft., 32 pipes.
 - Echo Lieblich (Swell), 16 ft., 32 notes.
 - Octave, 8 ft., 12 pipes.
 - Gedeckt, 8 ft., 12 pipes.

Joseph Deniau



May 1 marks the twentieth anniversary of Joseph Deniau as organist at the French Church of St. Esprit in New York City and the jubilee calls attention to the career of this organist. In addition to his work at St. Esprit Mr. Deniau plays at the Temple Anshe Chesed, where the Rev. Adolph Katchko is the cantor. Professor Deniau studied under the late Eugene Gigout and Leon Boellmann in Paris and frequently acted as substitute for these noted organists at St. Augustine's and at St. Vincent de Paul. He was also a pupil of de Beriot in piano at the Paris Conservatoire and studied harmony and composition under Lavignac and Faure.

- Still Gedeckt (Swell), 8 ft., 32 notes.
- Cello, 8 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Waldhorn (Swell), 16 ft., 32 notes.

VETERANS ATTENTION!

As announced editorially in the January issue, The Diapason is about to compile and publish a list containing the name of every man and woman known to us who has been organist of one church for twenty-five years or longer. If you have served more than twenty-five years in your church or if you know of anyone who has served a quarter century or longer, write to The Diapason and give us these facts: Full name of yourself or the organist concerning whom you send information; name and location of church and date at which term of service began. As soon as a sufficient number of veterans of the bench have been listed to make a proper showing we shall publish the first installment of the compilation. The list is to include instances of long terms of service of organists living at present though they may since have retired or gone to other positions.

**NEW ST. LUKE'S CHURCH
HAS AN ESTEY ORGAN**

THREE-MANUAL IS INSTALLED

Edifice Connected with Hospital in Chicago Will Be Consecrated May 5—George McClay Presides at Instrument.

The new Grace Episcopal Church in Chicago, to be consecrated May 5, has a three-manual Estey organ over which George McClay presides. Mr. McClay is an instructor in the Northwestern University School of Music and received his degree of bachelor of music from this institution in 1928, studying with Stanley Martin. The rector of the church is the Rev. Robert Holmes, who for many years was curate and choirmaster at St. Mark's Church in Evanston.

The new church is at 1450 Indiana avenue and adjoins the main building of St. Luke's Hospital. The church thus serves as a chapel for the hospital as well. A unique feature is the Hibbard Memorial Gallery, which is connected with the second floor of the hospital. In this gallery the patients, often in wheel chairs, can attend the services without disturbing the congregation. The altar cross, lectern and memorial tablets which were preserved from the old church are now in their places in the new church.

The scheme of stops of the new organ is as follows:

- GREAT.**
- First Diapason, 8 ft., 73 pipes.
 - Second Diapason, 8 ft., 73 pipes.
 - Gross Flöte, 8 ft., 73 pipes.
 - Erzähler, 8 ft., 73 pipes.
 - Erzähler Celeste, 8 ft., 61 pipes.
 - Octave, 4 ft., 73 pipes.
 - Flute Harmonic, 4 ft., 73 pipes.
 - Mixture, 2 ranks, 122 pipes.
 - Tuba, 8 ft., 73 pipes.
 - Chimes.

- SWELL.**
- Bourdon, 16 ft., 73 pipes.
 - Diapason, 8 ft., 73 pipes.
 - Stopped Diapason, 8 ft., 73 pipes.
 - Salicional, 8 ft., 73 pipes.
 - Voix Celeste, 8 ft., 61 pipes.
 - Flauto Traverso, 4 ft., 73 pipes.
 - Dolce Cornet, 3 ranks, 183 pipes.
 - Cornopean, 8 ft., 73 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 73 pipes.

- CHOIR.**
- Melodia, 8 ft., 73 pipes.
 - Violoncello, 8 ft., 73 pipes.
 - Dulciana, 8 ft., 73 pipes.
 - Flute d'Amour, 4 ft., 73 pipes.
 - Clarinet, 8 ft., 73 pipes.
 - French Horn, 8 ft., 73 pipes.
 - Harp.

- PEDAL.**
- Open Diapason, 16 ft., 32 pipes.
 - Violine, 16 ft., 32 pipes.
 - Bourdon, 16 ft., 32 pipes.
 - Gedeckt, 16 ft., 32 notes.
 - Octave, 8 ft., 12 pipes.
 - Cello, 8 ft., 12 pipes.
 - Bass Flute, 8 ft., 12 pipes.
 - Trombone, 16 ft., 12 pipes.

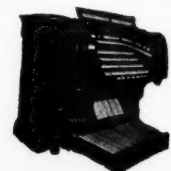
On April 7, under the direction of Herbert Stavelly Sammond, organist and choirmaster, "The Crown of Life," cantata by George B. Nevin, was sung by the choir and vocal union of the Middle Collegiate Church of New York City. This was the third presentation of the cantata in this church. The publishers, the Oliver Ditson Company, have in press an arrangement for men's voices of this cantata.

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February 28th, 1929

Gentlemen:

Now that the instrument which you have installed in St. George's Church is complete and I believe from the report which I get from our office just now, is also paid for, I cannot let the completion of this transaction pass without a word of sincere appreciation which on many accounts I feel personally and know to be shared by all the authorities of St. George's.

I am thinking not only of the beauty and nobility of your instrument, but of your representatives who have done the work from the highest man in charge to the last workman on the instrument. I have never before seen such consistent interest nor such an exhibition of pride taken in one's work as I have noticed among your men. They seem to be more like artists in the spirit of enthusiasm they have for their tasks. I want to assure you that nothing but an obligation to recognize merit and the quality of the personal manhood which I find possessed of it in the workmen you have had in this place dictates this letter.

St. George's Church and the officials committed to its welfare, associate themselves with me in sending you a message which you and your representatives richly deserve. You have made it a pleasure for us to recall that we have had this association.

With sincere personal regards, believe me,

Faithfully, (Signed)

AUSTIN ORGAN CO.

HARTFORD, CONN.

Department of the Hymn Society

Serious Hymn Study a Need for Every Church Organist

By REGINALD L. M'ALL

What is the attitude of the average organist toward the hymns he uses in his church services? How much thought does he give them? Are they so real to him that, through his interpretation, they become real to others?

Much light is thrown on these questions in the suggestive papers which have appeared in this department. One of them dealt with the intense religious experiences out of which have grown the hymns of the Christian church. Hymns voice the praise of God, His eternal fatherhood, His watchful care of mankind. They reflect the real struggles of great souls. The language in which they are couched will make many of them live on through the ages, a lasting witness of the faith and zeal that inspire them. An understanding of this will help to bring a new emphasis on hymn singing throughout our churches.

The last article analyzed the necessary elements in a good hymn, with special reference to the words. It is evident that these elements deserve serious study. By whom should they be studied, and with what end in view? This question answers itself, for every person charged with a share in the conduct of public worship ought to be a student of the nature and purpose of hymns—and especially the organist.

Many organists have grown up within the church, and they have learned to know and love hymns as well as other sacred music at an early age. Their desire to become organists grew out of these associations; they began to play for the singing of a few people, and were encouraged to continue their study of church music and of the organ. Others have found that the organ gave them greater opportunity for musical expression than the piano, their approach being from the standpoint of pure music. Service playing was a desirable or necessary addition to their equipment, rather than a central aim. To such organists the theory and technique of hymns and their interpretation may seem of secondary importance.

Whatever his approach to church service playing may have been, to the organist who becomes the minister of music in a church the hymn is anything but a side issue. His success will depend largely on the thoroughness with which he prepares himself to guide his congregation in the singing of hymns. This involves certain definite responsibilities.

In the first place he should have the instinct of interpreting hymns for group worship. As Professor Waldo S. Pratt says, "he must be able to play tunes correctly, artistically and with contagious enthusiasm. The technical incapacity just here of many otherwise skillful players is astonishing. Tune playing is often difficult—far more so than even musicians realize—for it involves considerable familiarity with the details of musical construction and a special facility of the fingers. *** In their search for organists our churches should set this matter in the foreground. *** It is far better to spend money for a skillful player of tunes for the church services *** and limit the music to hymn singing than to sacrifice the latter in favor of the most exquisite choir music or the most popular organ recitals."*

Inability to render hymns well is due largely to a failure to treat the music seriously. How can hymns sound well unless they are played with a true legato based on finger substitution, with a care in fingering equal to that required by other classical music of the same character, and with enough knowledge of harmony and counter-

*From "Musical Ministries in the Church."

point to understand and preserve the proper balance of the parts?

Such lack of technique is revealed in the wretched piano playing by organists that is sometimes heard. Their performance reminds one of the choirmaster who said his voice was ideal for his purpose—he could imitate all the vocal faults of his singers. They seem to be hammering away with a choir invisible in mind—a very poor one, too. There is the less excuse for such pounding and hardness of piano touch in these days of light organ action and electric couplers.

Hymn-tunes deserve systematic practice, following the various methods indicated in the works on service accompaniment. They should also be rehearsed thoroughly with the choir, as vocal drill, and as material for part-reading and expression, to say nothing of the practice they afford in diction. (The latter study may well be extended to the reading of the Psalms, which is now generally the most abused means of grace in congregational worship.)

Beside this dexterity an organist must acquire such a knowledge of hymnody as will furnish him with a sure basis of appraisal and selection. "The Hymnody of the Christian Church," by Louis F. Benson, D. D., should be in his library, to be used by him and as a basis of discussion in groups that meet for the study of hymns. He should constantly be searching for fine new material, without the use of which congregational worship cannot develop freely. This search will not be confined to any one country or to any particular period. It so happens that at least three splendid new hymn-books have been issued recently in England of such scholarship as no existing American book can claim. One indication of their value may be found in the large number of tunes specially written for them by the greatest church composers of the day. A good precedent for this was set by Dr. E. J. Hopkins, who secured over ninety new settings of hymns for the "English Congregational Hymnal" half a century ago. His judgment has been vindicated by the fact that many of the tunes have found a permanent place in succeeding books, including the following: "Artavia," "Bracondale," "Commonwealth," "Elmhurst," "The Golden Chain," "Kirby Bedon," "Northrepps," "Pax" and "Sunset." These modern collections also contain many settings taken from medieval and ancient sources, which appeal to Christians whose worship sense has been well developed. From Scotland has come the "Church Hymnary," also compiled on the theory that the worship sense should be strengthened and refined by being exposed to the best hymns and tunes, and only the best. This collection is the official hymn-book of the entire Presbyterian world, with the exception of the United States and Canada. It is a most important source of new or unfamiliar material suitable for use in American churches. Its usefulness is greatly increased by an excellent handbook, issued shortly afterward, containing the history of every hymn and tune, so far as is definitely known, together with biographical sketches of the authors and composers. A year devoted to hymn study based on this hymnary and its handbook would well repay any organist.

In the great religious bodies of America there is a real movement for honesty and fitness in the use of worship materials. But we have no hymn-books that represent the best that America can produce in 1929. Nor is the need being fully met by the efforts of those private publishers and editors who regard the hymn-book as literature, and feel but little responsibility for spiritual guidance and the building of Christian character.

The collegiate freshman faces a test as to the non-fiction he has been reading the previous year. The young organist may well answer the following: Have you examined any hymn-books recently? Do you systematically make

notes of their contents? Does your study lead you to compare versions and texts with those in other hymnals? Do you ever talk these matters over with other hymn enthusiasts, and share with them your notable finds? Such processes must precede a revival of public interest in hymns. They are at the heart of the program of the Hymn Society.

Any organist who can answer these questions affirmatively discovers that the tunes in our hymn-books contain many inaccuracies and variants. We now expect some degree of scholarship in the version of the hymn that is employed. If it is changed from the form it first took as written, in all the best hymn-books such emendations are seen to be specifically noted beneath the author's name. But there seem to be no necessary courtesies or precautions when an editor clips a tune from an old book and blindly trusts in its authenticity. Tunes are constantly appearing with alterations in their melody, harmony and rhythmic structure; often their names are changed, or they are stated as coming from different composers.

"Frankfort," attributed to Mendelssohn, appears elsewhere as "New St. Andrew," by John Gill—identical save for variants in the melody of the first and seventh lines. "Disciple," also called "Ellesdie," is credited to W. A. Mozart, and also as coming from the Rev. Joshua Leavitt's "Christian Lyre." John Newton's hymn, "One there is, above all others," is not perhaps his finest lyric, but it did not deserve the following treatment. In one book the last two lines of each verse were omitted so as to reduce its length to four lines. For this mutilated form the tune chosen was that by Jude to the words "Jesus calls us, o'er the tumult!" The tune used in other books is named after its composer, Gounod, but it is also called "Lux Prima."

Calkin's splendid setting to "Upward, where the stars are burning" is called not only "Civitas," but "Bonar." The change of name is matched by an entirely different modulation and harmonic treatment in the fourth line, and by an alteration in the melody of the last line.

The following is the story, up to date, of an error that is recent. H. S. Irons wrote a stirring tune for "Stand up, stand up for Jesus." It first became widely known through its appearance in the Chope collection of carols, and was found there by a hymn lover in New York, who recommended it to an editor. The latter neglected to compare the proofs with the original, with the result that a bad error in the melody occurred in the fourth line. Another editor discovered this version of the tune, while in the wholly laudable search for a substitute for the settings by Webb and Geibel. He assumed that the first editor's work was correct, with the result that the error was repeated.

A case of twofold confusion occurs in the tune to "Father, I know that all my life," by Dr. Dykes. It is named "St. Bede" and also "Slingsby," with variants in the harmony. In England a tune to another hymn, composed by E. S. Carter, was called "Slingsby." Was it to avoid confusion that this latter tune was renamed "Carter," by which it is usually known in American books? Carter's "Slingsby" has fortunately escaped the fate of its namesake, for it exists only in its original form.

It is clear that there was much more latitude in variants before the rise of the modern congregational use of hymns. All the more need to exercise the same care with tunes that we employ in noting all variants or changes in the text of the work.

Unless the musical craftsmanship of modern hymn-books is placed on a new plane we shall continue to suffer for the appalling neglect of the last fifty years. The remedy is to secure concerted action by those who realize the need for authentic tune versions. Here is a field for much-needed research. When did "Tallis' Canon" become "Tallis' Evening Hymn," and why? Dates between 1560 and 1567 are given for either version in various books—a sheer impossibility. "Moscow" has been embroidered into "Italian Hymn." Was this done by Giar-

dini? If not, why burden his reputation with it? It is pathetic that from Moscow, to which Giardini went in the hope of retrieving his fame and fortune, comes this one tune which keeps his name alive. To associate him with a variant for which he was not responsible does him injustice.

Who shall undertake this task? It may not lie within the capacity and equipment of every organist, but if a clearing-house were established many well-equipped church musicians would send in their questions and bring valuable information, and others would undertake definite research as required. Much of our information as to authentic tune texts, names, composers and dates will come from European sources. Some of this work has been done already. We can rely on the cooperation in England of the Church Music Society, and on the active assistance of the Hymn Society in America. It is entirely a proper objective for the bodies of organists which exist all over the country to press actively for correct and authentic tune texts, rejecting those books that have neglected the matter and assisting to secure the needed facts. These aims would justify all church musicians in supporting the organizations of organists, whereas now comparatively few are active in them. Could a more fruitful program be chosen than such a crusade for intelligent singing in congregational worship and for better musicianship in hymn-books?

The greatest hindrance to the general revival of hymn singing in America is the inertia to be found among adults in the pews and sometimes in the pulpit, and even at the organ. I have heard the comment, "Well, you know, our people like 'Tallis' Evening Hymn.'" If they do like it, that is no proof that the sturdiness of the "Canon," regardless of the musical value of its composition, would not have held their respect and love still more.

These reactionaries exhibit two conflicting tendencies, however. They hold to the old-fashioned conservative worship material, but in their evangelistic zeal they like to restate the theology it illustrates in suitable terms for the benefit of what General Booth called "the submerged tenth," set to the music they think will appeal to such people. They allow the introduction of poor material because they have no real standard of judgment, and are not inclined to accept musical guidance. In churches where they are in the majority or have control of the music, the earnest church musician will find himself thwarted in his efforts for better things.

Fortunately there are many other people who respond to the infusion of a new spirit of worship and who welcome a testing of all forms and materials so that their use may always be edifying. Some of them may fail in their application of good taste to musical matters, but that is why they value the services of a good musician, and are ready to follow where he leads. When a church contains so many people of this kind that it is alive to the old, yet ever-new, possibilities of corporate worship, and is willing to take the necessary steps to attain them, the organist will find room for the employment of all his knowledge, skill and time. He will seize the golden opportunity to make his church a singing church.

[The corresponding secretary of the Hymn Society is Miss Emily S. Perkins, Riverdale-on-Hudson, N. Y., who will welcome correspondence with church musicians on the subjects in which they and the society have a common interest. Articles and comments of general interest will be published, so far as space limitations permit.]

JAMES ROBERT
GILLETTE
CARLETON COLLEGE
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Boston Churches Have New Organists; Whelpley Retires

By S. HARRISON LOVEWELL

Boston, Mass., April 22.—Boston musicians received a jolt when it was learned that the authorities at the Arlington Street Church had made a complete sweep of the choir and organist. All have been eliminated. For many years Benjamin L. Whelpley has been the distinguished organist and choirmaster. He is also noted as a composer and pianist. At the present writing the position has not been filled. There is likelihood that it will be accepted by Thompson Stone, conductor of the Apollo Club, the Handel and Haydn Society and the New Bedford Choral Society.

Among recent changes of position we note that Herbert W. W. Downes goes to the Wellesley Congregational Church to take the place of William S. Self. Mr. Downes for several years was organist and choirmaster at All Saints' Church, Providence, and still earlier at old St. Stephen's Church on Florence street, Boston.

Harry L. Sargent, after a few months' service at the First Presbyterian Church, Columbus avenue, has gone to the Hancock Congregational Church, Lexington.

Richard L. Phelps began his duties in Wollaston the first Sunday in April, leaving open the position at St. James' Church, Roxbury. Mr. Phelps is a student at Harvard University and has been awarded the Francis Boott prize of \$100 for the composition of the anthem "O Brightness of the Immortal Father's Face." The prize was awarded by Arthur Foote, and was established by the income of a bequest of Francis Boott of the class of 1831. The competition for concerted vocal works is open to graduates and undergraduates of the university.

The annual rendition of Bach's "St.

Matthew Passion" occurred on Good Friday night at First Church. There were a chorus of sixty voices and soloists under the direction of William E. Zeuch and Professor J. P. Marshall.

John Hermann Loud, F. A. G. O., organist and choirmaster at Park Street Church, gave a recital in the chapel of Bowdoin College, Brunswick, Me., Monday evening, April 15. The organ was presented to the college by Cyrus H. K. Curtis and was built by the Austin Company in 1927. Besides two of his own compositions and an improvisation on a given theme, Mr. Loud played selections by Hollins, Vierne, Stewart, Bach, Mueller, Guilmant, Rogers and Lemmens.

In a former issue the writer forgot to make mention of the inaugural recital and dedication of the memorial organ in the Central Congregational Church, Newtonville. The organ as it stands is the work of the William W. Laws Company of Beverly. It is a three-manual and contains about 2,400 pipes. William E. Zeuch gave the opening recital Monday evening, Feb. 4, with one of his characteristic programs. Miss Lillian West is organist and choirmaster and her programs for the sixtieth anniversary of the founding of the church were of great interest.

One of the younger organists of Boston who is forging to the front musically is Francis E. Hagar, a former pupil of Harris S. Shaw and at present organist and choirmaster at Old Cambridge Baptist Church, where his work is highly esteemed. On Sunday evening, April 14, he appeared in an interesting recital. He was assisted by John M. Priske, baritone, who is also known as a composer. The organ selections were by Karg-Elert, Debussy, Yon, Hollins, Vierne, Lester, Kinder, Handel, MacDowell and Boellmann.

Charles C. Chase, who recently came to Cambridge from Detroit, is now

the organist and choirmaster at the North Avenue Baptist Church, Cambridge, having taken charge as minister of music on Palm Sunday. At the Easter celebration Mr. Chase was assisted by Albert Faucon, violinist. The chief anthem, "On Wings of Living Light," by Homer Bartlett, was accompanied by organ, piano and violin.

Two notable cantata renditions marked Palm Sunday evening. At the Church of the Immaculate Conception Dvorak's "Stabat Mater" was sung most creditably. At Trinity Church a large congregation listened intently to "The Seven Last Words" by Dubois. The organ accompaniments were conspicuously excellent at this time. The boy choir was equal to the artistic exigencies of the music. The work made a deep impression.

An annual event at Brockton is the singing of "The Seven Last Words," by Dubois, on Good Friday. The services are held in Brockton Theater at 1:45 and 4:45. The Choral Art Club is the chorus. George Sawyer Dunham is conductor. The Boston Orchestral Players forms the orchestra. Walter J. Dodd is organist. The expense for these two performances is met by a citizen of Brockton.

On Good Friday, under the direction of Harris S. Shaw, the choir at Grace Church, Salem, with solo voices, sang Maunder's "Olivet to Calvary." On Palm Sunday evening Mr. Shaw offered an interesting program of Lenten music from Gaul, Hummel ("Alleluia"), Gounod, Dubois, Tschai-kowsky, Johnston and Widor.

It has been our privilege from time to time to mention in this column some of the varied activities of Albion Metcalf. From all accounts he has done remarkable things in his new position at the First Baptist Church in Malden. Two large works and many smaller ones marked the choral celebration of Easter. One of these was Parker's "Light's Glittering Morn" and the

other Handel's "Worthy Is the Lamb." The work of the chorus and soloists in the Palm Sunday cantata caused the pastor to write: "The cantata was a wonderful inspiration to us all. It was remarked on every hand that never before has our choir given us the music we are now enjoying. The good results are beautifully in evidence."

At the Leyden Congregational Church, Brookline, where Mrs. Blanche T. Brock has charge of the music, musical interest centered around the many carols that were sung, these being German, French and Spanish. The anthem was Bairstow's "The Promise Which Was Made unto the Fathers." Haydn's soprano solo, "With Verdure Clad," was another feature of the service. As yet the organ, which was damaged by the fire a few months ago, is not available, so a violoncello is used with the piano. The musical programs are maintained at a high standard.

About the time these notes go to the printer the new four-manual organ at Central Congregational Church will have been completed by the receivers of the Welte-Mignon Corporation. It was played for the first time on Easter Sunday, although far from ready. H. R. Austin is organist and choirmaster at this church. He is a native of England, but lived and studied in Germany before coming to this country.

The organ in Christ Church, Quincy, was played on Easter Sunday by E. B. Whittredge for the first time since it was reconditioned. The new console was given in memory of Mrs. Mary Penniman Graham.

Aged Organ Builder Dies.
The death of Edwin B. Krause at his home at Palm, near Quakertown, Pa., March 18, removed a veteran organ builder who is credited with designing, building and installing many organs in use in churches of his native and surrounding counties.

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Pasadena Is Host to Organists of South California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., April 15.—The April meeting of the Southern California chapter of the A. G. O. was held at the Westminster Presbyterian Church in Pasadena on the evening of April 1. There was a very good attendance and a great deal of interest was shown in a short discussion of the editorial in The Diapason advocating the union of the Guild and the National Association. There seemed to be a general feeling that it would be a splendid thing and it is hoped that headquarters will appoint a strong committee to go into the matter thoroughly and make a report on the feasibility of the idea.

A recital followed the meeting, the recitalists being Miss Arta M. Rogers of Santa Monica and Vernon Robinson of Pasadena. Both acquitted themselves in excellent style. The numbers that appealed to me most were the Allegro Appassionato from Guilman's Fifth Sonata and the Toccata from the Boellmann Suite, played by Miss Rogers; also the Reverie of Saint-Saens and "Drifting Clouds" by d'Antalfy, played by Mr. Robinson. The choir of the church, under the direction of William Conrad Mills, with Charles Lee Cox as accompanist, sang numbers by Maunder and Wagner in a most acceptable manner. The organ is a Reuter of four manuals with some beautiful solo stops.

An excellent recital was given in the First Congregational Church of Redlands March 18. A number of organists went up from Los Angeles and enjoyed the playing of Florence Barnes, Geneva C. Jacob, Martha Stavely and Vera Van Loan. The program was one for organists, containing numbers by Widor, Rheinberger, Karg-Elert, Franck and Bach—oh, yes, there was one light piece, of course, by an American composer.

Arthur W. Poister is doing a splendid piece of work in Redlands by giving a series of Sunday afternoon recitals on the fine Casavant organ in the Memorial Chapel. The programs are well chosen, and while on four programs I see only three American names, the music played is the sort that makes friends for the organ. Mr. Poister is taking Warren D. Allen's place at Stanford University during the latter part of April, while Mr. Allen is giving recitals in Canada.

Some twenty Los Angeles organists journeyed to San Diego April 8 to spend the day with the members of the San Diego chapter of the A. G. O. It was a very enjoyable outing in every way and Dr. Humphrey J. Stewart and his fellow organists must be congratulated on preparing so attractive a program. A recital was given on the

Balboa Park organ in the afternoon, when the recitalists were B. Ernest Ballard of Hollywood and Clarence Mader of Los Angeles. The program was well chosen and most enjoyable—glory be, it contained four American names!

In the evening a recital was given in the First Methodist Church on the three-manual Pilcher organ dedicated the preceding day. The recitalists this time were San Diego organists—Royal A. Brown, Marguerite Barkeley Noble and Dr. Stewart. It was first-class playing from beginning to end, the church was filled to overflowing and the whole thing was an inspiration to the visiting organists.

San Diego has the advantage of being near the border and, the person who arranged the program was wise enough to arrange a trip over to Agua Caliente, where some thirty (no not thirty) organists sat down to luncheon. I rather believe that this little side trip was responsible for the excellent playing we heard later in the day.

It is impossible to mention all the special music during the Easter season. Nearly every church spread itself more or less—the First Baptist with an enjoyable musical service Easter afternoon, Immanuel Presbyterian with a performance of a cantata Easter evening, St. Paul's Cathedral with a fine Palm Sunday cantata, and so on.

Dudley Warner Fitch and Orrie Gardner of Hollywood were the players at a Guild recital given at the Oneonta Congregational Church April 10. The program contained a number of novelties and was appreciated by the audience. Such recitals as these in the outlying districts do a great deal of good. It is a pity that we cannot have more of them.

Among some ten or twelve new organ records that I have lately received from England I would especially recommend the following: By Dupre, Finale from Mendelssohn's First Sonata; by Cunningham, Fantasia and Fugue "Ad Nos," Introduction, parts 1 and 2, Liszt; by Commette, Allegretto in two parts, Commette; by Commette, Toccata from Boellmann Suite (both these records were made in Lyons Cathedral and are excellent reproductions, although the Allegretto is perhaps too long); "Cuckoo and the Nightingale," played by Dr. Ley, on the other side of which is the Pastorale from Guilman's First Sonata, a good record, but much slower than the average American organist takes it. Lastly there is a fine organ and orchestra record, Dr. Bullock playing on the Westminster Abbey organ the Handel Concerto in B flat.

When the final note was sounded on the organ of St. Peter's Lutheran Church at Janesville, Wis., Easter Sunday, Miss Clara Olson, organist, retired after serving the congregation for twenty-six years. Since 1903 Miss Olson had been organist for the church, missing hardly a Sunday in all that time.

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Mrs. Bruce S. Keator, as chairman of the convention recital committee, reported at the last executive committee meeting that the following have been chosen to represent the N. A. O. at Toronto: Mrs. Charlotte Mathewson Lockwood of New York, Charles A. H. Pearson of Pittsburgh, Warren D. Allen of Stanford University, California, and Ernest White of New York. There will be two recitalists from the ranks of the Canadian College of Organists and the six players will share three programs. An effort is being made this year to have each program present works which have not been heard at our recent conventions. Mrs. Keator and her committee are giving much attention to these recitals, which are in a way the backbone of the convention, and we are sure their efforts will be crowned with success.

In the June Diapason we shall try to give a complete program of the Toronto convention. President McAll made a special trip to Toronto to confer with the members of the Canadian College of Organists in April.

Nineteen chapters or state councils were represented in our pages for the month of April. It is also interesting to note that our membership gain for March was at the rate of one a day. These facts seem to indicate that the N. A. O. is marching on to greater achievements.

Harold Vincent Milligan, in giving a resume of the recent prize composition contest made possible through the generosity of the Skinner Organ Company, related interesting facts in connection with that competition. He said that a large number of manuscripts were submitted and that their merit as a whole was high. He also told of the enthusiasm of the judges for the two prize-winning compositions. It is the hope of the executive committee that every chapter will pass for a presentation of the Passacaglia by Zoltan Kurthy and the "Dedicace" by Walter Edward Howe. Here are two new organ numbers which you may feature at your chapter recitals, and we believe we owe it to all concerned with these prize competitions to see that we do something to give the prize winners a wide hearing.

We should continue to encourage the composition of serious organ music. However, if a large sum of money is donated for such a purpose, it seems that the purpose is frustrated if there is only one hearing of the prize composition and that at the time of the presentation of the prize money. There are already a number of other N. A. O. prize compositions and we suggest that you arrange to hear all of them at your recitals of next season.

Our treasurer, Ernest White, reminds us that many have overlooked their bill for the 1929 dues. Prompt attention to this will save much work for the headquarters office. If you have paid your dues and have not received a 1929 membership card, please communicate at once with Mr. White at 49 West Twentieth street, New York City.

Executive Committee.

The executive committee meeting Monday, April 8, was devoted in large part to the notices of three state rally days to take place in April and May and to the announcement of three

headquarters events in New York City. Harold Vincent Milligan gave a complete report of the recent Skinner organ composition contest, and it was suggested that the winning compositions be played at a public meeting in New York some time in May.

Plans were made to co-operate with Dr. Alexander Russell for a festival of music at the New York Wanamaker Auditorium during music week. There were several reports on convention matters and the meeting adjourned. Those present were: President McAll, Mrs. Keator, Miss Coale and Messrs. Stanley, Maitland, Marks, Milligan and Nevins.

N. A. O. Bach Recital.

The final recital of the complete Bach series given by Lynnwood Farnam will be held under the auspices of the National Association of Organists at St. George's Church, East Sixteenth street, New York, Monday evening, May 13, at 8:15. Tickets will be necessary for this recital, and these may be obtained for you and your friends after April 21 by applying in person or by sending stamped addressed envelope to St. George's parish-house, 207 East Sixteenth street, New York.

To Hear Prize Works May 23.

Announcement is made of a dinner to be given May 23 at the Town Hall Club, New York City, to be followed by a first hearing of the two compositions which won the Skinner prizes in the contest under the auspices of the N. A. O., as announced in The Diapason. The pieces will be played by the two composers—Zoltan Kurthy and Walter Edward Howe—at St. Thomas' Church.

Will Play in Music Week.

The N. A. O. will conduct a series of programs during music week at the Wanamaker Auditorium in New York, as in past years. The organists who are announced as performers this year are Miss Catharine Morgan, Carl Weinrich and Hugh McAmis. The Lutheran Oratorio Society, Hugh Porter, conductor, and a string ensemble from New York University also will take part in the programs.

Illinois Council.

Clarence Eddy was the guest of honor at a luncheon of the Chicago chapter at the Palmer House April 23. It was Mr. Eddy's first appearance among his fellow organists for two years. His recovery from the severe illness which laid him low has gratified his many friends and he was the object of congratulations and of many sincere tributes from those upon whom Mrs. Hallam, president of the chapter, called to speak. Mr. and Mrs. Eddy responded in a happy manner to the talks made. The attendance at the luncheon was large. Another guest who was welcomed was Miss Florence Hodge, now of Murfreesboro, Tenn., but formerly a prominent Chicago organist, who was spending a few days in the city.

Pennsylvania Convention.

One of the most notable conventions ever held by the Pennsylvania state council is to be that scheduled under the auspices of Easton chapter in Easton May 19, 20 and 21. While three days are allotted to the occasion, the convention proper will be held on Tuesday, May 21.

Sunday afternoon, May 19, a recital of organ music will be played by members of Easton chapter. In the evening special musical services will be the feature at various churches.

Monday, May 20, will be "Easton day." In the evening, in St. John's Lutheran Church, following an address of welcome by the Rev. F. K. Fretz, Ph. D., D. D., and the response and official opening of the ninth annual convention of the Pennsylvania state council, by William A. Wolf, Mus. D., Ph. D., president, an organ recital will

be played by Alexander McCurdy, Jr., guest recitalist, of Philadelphia.

Tuesday, May 21, will be "Pennsylvania day." The opening session will be held in the Brainerd-Union Presbyterian Church, followed by a theater organ demonstration in the Seville Theater. Following luncheon and a business session at the Hotel Easton, the afternoon session will be held in the First Presbyterian Church. Rollo F. Maitland of Philadelphia will speak on "The Art of Improvisation," followed by a recital by Charlotte Mathewson Lockwood, New York City. The closing event of the afternoon session will be a public service by Easton's foremost talent.

In the evening, at the Hotel Easton, a banquet will be held, followed by a recital by Eugene Devereaux of Wilmington, Del.

Easton Chapter.

The Easton chapter met in the chapel of the Brainerd-Union Presbyterian Church of Easton, Pa., April 15, at which time members of the state executive committee reported on the meeting held in the Pine Street Presbyterian Church of Harrisburg April 4. Fourteen new members were received, as follows: Charles Hess, Frederick Bieler, Miss Edith Betz, H. Steinmetz, James Johnston, Miss Anna Wykoff, Charles Maddock, Miss Maude Roseberry, Miss Nell Baird, Randolph Harkman, Mrs. William Tackenthal, Paul McCabe, Raymond Schlough and William Simmers.

This meeting was the occasion for the closing of the charter list. The chapter feels proud of its record and is well on its way to be the leading chapter of the state, with thirty-five charter members.

Committees were appointed to serve for the state convention which will be held in Easton May 19, 20 and 21, under the auspices of the local chapter.

MARK L. DAVIS, Secretary.

Harrisburg Chapter.

The Harrisburg chapter presented Dr. Charles Heinroth, director of music of Carnegie Institute, Pittsburgh, in a recital April 4 in the Pine Street Presbyterian Church. Dr. Heinroth's program was as follows: Overture to the Occasional Oratorio, Handel; "Christmas Evening," Mauro-Cottone; "Marche du Veilleur de Nuit," from "Bach's Memento," Bach-Widor; Sonata, "The Ninety-fourth Psalm," Reubke; Reverie, Debussy; "The Bee," Lemare; "Christus Resurrexit," Ravanello; Caprice, "Alceste," Gluck-Saint-Saens; Toccata, "Tu es Petra," from "Byzantine Sketches," Mulet.

A reception for Dr. Heinroth and Dr. William A. Wolf, president of the Pennsylvania state council, and members of the executive committee of the council, followed the recital.

CLARENCE E. HECKLER, Secretary.

Reading Chapter.

The Reading chapter held a meeting at the First Baptist Church of Reading, with J. William Moyer in charge. Sunday evening, April 7. The organists were assisted by the choir of the church, under the direction of Mr. Moyer. There were about 300 in attendance. The program follows: Concert Overture in E flat, Faulkes (Emily Shade Kachel, St. Mark's Lutheran Church); chorus, "By Early Morning Light," Traditional, arranged by Dickinson; "By the Firelight," Pallatt (Frank Doerrman, Zion Reformed Church); baritone solo, "It Is Enough" ("Elijah"), Mendelssohn (Sherwood Kains; Harold E. Bright, St. John's Lutheran Church, at the organ); "Ave Maria" ("Cathedral Windows"), Karg-Elert (Harry D. Berlin); chorus, "Jesus Victorious," J. S. and H. A. Matthews; "Allegro Giubilante," Federlein (Earl A. Bickel, St. Matthew's Lutheran Church).

Meetings of the Reading, Pa., chapter are reported as growing in popularity and attractiveness from month to month. At the meeting of March 3

at the Lutheran Church of the Nativity there was an attendance of 400 people who listened to the following program: "Marche Pittoresque," Kroeger (Rachel D. Marcks, organist and choir director of St. Peter's M. E. Church); "Sun of My Soul," Turner (Choir of Church of the Nativity, Iva A. Spacht, organist and director); Andante (First Sonata), Borowski (Norman Heister, organist and director of Grace Alsace Reformed Church); "Chanson de Joie," Carl L. Bowen (Grant Goetz, organist and director of Faith Reformed Church); "The God of Abraham Praise," Shelley (Choir of Church of the Nativity); Toccata in G minor, Spinney (Leon W. Hill, organist and director Olivet Presbyterian Church).

Feb. 3 the monthly Sunday night meeting was held at St. Stephen's Reformed Church and the program was as follows: Prelude in G minor, Rachmaninoff (Miss Katherine M. Bossler, organist Windsor Street M. E. Church); "The Lord Is Exalted," West (St. Stephen's Reformed Church Choir, Earl W. Rollman, organist and director); Cantilena, McKinley (Earl W. Reifsnnyder, organist and director St. Paul's Lutheran Church); "Consider the Lilies," Maunder (Miss Ruth Baum, contralto soloist St. Stephen's Reformed Church); "Will o' the Wisp," Nevin (Miss Iva A. Spacht, organist and director Lutheran Church of the Nativity); "No Shadows Yonder" ("Holy City"), Gaul (St. Stephen's Choir); Toccata, Yon (Miss Marguerite A. Scheifele, organist and director Lutheran Church of the Holy Spirit).

Lancaster Chapter.

An audience which crowded the Covenant United Brethren Church of Lancaster, Pa., April 14, heard a recital arranged by the chapter and played by Mildred M. Huss, organist of the church, assisted by Harry A. Sykes, F. A. G. O., organist and choirmaster of Trinity Lutheran Church, and Karl B. Aument, tenor. Miss Huss played the Bach Fantasia and Fugue in G minor, a "Song without Words" composed by Mr. Sykes, and Best's March for a Church Festival. With Mr. Sykes at the organ, and herself at the piano, she gave Yon's Concerto Gregoriano. It was a most enjoyable recital. The program was well rendered and enthusiastically received.

The president of our chapter, Charles E. Wisner, Mrs. Wisner and Miss Edna Mentzer, our treasurer, were guests April 15 at a dinner given by the Camden, N. J., chapter in honor of Palmer Christian, who gave a recital.

Hartford Council.

Fifty trained singers, members of six choirs in the vicinity of Hartford, took part in a choral festival service at Center Church, Hartford, under the auspices of the council, of which John Spencer Camp is chairman. The churches represented were Center, Asylum Hill Congregational, Immanuel Congregational, Church of the Redeemer, Church of the Good Shepherd and Plainville Congregational. The service was conducted by the Rev. Dr. Charles S. Mills, acting pastor of the Center Church, and the address was given by the Rev. Dr. Willis H. Butler, pastor of the Asylum Hill Church and chaplain of the council. The audience was large, every available seat being taken.

Edward F. Laubin of the Asylum Hill Church was the conductor. An elaborate program, comprising four of the best-known anthems, was given. Miss Elsie J. Dresser, organist of Center Church, played the service in capable style. The prelude, Widor's "Marche Pontificale" and an Andante by Franck, was splendidly given by Clifton C. Brainerd of the Church of the Good Shepherd. The offertory, the appropriate "Lamentation," by Guilman, was played with tasteful registration by Miss Esther A. Nelson, organist and director of the Church of

the Redeemer. The postlude, "Allegro Symphonique," by Faulkes, was well played by Robert H. Prutting of the First M. E. Church.

The choir showed splendid balance, ease and comprehensive interpretative skill. The different sections were always in accord, and sang with enthusiasm and proficiency. The first choral number was the familiar "God Is Our Refuge" from the "Forty-sixth Psalm" by Dudley Buck, himself born in Hartford, and for many years associated with churches in that city. The lovely theme of "He Watching over Israel," from Mendelssohn's "Elijah," was also well given, as was "From Thy Love as a Father," from Gounod's "Redemption," in which the soprano solo and obbligato were effectively sung by Miss Ida Yudowitch. One of the most popular anthems was the time-honored "I Am Alpha and Omega," by Stainer, in which the noble body of tone of the basses and tenors blended remarkably with that of the treble voices. The incidental solo was vividly sung by Olive Russell Dawley. One of the features was the singing of the familiar tenor solo, "King Ever Glorious," from Stainer's "Crucifixion," by Maurice E. Wallen, soloist at the Asylum Hill Church.

Following the service, visiting organists and members of the choirs were guests of the council at an informal reception in the Center Church house. The service was in charge of a committee consisting of Ralph M. Lowry, chairman; Miss Esther A. Nelson, Robert H. Prutting, Wyllys Waterman and Walter Dawley.

Dr. Butler spoke on "Music of the Puritans," tracing the development of music from the time when the repertoire of the average church contained no more than six simple tunes.

This service was the first of its kind in Hartford and attracted wide interest. Many people were turned away from the church and numerous requests have come in that we give a similar service frequently.

Recital by Miss Carpenter.

Miss Lillian Carpenter, F. A. G. O., concert organist, was heard in a fine program March 18 in Center Church, Hartford. The event was under the auspices of the Hartford council, and many music-lovers gathered. Following the recital, Miss Carpenter was entertained at dinner at the Hotel Heubein, where she met many organists of Hartford and vicinity.

Miss Carpenter began her program with the difficult Prelude in E by Gaston M. Dethier. This she played with ease and fluency. Miss Carpenter then showed her versatility in two Bach numbers—Air in D and Fugue a la Gigue. She played her entire program from memory. The other numbers on the program were: "Grand Piece Symphonique," Franck; Scherzo, Widor; "Indian Legend," Candlyn; Toccata-Prelude, Bairstow; "Song of the Basket-Weaver," Russell; Finale from First Sonata, Guil-mant.

ELSIE J. DRESSER, Secretary.

Worcester Chapter.

It is a glad day for this chapter when Palmer Christian comes to Worcester, and April 8 proved no exception. Mr. Christian has endeared himself to many people here, both by his rare musicianship and by sterling personal qualities. At noon Mr. Christian and the members of Worcester chapter were guests at luncheon of Sydney Webber, organist and choir-master of All Saints' Episcopal Church. The luncheon was given in the parish-house and was followed by informal talks by Mr. Christian, Mr. Webber and President Frederic W. Bailey. In the evening Mr. Christian played a recital in the church which will not soon be forgotten. In playing a well-chosen program this master organist blended his tone color in a manner that equalled the exquisite effects of a symphony orchestra, while the more sturdy numbers were played with a force and command of the instrument which were good to hear.

Three new members have joined the chapter in the past month—Mr. and Mrs. Stephen E. Rich of Barre and Mrs. John C. Dudley of Millbury.

Mr. Rich plays a new Frazee organ in the Rutland Congregational Church. ETHEL S. PHELPS, Secretary.

Central Chapter, New Jersey.

As the four-manual Austin organ installed in the Third Presbyterian Church, Trenton, was not completed, due to further alterations in the church building, the business meeting and inspection of the console which was to have been held by the chapter April 8 was postponed until May. In that month there will be an elaborate musical service in this church under the auspices of the chapter. The program will be under the direction of George I. Tilton, organist of the church.

A recent issue of the Keynote, official publication of the Central chapter, included the following specially contributed articles: "A Neglected Art," Reginald L. McAll, an interesting discussion of hymn singing in the church; an essay by Herbert Stavelly Sammond on "Voice Culture for the Youth of Today"; "Made in America," an article by Mrs. M. Louise Rutherford, explaining the aim and purpose of the Schubert memorial, and an article on Rheinberger by Edward A. Mueller, giving an interesting and valuable analysis of the organ literature of that composer.

RAMONA C. ANDREWS, Secretary.

Union and Essex Chapter.

The Union and Essex chapter is giving its members an opportunity to become acquainted with the best literature for the organ through recitals of its best music. In November Mrs. Charlotte Mathewson Lockwood played for the chapter in Plainfield, N. J. At the February meeting six members of the chapter played on the organ in the residence of Mrs. Wallace M. Scudder in Newark. These meetings proved so interesting that the April meeting was devoted to another recital. J. Thurston Noe, organist at the Wanamaker auditorium in New York City and organist and choir director of the Clinton Avenue Baptist Church in Newark, played a recital for the chapter and several hundred friends. The Rev. Dr. Wiley Roy Deal, pastor of the church, pronounced the invocation and benediction. Henry Hall Duncklee, president of the chapter, said a few words about the N. A. O. for the enlightenment of the strangers. Mr. Duncklee also thanked Mr. Noe and the church officers for their courtesy and services. Six women members of the chapter wearing their vestments received the collection and were rewarded with a generous contribution for the treasury.

Mr. Noe showed his sensitiveness to the delicate and worshipful qualities of the new Welte organ upon which he played. The visiting organists were warm in their praise of Mr. Noe's work and the audience also paid him tribute by breaking into long and hearty applause after his last number. Mr. Noe played his well-balanced program with the musicianship of a mature artist. The Bach Toccata and Fugue in D minor was followed by Saint-Saens' "Le Cygne," the charming Intermezzo by Callaerts and Arthur Bird's Oriental Sketch. Following the Cesar Franck Third Chorale came the Prelude in G minor by Pierne and "The Bells of St. Anne de Beaupre" of Dr. Alexander Russell of Princeton. Mr. Noe played his own arrangement of the Londonderry Air and his original "Bassanet Song," a charming lullaby. The finale from the First Symphony of Louis Vierne closed the evening most fittingly.

RUSSELL SNIVELY GILBERT, Secretary.

Quincy Chapter.

The March meeting of the Quincy, Ill., chapter was held in the president's studio and was attended by ten members. The Rev. Robert Lee Logan, pastor of the Presbyterian Church, gave a paper on the relations between minister and organist. This was a joint meeting of organists and pastors. A discussion of church services and the value of music was led by the Rev. H. J. Leemhuis, pastor of Salem Evangelical Church, and many new ideas were presented by pastors and organists.

After the program President Einecke told of the progress made in planning

the next recital, which will be sponsored by the chapter, in which Dr. Frederic B. Stiven, A. A. G. O., dean of the music school at the University of Illinois, will be heard in Salem Evangelical Church. An extra meeting will be held to arrange for a dinner in honor of Dr. Stiven.

FRANCES ZIMMERMAN MOURNING, Secretary.

New Jersey Rally May 27.

The annual rally of the New Jersey council will be held on Monday, May 27, at Long Branch, Monmouth chapter entertaining us. Besides the business meeting, and following the luncheon, we shall have an address by Robert H. McCarter, former attorney-general of New Jersey and a widely known member of the New Jersey bar, and a recital by Alexander McCurdy, organist of the Second Presbyterian Church of Philadelphia, who played a splendid program at Portland last summer. The committee is also arranging a motor ride over the shore roads.

Altogether it should prove a pleasant and profitable day, and we invite the entire membership of New Jersey, and all our friends from the adjoining states, to meet with us. Much of inspiration and advantage may be gained by our thus meeting in this, our yearly gathering.

GEORGE I. TILTON, President.

Hosts to Headquarters Council.

Through the courtesy of Henry Pilcher's Sons' New York office, the headquarters council was entertained at dinner at the Town Hall Club Tuesday evening, April 23. Over 100 sat down at the tables, and later were conveyed by taxicabs to Second Church of Christ, Scientist, Central Park West, where they inspected the new four-manual Pilcher organ and listened to an informal recital. A full report of this meeting will appear in the June Diapason.

Kentucky Chapter.

The Kentucky chapter held a very interesting meeting at the Mayflower Apartments, Louisville, Monday evening, April 8. The evening was devoted to questions and discussions regarding choir training, singing, church service playing, and the qualifications of an organist and choir-master.

A musical service was given at the First Presbyterian Church, New Albany, Ind., by Miss Elizabeth Hedden, organist, and Earl Hedden, choir-master.

The choir of Christ Church Cathedral, composed of sixty men and boys, under the direction of Ernest A. Simon, choir-master and organist, sang "I Heard a Great Voice," by Cobb, at the Easter morning service; also King Hall's communion service. The service was beautiful and the attendance unusually large.

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By LILY WADHAMS MOLINE,
Organist, First Church of Christ,
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FINISHES NEW LONDON WORK

Hall Company Installs Organ in St. Mary's Catholic Church.

The Hall Organ Company has nearly completed the installation of a three-manual in St. Mary's Catholic Church at New London, Conn. The work to be finished soon after May 1. The specification of stops of this organ is as follows:

GREAT ORGAN.

Diapason, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes, 8 ft., 20 bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Cornopon, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Keraltophon, 8 ft., 73 pipes.
Unda Maris (Ten. C), 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinat, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Trombone, 16 ft., 12 pipes.

All of the great except the 16-ft. and 8-ft. diapasons is to be enclosed in the choir swell-box.

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Ralph Kinder Tells How One Can Draw Recital Audience

Philadelphia, Pa., April 13, 1929.—To the editor of The Diapason: The Boston correspondent of a well-known musical journal used the following language in his monthly letter of April, 1929: "We are still far from millennial conditions in Boston. A violinist, or a lack-brain singer, will attract more attention than the best organ performer in the chapter. To change such an absurd condition should be the duty of every organist. Otherwise the organist has no one to blame but himself when he is classed lower than a janitor." The language was doubtless a shock to many organists and has caused some of us—and should cause all of us—to "suit up and take notice." A distressing sign of the times is the apathy with which some of the organists seem to view the matter of attendance at organ recitals. Are we as a profession really satisfied and do we really feel content with the customary handful present? Isn't our pride stung to find only fifty persons present at a recital, or don't we care?

Perhaps one who has given much thought to the subject and who has played nearly 1,150 recitals in one church alone may not be misunderstood if he expresses his opinion as to some reasons for the small attendance at the average organ recital and for conditions that cause such language on the part of our Boston colleague.

(1) Insufficient publicity. It should be the business of every recitalist to enlist the support of the daily newspapers of his city to advertise the date, hour and program of his recital. Personally I have found the daily press most courteous in bringing organ recitals for which no admission is charged to the attention of its readers.

(2) Too long programs. No recital should exceed seventy-five minutes. People sent away still wanting more are

much more likely to come again than are those wearied by long, tedious programs. Too little is far better than too much.

(3) Unattractive programs. Why should an organist feel that the program he likes to play is the program his listener wishes to hear? Why should he antagonize his audience by inserting in his program only that which is intended to educate? Everyone attending an organ recital is not an organ student. Why ignore the man who loves organ music, but knows little about it? Why not please him as well as the musicians in the audience?

Just give these three suggestions a trial and see if your audiences will not grow.

When it comes to the actual playing of an organ recital, there are also some things that are demanded by an attendant and justly so.

(1) A recitalist should know his organ intimately enough to enable him to get his stops in and out without that tedious wait so familiar at many recitals.

(2) He should realize that the score before him indicates only what keys are to be struck, and sometimes not even that. How absurd in these days to think that every note marked "staccato" must be played staccato, or that a reed stop must be used if the score happens to be marked "reed," or that a pedal must not be employed if perchance a pedal note is not notated! How does originality or individuality have a ghost of a chance in such literal interpretations, and how much enjoyment can a listener derive from a recital in which originality and individuality are conspicuous by their absence?

(3) A recitalist must also guard against the modern tendency to over-emphasize technique. A great violinist once said of a colleague: "He is wonderful, but he needs to learn how to play a few false notes." There is much food for thought in the aforesaid in its application to organ playing. Our fingers and feet are real assets, but they cannot do the work intended for the soul to do. I believe that if

we were more intent upon striking, holding and releasing a key properly than upon acquiring so much accuracy and speed, and if we spent a little more time in picture painting, we could develop something in our playing that might attract more people to our recitals and cause them to say: "I am going there again!"

RALPH KINDER.

Chicago Programs by Bidwell.

Marshall Bidwell, who, as announced in The Diapason last month, came to Chicago for two recitals in April, strengthened the impression as to his skill and taste by his latest visit. He played at the University of Chicago under the auspices of the American Guild of Organists, using with understanding and virtuosity the vast resources of the great organ in the Rockefeller Chapel. This recital was played April 3, the program being that which was published in the April issue. Many organists attended both this performance and the one Sunday afternoon, April 7, at the First Baptist Church of Evanston. Mr. Bidwell not only can play a program, but he uses good judgment in making his selections and does not disdain an occasional transcription. He plays entirely from memory. At Evanston he made a beautiful piece of work of Rachmaninoff's Prelude in G minor and played the Gluck Gavotte deliciously. Wagner's "Liebestod" was colored beautifully. The Cedar Rapids man has established himself among Chicagoans as one of the performers of the day.

Dr. Wilbur E. Keesey of Rogers Park, Chicago, completed eight years as organist of St. Paul's Union Church of Beverly Hills Easter Sunday. In recognition of his services the church presented Dr. Keesey with a gold watch and chain. Dr. Keesey, a graduate of Parsons College, Fairfield, Iowa, and of the Northwestern University Medical School, was forced to give up his playing of the organ at the Beverly Hills church because of his growing medical practice there.

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A MOTHER'S GLORY....\$0.12

By Frank D. Loomis.

A colorful anthem which is particularly appropriate for Mothers' Day services but may be used at any time with good effect.

O GOD, MY HEART IS
READY (Psalm CVIII)...\$0.25

By George Henry Day.

A Motet of splendid musical value for the more advanced choir. It has been used with great success by many prominent directors.

O GIVE THANKS UNTO
THE LORD.....\$0.15

By Alpha Turnquist.

A recent anthem on Biblical texts which are given both in English and Swedish. Richly harmonized throughout, it works up to a most effective climax of repeated "Allelujas." A number for a large chorus.

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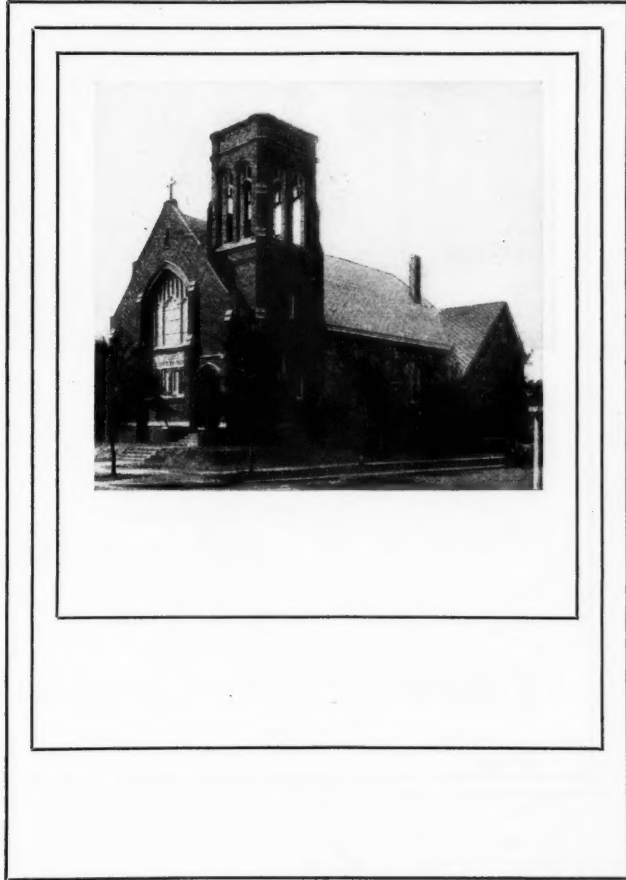
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**MÖLLER HEADS MOVE
FOR REDUCING CRIME**

AID FOR YOUTH IS PLANNED

Three Hundred Representative Citizens at Dinner which Launches Organization—Tribute Paid to Founder.

The American Society for the Reduction of Crime and Social Betterment, an organization which is the outgrowth of a movement at Hagerstown, Md., fathered by M. P. Möller, for the improvement of conditions primarily in his own community, and for helping young men avoid pitfalls, was launched April 1 at a large meeting in Hagerstown. About 300 representative citizens met at the new Hotel Alexander to give the movement a strong impetus. On motion of D. A. Stickell, with Dr. H. W. A. Hanson, president of Gettysburg College, acting as chairman, it was decided to make Mr. Möller chairman of a committee of ten or more to study conditions and means to form an organization.

Conditions throughout the nation were referred to in addresses and the idea generally conveyed was that something should be done about the crime situation. The importance of beginning the work through the church, school and home was emphasized by nearly every speaker. Among the prominent speakers were Col. Harold Donnell, superintendent of the Maryland Training School for Boys, near Baltimore; President Hanson of Gettysburg College, and several prominent ministers. The attorneys of the city were grouped to the right of Mr. Möller, while the clergymen of the city were seated to the left. Every minister from every church in Hagerstown had been invited and virtually all attended. Plans for the banquet had been made by E. O. Shulenberger, M. P. Möller, Jr., M. P. Moller, Sr., and A. B. Zimmerman.

In an editorial the day after the

dinner the Hagerstown Evening Globe said among other things:

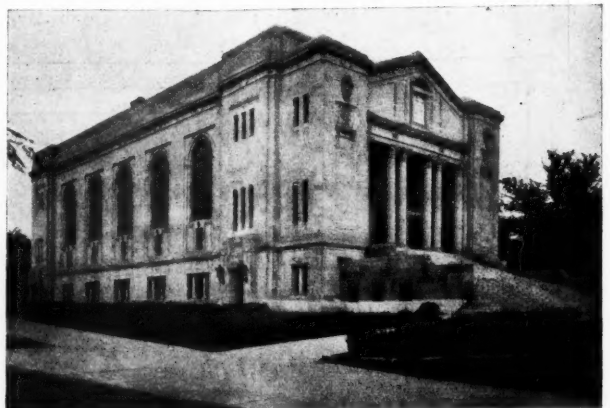
"This city has the honor of taking the initiative toward the formation of the American Society for the Reduction of Crime and Social Betterment, a non-sectarian, non-political organization, composed of representative citizens. A committee of ten is to study the situation. Full credit for starting the movement belongs to M. P. Möller, world-famous organ builder and Hagerstown's leading citizen. Mr. Möller is a thinker, a doer and a builder. Never an agitator and, strictly speaking, not a reformer, he has always shown intense interest in anything looking to the general good of the community."

CHICAGO WOMEN AS HOSTS

Club Entertains Organizations with Program and Reception.

The Chicago Club of Women Organists was the gracious host to its older and less fair fellow organizations in Chicago on the evening of April 29 at St. Luke's Church in Evanston. The first part of the program consisted of a recital by members of the women's club, the soloists being Gertrude Baily, Ruth S. Broughton, Alice R. Deal, Fannie Mapes and Lily Wadhams Moline. At the close of the program a reception was held for members of the Illinois chapter, A. G. O., the Illinois council, N. A. O., and the Chicago Club of Women Organists in the parish-house. The program follows: Chromatic Fantasia, Thiele; "Evening Song," Bossi, and Finale, Op. 22, Piutti (Alice R. Deal); Arioso, Rogers; Prelude, Clerambault; Chorale and "Courante en Forme de Canon," Holloway, and March for a Children's Festival, DeLamarter (Ruth S. Broughton); Adagio from Sonata 3, Bach, and Prelude and Fugue on B-A-C-H, Liszt (Gertrude Baily); "Ode to a Meadow Lark" and "Osannare," Moline (Lily Wadhams Moline); "Gesù Bambino," Yon, and "Spring," Hyde (Fannie Mapes).

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*Shall A. G. O. and N. A. O.
Be Merged? Some Comments*

Wants Referendum on Merger.

Chicago, April 23, 1929.—Editor of The Diapason: Your thoughtful and well-considered editorial in the March issue of your paper concerning the possibility and advisability of a union of some sort between the Guild and the National Association of Organists was most timely. There are various indications in our local chapter that such a union would be welcomed by some of our organists, at least, who are members of both organizations. Mr. Albert Cotsworth, one of the oldest and most loved and respected members of the Illinois chapter, who has done as much as any member for the Guild, has written our treasurer, requesting that his resignation be accepted, and states that:

Truth to tell, the two organizations overlap and ought to get together and make a bully strong one. The fact that the N. A. O. is the younger one is the best of evidence that the old fellow (like all old fellows who have position) is not doing all that is expected of him for the coming generations. There is small respect now for old people or their positions if they lie back on their superiority and expect reverence. Worse than irreverence is indifference, and that is where I am today with the Guild. I want this to get to headquarters as visible indication of what some long-time members are thinking about.

This quotation is made as throwing important light on what one of our most influential members of both the N. A. O. and Guild thinks. His letter was forwarded to the warden of the Guild and in reply Mr. Sealy makes this significant statement, among others:

"I have never belonged to the N. A. O. simply because I knew I could not be loyal equally to two organizations with the same objects."

If the warden's statement is true, and there is little doubt in my mind that it is, why, indeed, have two organizations with the same objects? I have been a member of the Guild since 1912 and held various offices in the local chapter for the past ten years, and have also been a member of the N. A. O. for the past eight or ten years, and held various offices in the local chapter of that organization. I want to be loyal to both of them and am beginning to find it is, as the warden says, difficult to be loyal equally to two organizations with the same objects.

As the election of headquarters officers for the Guild is approaching, it seems well worth while to get an expression from the candidates as to their platform in regard to a possible merging or joining of our two leading organist organizations. The matter is certainly of sufficient importance to justify a referendum vote of the local chapters throughout the country. It may well be that there is not a majority feeling that the two organizations should merge at this time, in which case no harm would be done by having that fact brought out. On the other hand, it is quite possible that the feeling that is so admirably expressed by Mr. Cotsworth's letter may be general, and, if so, it should certainly have expression, and I believe the local chapters would be quite within their rights in demanding to know of the headquarters candidates beforehand if they are disposed to place this matter before a vote of the various chapters. It seems to be time that the members of both organizations were given a chance to express their desires in the matter.

Sincerely yours,
WILLIAM H. BARNES

Organist Associations.

[From the Pacific Coast Musician.]
Editor Gruenstein of The Diapason (Chicago), in the current issue of his journal suggests the amalgamation of the two national organists' associations—the American Guild of Organists and the National Association of Organists. The suggestion appears to be a sensible one.

The American Guild of Organists

was founded thirty-two years ago with the idea of elevating the standard of musicianship among church organists, especially through study and examinations, and leaned more toward the academic, and the National Association of Organists, formed twenty-two years ago, laid more emphasis on helpfulness through social contact. But today the two organizations have so much in common and there is so little in one that could be objectionable to the other, the wonder is that no serious effort has yet been made towards uniting the two into a single, strong national body. In fact, so similar are the two present organizations that, outside of very few of the large Eastern cities, wherever a chapter of the American Guild exists, the National Association makes no attempt to establish a branch, and vice versa. This is exemplified in western America, where the Guild is well represented and the National Association has but a few scattered members and these, largely, also members of the Guild. Thus it happens that relatively few of our Western organists are privileged to enjoy the advantages of the National Association's annual meetings and the latter organization cannot draw strongly on the West for support.

The Guild numbers in excess of 3,000 members; the National Association has approximately half as large a membership.

Tri-City Club Hears Stiven.

More than 150 persons were present at the spring recital of the Tri-City Organists' Club, played by Frederic B. Stiven, director of music at the University of Illinois, April 16, at the Augustana chapel, Rock Island, Ill. Mr. Stiven gave a talk on the organ lofts of Paris and old world organs, illustrating with selections and drawing largely from his own experiences, when, as a pupil of Guilman, he lived in Paris. Mr. Stiven's program included: "Variations de Concert," Bonnet; Communion in G, Batiste; Choral No. 3, in A minor, Franck; "Soeur Monique," Couperin; Scherzo, from Fifth Sonata, Guilman; Allegretto, Saint-Saens; "Fiat Lux," Dubois; Finale from First Symphony, Vierne.

The Jamesburg, N. J., Choral Society, under the direction of Ralph E. Maryott, presented an Easter service at the Jamesburg Presbyterian Church before a congregation of 500 people. The chorus consists of forty voices. Peace's cantata "From Cross to Crown" was a feature. Mr. Maryott played the Good Friday music from "Parsifal" as a prelude and Handel's "Hallelujah Chorus" as the postlude. Mrs. Norman H. Wright played two harp solos.

**Special Services
Are Held in Detroit;
New A. G. O. Officers**

By GUY C. FILKINS

Detroit, Mich., April 19.—Holy Week was observed in many churches with special musical services. Good Friday, from 12 to 3, all the largest theaters were given over to the Detroit Council of Churches, which resulted in packed houses for the special Good Friday service.

An impressive rendition of Dubois' "Seven Last Words" was presented at Central Methodist Church by a newly-organized double quartet, assisted by a chorus of twenty-five soloists from other churches.

Good Friday night, at the Metropolitan Methodist Church, an augmented choir of sixty under the direction of Llewellyn Renwick sang "The Crucifixion."

On Easter Sunday all churches laid emphasis on the musical service and perhaps the most important was the presentation of the Bach Passion at St. Paul's Cathedral by the choristers under the direction of Francis Mackay.

On Easter Sunday afternoon this correspondent dropped into the Institute of Art as a respite from the pressure of Lenten music, and to his surprise found Abram Ray Tyler of Temple Bethel playing his first, last and only recital for this season. Mr. Tyler's genius in improvisation was displayed in the closing number on the program, which was a development of the Easter hymn, "The Strife Is O'er," by Palestrina. It was fine to hear Detroit's only A. G. O. again after his long illness.

Other institute recitals were given as follows: Tuesday, April 9, Miss Mildred Green; April 16, Edwin Arthur Kraft of Cleveland, assisted by Marie Simmelink Kraft, contralto.

We Detroiters almost feel a claim upon Mr. Kraft, for his many recitals here have made many friends, and twice this winter it has been our privilege to hear Mrs. Kraft present some fine songs in a charming and artistic manner.

Wednesday, April 17, the Guild held its annual election of officers at Christ Episcopal Church. New officers for the year were elected as follows: Dean, Beecher Aldrich; sub-dean, Ruth Sloan; secretary, Carl Riebling; treasurer, Adelaide Lee.

Dr. York, the retiring dean, has been most active and interested for the last two years, and through his efforts the 1928 convention was very successful.

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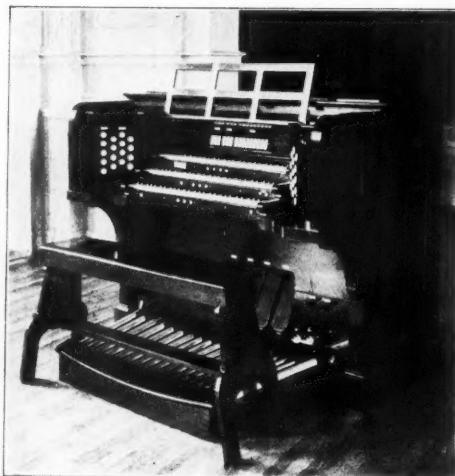
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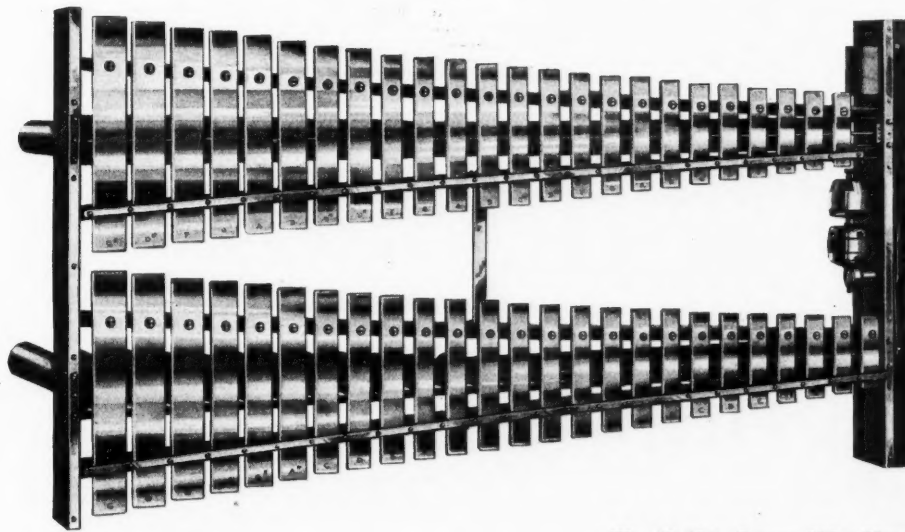
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The Diapason

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CHICAGO, MAY 1, 1929.

See That Address Is Correct; It Pays

The moving season is again with us. More than half a million changes of address were filed with the Chicago postoffice during the past year, according to Postmaster Arthur C. Lueder, but there were thousands who moved and did not notify the postoffice, with the result that many pieces of mail remained undelivered and great quantities of newspapers were returned or destroyed.

If you move, notify the postoffice, giving the old and new addresses. Blanks for this purpose may be obtained from the carrier, or an ordinary post card or letter may be used. Roomers should have mail addressed in care of the person whose name appears upon the mail-box.

Subscribers should immediately notify The Diapason of any change of address, so that they may continue to receive copies of the paper without interruption.

GROWTH IN IOWA

A growing consciousness of their opportunity and responsibility was evinced by Iowa organists at the annual field day of the state N. A. O. chapter, held in Cedar Rapids in April, as recorded in our news columns. Although there was not a large attendance, there was exhibited a fine spirit and an enthusiasm which will bear fruit. Iowa is virgin ground for the organ, though it is one of the older states of the Middle West. The fact is that the time for the cultivation of the arts is just arriving there. The many colleges of high standing throughout Iowa are more and more emphasizing music and its value. Men such as Marshall Bidwell, who has labored for the last ten years at Cedar Rapids, have awakened the people to the importance of the organ. As an example of the results achieved we are able to record in this issue the purchase of an instrument by the city of Cedar Rapids, which will be the largest in the state. Anyone who heard the program played on the splendid organ at the First Presbyterian Church, in which Iowa organists played almost exclusively works of Iowa composers, must have become convinced of the musical growth taking place, and the conviction was strengthened by the excellent choral and orchestral performance at Coe College in the evening. There should be at least 100 members in the Iowa N. A. O. council, and we have enough faith in Mr. Bidwell and his group of faithful supporters from Waterloo, Dubuque and other cities and educational centers to believe that this will be the established fact a year hence.

FOR A REFERENDUM

Discussion of the proposal of The Diapason, made in the March issue, that the A. G. O. and the N. A. O. should take steps to unite in a new

and more powerful organization, continues in various parts of the country. As pointed out in these columns, such a merger can come only after an expression in favor of it by a majority of the organists who are members of the two present organizations. Naturally their officers will and must act when the membership speaks. In a communication published in this issue William H. Barnes calls for a referendum vote on the proposal. This is in line with what The Diapason originally suggested, when it said that the heads of the A. G. O. and N. A. O. should proceed to ascertain the sentiment of the membership on the idea. It has been the practice in the Guild to nominate headquarters officers in New York, and they have been New York men, which is necessary for the reason that New York must be the administrative headquarters. The rank and file outside the metropolis does not trouble itself about the nominations, nor is it appraised of the qualifications of the nominees in advance. And as there is never more than one ticket, the formal vote by chapter members is hardly more than a formality, which the majority ignore. But to be American and democratic the organization must be controlled in its policies by its membership, which at present is distributed all over the country. It may be that the majority of the members of both organizations of organists are not ready to approve a reorganization, but we agree with Mr. Barnes. If the demand for a referendum on this or any other question is made by a sufficient number the officers will be morally obliged to heed the demand.

SCHULZE'S INFLUENCE TODAY

Olaf Platou of Oslo, Norway, recently contributed to the Zeitschrift für Instrumentenbau of Leipzig, the leading musical instrument periodical of Germany, two interesting articles entitled "A Plea for Organ Reform." He cited the advantages of the American console and combination systems and the advancement in organ construction made in the United States, and quoted from The Diapason on a number of points, also reproducing from this paper a picture of the console of the new Skinner organ at the University of Michigan. Mr. Platou directed attention to the "Schulze renaissance" in this country. He gives the late Dr. Audsley credit for bringing Schulze's work to the attention of American organ builders twenty-three years ago. On this point he writes: "Edmund Schulze, almost forgotten in Germany, is held in high esteem in England. About twenty-three years ago his fame reached America, through the instrumentality of Dr. Audsley, and today Schulze diapasons and strings are being built. * * * In Germany little is said or written concerning Schulze. * * * He died just fifty years ago last July. He is giving English and American organ building fresh impulses even today. If one wishes to obtain detailed information about him one must consult English or American organ literature! To my question who was the greatest German organ builder of the nineteenth century a German builder answered without hesitancy: 'Edmund Schulze.'"

"Music in Industry," a compendium, just published, of the results of a survey made by the National Bureau for the Advancement of Music, records the steady development of industrial music, which has reached impressive proportions. While the author of the book, Kenneth S. Clark, disclaims at the start any belief that the facts presented make up a complete picture of the activities, he does offer statistics which may surprise those only casually acquainted with the subject. For example, the book contains reports which show musical activities as being maintained in 679 industrial or commercial establishments. In the plants represented there are 267 bands, 182 orchestras and 176 choruses, besides 133 plants in which there is community singing and 273 which provide musical instruments for their employees. "As oil to the machine, so is music to work." This heading of the opening chapter is the basis upon which the writer builds his discussion. In a later section, headed "The Benefits Are

Mutual," the author cites opinions from both employer and employe in the individual industries. Next, the experience of past ages is drawn upon to show how, from primitive man onward, music has been used as an aid to work. This narrative begins with the music of the cotton pickers' song to the scientific "spraying" of the modern factory worker with music through an amplifier and loud speaker. The reasons why the last-named device was adopted are traced through an analysis of the relation of fatigue to production and of music's powers as a refreshing form of rest which counteracts some of the effects of that fatigue.

The Lake Placid Club in the Adirondacks is noted for its exclusiveness and for its excellent organ music, the latter being supplied by Wallace A. Van Lier on a large Austin organ. But all of this is offset by a form of simplified spelling which gives an ordinary mortal a headache. Mr. Van Lier's programs arrive on our desk in this peculiar form. The club authorities call it "simpler spelling." It certainly is not simple when it comes to calling a perfectly good article of food "cotaj cheez" and when a decent recital is denominated an "organ concert" and "song servis," at which guests are asked to "giv favorit hims to leader before servis"—unless we accept that other meaning for "simple." Anyway, they now print the recital programs and the menus on opposite sides of the same card and we hope the food and music are equally digestible even if the spelling is not.

The paper on "Interpreting Organ Music and Anthems on Two-Manual Organs," by Edwin Hall Pierce, which won the \$100 prize offered by The Diapason for the best paper submitted and presented at the annual convention of the National Association of Organists in St. Louis two years ago, and which was printed in The Diapason at the time, is being republished serially in the Etude.

Why Conceal the Organ?

Brookline, Mass., April 9, 1929.—Editor of The Diapason: I commend Mr. Frank R. Field's letter in the April number of The Diapason to all organists, organ builders and architects. I have long preached the same doctrine, but the architectural world seems to turn a deaf ear. It is true that the eye helps the ear. An organ really sounds better when we see it—some of its tastefully grouped pipes in an artistic piece of casework.

When the Auditorium organ in Chicago was opened I well remember an instance similar to that related by Mr. Field. After all the "writeups" about the great size of the organ a group of country folks near me looked all over to see this wonderful instrument. All that was visible was the console 'way down in the orchestra pit. The real organ was enclosed in huge chambers and screened from view by big, jagged sort of designs in wood which resembled nothing so much as the paddle-boxes covering the sides of the old-time sidewheel steamers. One of these visitors, looking at the distant console, remarked to her friends: "Why that organ is no bigger than grandmother's old melodeon!"

There are installations right here in Boston just as bad from an artistic viewpoint. One church, recently built, did not want to see the organ at all, and so they put it in the cellar and let it sound through a hole in the floor! This is often necessary in residences and is fairly successful there, but why in a church? The organ is preeminently a most useful piece of church furniture, and may be an artistic ornament, as uplifting and helpful to the imagination as stained glass, reredos, priestly robes or marble altars. Why must it be hidden?

C. D. IRWIN.

Burying the Tone Behind Walls.

San Diego, Cal., April 13, 1929.—Editor of The Diapason: Permit me to say a few words on the question raised by your correspondent, Mr. Frank R. Field, in the present issue of The Diapason. I am in full agreement with his remarks on the subject

of better and more artistic organ cases, but there is one very important aspect of the question which he has not touched, and that is the serious loss of tone which occurs when the organ is concealed, according to modern practice. Architects resort to this practice because they really do not know what to do with the organ, so they gladly embrace the opportunity of putting it in a side closet. Now, an organ must have "speaking room" if its tones are to be effective, and this has always been well understood by architects and organ builders in Europe. Everyone who has traveled abroad knows the magnificent effect of the organs in all cathedrals and churches where the instrument is properly displayed. As all organs are in plain sight, an artistic case becomes necessary, and many of these cases are works of art of a very high order. Unfortunately in this country our architects do not seem able to rise to the occasion, with the result that many fine instruments are placed behind walls of thick concrete, thereby reducing the volume of tone sometimes as much as 50 per cent. The instruments are

"Condemned to dwell in a dungeon cell On a spot that's always barred"

(With apologies to W. S. Gilbert!)

It is rather surprising that organists and organ builders have submitted to the dictation of architects in this matter, for undoubtedly there is a great loss of tone when an instrument is buried behind tons of concrete. Has it ever been seriously suggested that the choir should be similarly placed, buried in a concrete vault with only an overhead grille as an outlet for the tone? Yet this would be just as reasonable as the modern practice so far as the organ is concerned. Organ builders who wish their instruments to be heard to advantage should insist that proper speaking room should be given in every church or public hall.

Yours very truly,

HUMPHREY J. STEWART.

How De Wolf Hopper Started.

De Wolf Hopper is the latest of our prominent men to admit that he began life at the bellows, and then at the keyboard, of the church organ. It is to be presumed that the Guild of Former Organ Pumpers will take due notice. Writing in Musical America, R. H. Wollstein has an interesting article based on an interview with the famous comedian, who has just completed fifty years on the American stage. Mr. Wollstein states that Hopper's first "musical position was an invisible one—that of blowing the bellows for the organ in Dr. Octavius B. Frothingham's First Unitarian Church in New York City, while his mother, the church organist, did her daily practicing and played the weekly services."

"My mother was an admirable musician," says Mr. Hopper, "and as fine an organist as it has ever been my privilege to hear. Playing the organ in church for love, not for salary, was the nearest a genteel young lady could come to a musical career in those days, and I know my going on the stage was always a sort of personal reprisal to my mother. I can't remember a part of my childhood that wasn't intimately bound up with the routine of church music—organ practice and choir rehearsal, and the discussion of musical programs. It was a matter of great pride as well as a responsibility for me to be blowing the wind into the organ pipes."

After the more or less impersonal footwork of the organ loft days, Mr. Hopper learned the mastery of both organ and piano from his mother.

WALLACE M'PHEE IS NAMED

Appointed Organist of South Congregational Church, Brooklyn.

Wallace McPhee, a young organist who is rapidly coming into prominence, and who is a pupil of J. Warren Andrews, has been selected from among sixty-eight applicants to be organist and choirmaster at the South Congregational Church, Brooklyn. He is a man of 21 and has made remarkable progress in his studies. Mr. McPhee is a native of Superior, Wis., and has filled important positions in both Superior and Duluth.

The Free Lance

By HAMILTON C. MACDOUGALL

The question as to the union of the N. A. O. and the A. G. O. is an interesting one and may be answered from various points of view. Speaking as one of the founders of the Guild, I am hoping that the union, if consummated, may bring about three changes: (1) An extension of the administrative responsibilities, now practically centered in New York City, (2) an adoption of those features that have popularized the National Association of Organists and (3) an attention to various practical matters (salaries, incidental fees, etc., general status of church and "movie" players) that has not so far been given. The advent of the "movie" player, with his membership in a musicians' union and his unorthodox but extremely effective and—from his point of view—artistic playing, has complicated the situation.

Concentration of administrative power in New York is generally recognized as necessary, bearing in mind the vastness of our country, and none, so far as I am aware, questions the ability or the unselfishness necessarily involved in carrying on so well the work of the Guild. Still, if it can in any way be managed we would all like to see responsibilities shared. Is there no practical method of enlisting the Middle West and coast organists more directly in the Guild?

At the first meeting of the N. A. O. that I attended I was much impressed by the spirit of cordiality and by the absence of the academic attitude that has characterized the Guild's approach to the various matters with which it has had to deal. The N. A. O., as far as my experience has gone, has been more sociable, more democratic than the A. G. O. Perhaps the Guild has modeled itself too closely on the English Royal College of Organists, which is a highly centralized, benevolent, aristocratic despotism.

It is quite possible that many people besides myself have felt that both the N. A. O. and the A. G. O. have side-stepped when it came to really practical bread-and-butter matters. Perhaps there has been a feeling that it was impossible to do anything in regard to raising the general level of salaries without forming some sort of an organists' union, or even joining the American Federation of Labor. But the fact remains that so far as I am aware neither organization has grappled seriously with questions affecting the tenure of office, salary or legal standing of an organist-choirmaster.

Is it unreasonable to hope that if the N. A. O. and A. G. O. form one body, that body may take into account some of the matters to which I have referred?

Have you ever seen as extraordinary an organ specification as that of the York Minster organ (England), destroyed by fire 100 years ago? I give it below:

GREAT ORGAN.

CCC to C, six octaves.
Open Diapason, 16 ft.
Open Diapason, 16 ft.
Open Diapason, 16 ft.
Open Diapason, 16 ft.
Stopped Diapason, 16 ft.
Stopped Diapason, 16 ft.
Principal, 8 ft.
Principal, 8 ft.
Principal, 8 ft.
Principal, 8 ft.
Principal, 8 ft.
Principal, 8 ft.
Twelfth, 6 ft.
Twelfth, 6 ft.
Fifteenth, 4 ft.
Fifteenth, 4 ft.
Sesquialtera, 7 ranks.
Sesquialtera, 7 ranks.
Mixture, 4 ranks.
Mixture, 4 ranks.
Trumpet, 16 ft.
Trumpet, 16 ft.
Trumpet, 16 ft.
Trumpet, 16 ft.

CHOIR ORGAN.

Open Diapason, 16 ft.
Open Diapason, 16 ft.
Dulciana, 16 ft.
Stopped Diapason, 16 ft.
Horn Diapason, 16 ft.
Principal, 8 ft.

Flute, 8 ft.
Fifteenth, 2 ft.
Bassoon, 16 ft.

SWELL ORGAN (CC-C).

Open Diapason, 8 ft.
Harmonica, 8 ft.
Stopped Diapason, 8 ft.
Dulciana, 8 ft.
Principal, 4 ft.
Principal, 4 ft.
Fifteenth, 2 ft.
Sesquialtera, 4 ranks.
Horn, 4 ft.
Trumpet, 4 ft.
Oboe, 4 ft.
Cremona, 4 ft.

PEDAL ORGAN (CCC-C, two octaves).

Double Open, 32 ft.
Double Open, 32 ft.
Double Stopped, 32 ft.
Open Diapason, 16 ft.
Open Diapason, 16 ft.
Open Diapason, 16 ft.
Sacbut, 16 ft.
Trumpet, 16 ft.
Trumpet, 8 ft.

Is it a joke? Or does the Choir, from which I quote it, reproduce it in sober earnest?

Music-lovers may be divided into two classes, the Fraid Cats and the Unterrified. The first class is very large, including nearly all music-lovers; for we are afraid to say that we dislike music that apparently everyone else in the world likes. I claim membership in the Fraid Cats because I have never been able to summon up courage enough to state that I neither respect nor love the music of Brahms. Per contra, I claim membership in the Unterrified by shouting out in my loudest and most sour, churlish and acid tones that I find Beethoven's Ninth Symphony a bore, although, with Sinjon Wood of Musical Opinion, I wish I did like it.

Let us hope that the Fraid Cats never go over to the Unterrified in a body, for what would become of our symphony audiences if something like that should happen!

And as a member of the Unterrified let me say that symphony concerts nowadays are an ordeal rather than a pleasure. It seems probable that all conductors belong to the Fraid Cats; that is, they fear to reject any composition that is tinged or even slathered over with modernity, lest they reject a masterpiece. It seems to me strange that men like Koussevitzky, with all their experience, do not fairly estimate the value of a new work before putting it on their programs, and reject it if unsuitable. Are they really able to distinguish, the merely experimental from that which has lasting power, or are they obsessed by the old argument that Wagner was abused malignantly and recognized later as a master, and that therefore all the modernists of today who are abused malignantly will be considered masters in twenty-five years?

A tuner and voicer of many years' experience told me the other day that everywhere he goes organ recitals are less and less a draw. I believe he was referring to the free recital; his knowledge of the attendance and proceeds of the paid recitals given by the traveling virtuosi cannot be great. It may be that the man who invites people to hear him play gratuitously does not feel any responsibility as to their enjoyment. He may say: "I am giving them good stuff, and they ought to like it," or: "This doesn't cost these people anything, and I'm going to play what I please." Either attitude is unfortunate, whether one takes into account attractiveness of the recital or the resulting culture of the audience.

People have too much given to them nowadays. Forty years ago, when I lived in Providence and gave a series of organ recitals every season, the church was crowded to the very last bit of standing-room; and the case was similar with regard to A. A. Stanley's recitals given in Grace Church. It seems a pity with the general level of excellence in organ playing so much higher than it was then that the organ recital no longer is found to be a treat. It still seems to me, however, that the free recital, given on a good organ, in an attractive church, with taste lavished on the selection and performance of the program, with painstaking care given to rhythm and clearness of touch, is the surest way for a young

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occur these days not so much because the old ones are worn out, but because they are obsolete in mechanical action and of cheap, inadequate tonality and limited compass.

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A letter from an organist and composer whose name is familiar to every reader of The Diapason tells me that the music teachers in England this past winter have suffered much from the almost total failure of their business. The cold and influenza were responsible for the trouble. Anyone who has read the newspapers during the last six months must have noted the widespread distress and suffering in all Europe, but it needs a letter from a professional friend or a personal conversation with him to give one a realizing sense of what the winter has meant to musicians "over there."

There seems much nowadays to discourage young men who are already in the musical profession by inclination and ability; but I believe that there is as much of an opportunity for success, musical and financial, as there ever has been. Energy, ever-increasing interest in professional advancement and study, good health, good habits and a good general education are the assurance of an honorable career. Let us not forget, either, that a teacher's career, while having little that is glamorous about it, is rewarding in associations and friendships. Friends and friendships make the life of achievement.

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Survey of Easter Programs Shows American Works

By HAROLD W. THOMPSON, Ph.D., Lit.D.

April brought me many interesting programs—more than I can hope to quote in full. In most cases, as you will observe, I present only the choral numbers, having made an extensive recent survey of Easter organ music for this journal. I should like to suggest that these programs would be more valuable to everyone if the choir-masters would indicate the publishers of numbers listed. I usually know the publisher myself, but I have not time to look up doubtful cases. Of course, the choir-masters will always answer inquiries; if you want to find the publisher of any of the following numbers, write to the man who used it. Beginning with the programs for next Christmas I shall print publishers' names. Meanwhile, here are some of the Easter programs of 1929:

FIRST PRESBYTERIAN, LANCASTER, PA.
(C. E. Wisner)
Organ, "Easter Morning on Mount Rubidoux," H. Gaul.
Anthem with violin, piano and organ, "To the Paschal Victim," Stewart.
Anthem with violin, piano, organ, "Easter Dawn," Woodman.
Violin and organ. Adagio, Sixth Sonata, Handel.
Anthem with piano and organ, "Hearken unto Me," Manney.
Organ, "Jubilate Amen," Kinder.
Organ, "Easter Morn," Lemare.
Anthem, "On Wings of Living Light," Matthews.
Anthem, "O Christ, the Heaven's Eternal King," Thiman.
Anthem, "O Sons and Daughters," M. Andrews.
Organ, "Jubilate Deo," Silver.
CENTRAL METHODIST, YONKERS, N. Y.
(H. E. Wood)

Meditation on the Life of Christ, divided as follows:
His Birth: Quartet, "What a Wonder," Dickinson-Lithuanian.
His Mother: Soprano, "When I View the Mother," Voris.
His Miracles: Choir, "Lord Christ Came Walking," Mackinnon.
His Promises: Alto, "Come unto Me," Coenen.
His Triumphant Entry: Choir, "On the Way to Jerusalem," Maunder.
His Parables: Bass, "The Ninety and Nine," Campion.
Before Pilate: Choir, "Before Pilate" ("Olivet to Calvary"), Maunder.
His Majesty and Humiliation: Tenor, "King Ever Glorious," Stainer.
His Passion: Choir, "Go to Dark Gethsemane," Noble.
The Triumph of His Resurrection: "An Easter Narrative," Neddlinger.

FIRST BAPTIST, LOS ANGELES.
(A. Stewart and M. C. Adsit)
After an interesting organ recital, the service continued with an "Easter Greeting" organ and chimes, on the well-known tune of Palestrina, first sung by the chorus as the Gloria Patri, then by the congregation as a hymn, "The Strife Is O'er." The following choral numbers were given:
"Now Christ Is Risen," Dickinson-Pluddemann.
"The Three Lilies" (Breton Carol), H. Gaul.
"Christ Is Risen" (Russian Easter Anthion), H. Gaul.
"Our Saviour Triumphant," Hamblen.
"In Joseph's Lovely Garden" (Spanish Carol), Dickinson.
"When the Dawn Was Breaking" (Polish Carol), Dickinson.
PLYMOUTH CHURCH, MINNEAPOLIS.
(Hamlin Hunt)

Carol, "Russian Easter Alleluia," Gaul.
Carol, "When the Dawn Was Breaking," Dickinson.
Anthem with Brass Quartet, "Hail, Thou Glorious Easter Day," Nagler.
NORTH AVENUE METHODIST, PITTSBURGH.
(C. N. Boyd)
Anthem, "Behold the Dawn," H. A. Matthews.
Solo, "Easter Triumph," Huhn.
Anthem, "The Day Draws On," G. Shaw.
Anthem, "Let the Heavens Be Joyful," Fletcher.
FIRST CONGREGATIONAL, DALTON, MASS.
(Kate E. Fox)

Carol, "Now Christ Is Risen," Arr. Pluddemann.
Anthem, "The Strife Is O'er," Andrews.
Carol, "In Joseph's Lovely Garden," Dickinson-Spanish.

Carol, "A Joyous Easter Song," Reimann-Dickinson.
Carol, "The Risen Lord," G. Shaw.

ST. MARY THE VIRGIN, NEW YORK.
(R. Nold and G. W. Westerfield)
"Alleluia" from "Esther," Handel.
Anthem, "Haec Dies," Byrd.
Te Deum in G minor, V. Williams.
ST. STEPHEN'S, HOLLYWOOD
(B. E. Ballard)

Introit Anthem, "Russian Easter Alleluia," Arr. Gaul.
"Messe Solennelle," Gounod.
Anthem, "In the End of the Sabbath," Caley.
CHURCH OF THE DIVINE PATERNITY, NEW YORK
(J. W. Andrews)
Carol, "By Early Morning Light," Dickinson.
Anthem, "The Church Is Keeping Easter Day," Schlieder.
Anthem, "In the End of the Sabbath," Targett.

ST. LUKE'S, NEW YORK.
(Grace C. Thomson)
Carol, "The World Itself Keeps Easter Day," Old English.
Anthem, "The Strife Is O'er," Ley-Vulpius.
Antiphon, "O Jesus, Thou Lord of Heaven," Arr. Hirsch.

SECOND PRESBYTERIAN, PHILADELPHIA.
(A. McCurdy)
Anthem, "Light's Glittering Morn," West.
Carol, "By Early Morning Light," Arr. Dickinson.
Anthem, "Rejoice, Rejoice," Hirsch-Sixteenth Century.
Chorale, "Christ Is Arisen," Hirsch-Vulpius.

WESLEY METHODIST, WORCESTER, MASS.
(A. L. Jacobs)
Anthem, "Lo, the Tomb Is Empty," Broome.
Anthem, "A Russian Easter Alleluia," Kopolyoff.
Carol, "Spanish Easter Procession," Arr. Gaul.
Carol, "Once Upon a Black Friday," Arr. Gaul.

FIRST PRESBYTERIAN, DETROIT.
(Frank Wrigley)
Anthem, "Spanish Easter Procession," Arr. Gaul.
Baritone, "Cantata," DeLamar.
Baritone, "The Living God," O'Hara.

ST. STEPHEN'S, PROVIDENCE.
(Walter Williams)
Procession, "Salva, Festa Dies," Vaughan Williams.
Introit, "Unto Christ the Victim," Byrd.
Motet, "Alleluia," Gallus-Handel.
Ablutions Motet, "Arise in Our Holy Lord," Vulpius.
Motet, "And Now the Lord to Rest," Bach.
Motet, "Then Most Holy Joseph of Arimathea," Lvoff.
(The last two sung at the vespers of Easter.)

PARK STREET CONGREGATIONAL, BRIDGEPORT, CONN.
(G. H. Byles)
Anthem, "Our Lord Is Risen," Barnes.
Carol-Anthem, "There Stood Three Marys," Matthews.
Anthem, "White Lilies of the Lord," Dickinson.

SALEM EVANGELICAL, QUINCY, ILL.
(Harold Eicke)
Organ, "Easter Morning on Mount Rubidoux," Gaul.
Choir, "Spanish Easter Procession," Gaul.

Choir, "The Conqueror," Baumgartner.
Organ, "The Ebon Lute," Lester.
Choir, "The Three Lilies," Arr. Gaul.
Choir, "Alleluia, Christ Is Risen," Kopolyoff.

Organ, "Easter Morning with the Pennsylvania Moravians," Gaul.
Choir, "Were You There?" Arr. Burleigh.
Choir, "Three Men Trudging" (Provençal Carol), Arr. Gaul.
Organ, "Christus Resurrexit," Ravello.

SHORTER COLLEGE, ROME, GA.
(A. S. Talmadge and H. L. Ralston)
Carol, "By Early Morning Light," Arr. Dickinson.
Gloria in Excelsis, Twelfth Mass. Mozart.

Carol, "When the Dawn Was Breaking," Dickinson-Polish.
Anthem, "Easter Song," Geer-Fehrmann.
Anthem, "Christ Triumphant," Yon.
Anthem, "Give to My Restless Heart," Mackinnon.

AUBURNDALE CONGREGATIONAL, AUBURNDALE, MASS.
(G. F. Prazee)
Junior Anthem, "Brightly Gleams Our Banner," Clough-Leighter.
Senior Anthem, "By Early Morning Light," Dickinson.
Senior Anthem, "Alleluia, Christ Is Risen," Kopolyoff.

A number of facts stand out when you inspect these programs and the

dozens of others which I received. One fact is that our leading choir-masters throughout the country are turning to American composers at Easter, particularly perhaps to the two Matthews brothers. Another fact—one which has stood out as the surest one every season for years—is that the Dickinson series of carols is in almost universal use. Another series which now runs Dickinson's (published by Gray) a good second is Harvey Gaul's, published by Ditson. A third series of carols and chorales which follows these in popularity is Hirsch's, published by the Boston Music Company. The most notable advance noted this year is in the Gaul series. Of organ works, the "Christus Resurrexit" of Ravello (J. Fischer) and Mr. Gaul's two Easter pieces (J. Fischer) seem favorites. (This has certainly been a big year for Mr. Gaul; if his royalties are not large for 1929, he should purchase a shotgun.)

There is not space for lengthy comments on individual programs. You will note Mr. Wisner's skillful use of extra instruments, his generous attitude toward the American composer, and his ability to select music of wide appeal. Mr. Wood's "Meditation on the Life of Christ" seems to me an interesting substitute for a cantata. (By the way, the favorite Easter cantata remains, as for several years past, "The Paschal Victor" (Gray) of J. S. Matthews; in Buffalo not less than three of the leading choirs performed that delightful work.) I like Mr. Stewart's idea of making the Palestrina melody a leit-motif for the service, using even the chimes to bring it out; his programs are among the best, and consistently so. Note Mr. Eicke's alternation: one organ piece, two choral numbers, one organ piece, and so forth; a good balance. I think; he gives a good report of Mr. Baumgartner's fine anthem. The Anglo-Catholics will be specially interested in Mr. Williams' program. The program from Shorter College is a delightful one for women's voices, the only one I include this time.

I should like to express my thanks for excellently arranged programs sent from the four quarters of the country; space permits barely a mention of a few by name: Miss F. D. Meade, Suffern, N. J.; O. W. Fallert, St. Louis; A. W. Cooper, Elizabeth, N. J.; J. Robertson, El Dorado, Ark.; J. H. Greener, Seattle; G. C. Ringgenberg, Peoria, Ill.; C. H. Demorest, Chicago; Guy Filkins, Detroit (especially good); D. H. Copeland, Dayton, Ohio; G. L. Hamrick, Atlanta, Ga.; Mrs. M. R. Bruns, Chicago; E. L. Mehaffey, Columbus, Ohio; R. B. Myers, Wichita, Kan.

Several excellent programs for Palm Sunday arrived. At St. Luke's, New York, the principal anthem was Candlyn's "The Royal Banners" (Ditson), which seems to me the best of recent numbers for that day. Mr. Voris' Palm Sunday carol, "Come, Faithful People" (Gray) was sung at Christ Church, Dayton. On the whole the best of these programs was that of Lloyd Morey, who presented the following numbers at Trinity Church, University of Illinois, at a vesper service:

"For Us the Christ" (The Redemption), Gounod.
"Hail, True Body," Byrd.
"Blessed Jesus, by Thy Passion," Anerio.
"Jesus, by Her Deep Devotion" (Stabat Mater), Rossini.
"He Watching Over Israel" (Elijah), Mendelssohn.
"Now Our Hymn Ascendeth" (Fifteenth Century), Arr. Dickinson.
"Blessed Is He Who Cometh," Gounod.

"Forever Worthy Is the Lamb," Tschaukowsky.
"Nobody Knows the Trouble I See" (spiritual), Arr. Burleigh.
"I Couldn't Hear Nobody Pray" (spiritual), Burleigh.
"O Gladsome Light," Sullivan.
"God That Madest" (Welsh Air), Arr. Lutkin.
"Now Sinks the Sun," Parker.

Professor Morey tells me that the program was sung entirely a cappella. It is curious that it ends with Parker's masterpiece, an anthem which I mentioned a month or two ago as seldom heard outside New England!

Additional Notes.

For Mother's Day remember the easy and useful responsive service for minister and choir by Voris, published by Ditson. I think that a setting of the Magnificat is always desirable for that day in the nonliturgical churches; for instance, Noble in D (G. Schirmer), Barnes in D (G. Schirmer), or the newer ones by Noble (in B flat) or Candlyn (C sharp minor), both published by Schmidt. The best solos I know are the two for soprano and alto in Candlyn's cantata, "The Prince of Peace" (Gray).

The new "Sketches from Nature" by Clokey (Fischer) take fleet fingers, though the first two can be managed by nearly anyone. I like the second one very much—all except its title, "Dripping Spring." The four pieces are published as a suite together. Candlyn's new Sonata-Rhapsody (Schmidt) is coming out as three separate numbers; this is a good idea, for it will permit organists of my own limited technical skill to buy and enjoy the delightful second movement, which is rather easy. A set of organ pieces which has given me deep satisfaction is "Ten Instrumental Movements from Bach's Cantatas" (Oxford Press), perfectly arranged by Harvey Grace; some of the numbers are most reverent and beautiful voluntaries; here are "transcriptions" at which nobody will cavil.

Two compositions for organ from Fischer will give pleasant memories of the Portland convention of last September. They are Mauro-Cottone's dainty "Cantilena e Musetta" and Cronham's "Night of Spring." Dr. Diggie has a very pretty new piece called "Souvenir Poetique" (G. Schirmer), which seems to me one of the three or four best things he has composed. Mr. McKinley has arranged a charming suite for organ from Handel's "Water Music" (Fischer); the pieces lie under the hands nicely. I am sorry that I did not see in time to commend it for this season a chorale prelude on the "O Fili" by Arthur Egerton (Oxford Press). It is called "An Easter Prelude." Remember it for next season. I did not see it on a single program this season. It begins ppp and works up to a joyous fff; it is not difficult. The finest chorale prelude I have seen this year is Willan's on the "Puer Nobis Nascitur" (Oxford Press), which has a haunting simplicity and tenderness giving one a new proof of the great Canadian composer's insight; the melody is one of the most artless and naive of Gregorian tunes, and Dr. Willan has not spoiled its lovely simplicity. Be sure to see this for next Christmas.

Mather to St. Thomas', Brooklyn.
Frank H. Mather, L. R. A. M., A. R. C. M., organist and choir-master of St. Peter's Church, Perth Amboy, N. J., has accepted the position of organist and choir-master of St. Thomas' Church, Brooklyn, N. Y. At the request of the rector and vestry he will continue to train the choir of St. Peter's, Perth Amboy.

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Easter Cantatas
Mark Milwaukee
Music for Easter

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

Milwaukee, Wis., April 22.—This month's review must be given over to Easter day and its attendant pre-season of Passion Sunday, Palm Sunday and Holy Week, for it is at this time of year that the heaviest demands are made on an organist's time. We sometimes wonder if the day of days would not have better music provided by happier hearts if a less monstrous routine were imposed on them.

The pre-Easter services seem to have been featured more in the Episcopal churches. At All Saints' Cathedral, Milton Rusch, organist, gave Du Bois' "Seven Last Words" the Monday following Passion Sunday. St. Paul's presented Dvorak's "Stabat Mater," and on Good Friday the St. Mark's choirs sang Stainer's "Crucifixion."

One of our younger organists, Richard Wissmueller of Pentecost English Lutheran, sends in a program of Easter music which shows excellent taste in quality and selection of numbers.

At Plymouth Congregational Church, Elwyn Owen, organist, it was again found necessary at Easter to have two services of identical nature to accommodate the congregation, which could not be kept at home by the young blizzard without.

Ernest Callcar at Epiphany Lutheran gave the Demarest cantata, "Christ Victorious," at the early Easter day service.

Tabernacle Baptist choir, Miss Sarah Armstrong, organist, gave Geibel's "Glory of the Garden."

Fred Smith at Bethel Evangelical Church gave a special Easter program, using both his senior and junior choirs.

Other lists of Easter music include Faith Lutheran, Helen Grittenger, organist; First Methodist, Mrs. Rees Powell, organist; Kenwood Methodist, Herman Nott, organist; St. John's Episcopal, Dean Randall, organist; Island Avenue Presbyterian, Porter B. Ellifrit, organist; Bethany Presbyterian, Oliver Wallace, organist; Calvary Baptist, Gertrude Loos, organist, and Immanuel Presbyterian, Mrs. Oscar Kirchner, organist.

J. Christopher Marks' Jubilee.

Dr. J. Christopher Marks observed his twenty-fifth anniversary as organist and choirmaster of the Church of the Heavenly Rest in New York City April 28. The church planned special recognition for Dr. Marks at that time, note of which will be made in the June issue, as the May issue went to press before the jubilee. The new church and the new Austin organ, described in the February, 1928, Diapason, were used for the first time on Easter Day.

Aeolian in High School.

Factory men are busy installing the Aeolian organ recently donated to the La Salle-Peru township high school at Peru, Ill., by Mrs. C. H. Matthiessen, of New York. The organ is being placed in the auditorium of the school and its installation is not expected to be completed before some time in May, when a public concert will be held.

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Hints and Music for the Theater Player; New Issues

By WESLEY RAY BURROUGHS

There is considerable discussion nowadays regarding the flexibility of the modern theater organ, and certainly compared with the antique tracker or even the tubular-pneumatic organs of the past there can be no question of the tremendous advantages of the electric over the other two. Ease of stop changes, less energy required to manipulate manuals, pedals and swell pedals, the many devices to eliminate wasted motions when playing, as well as the light touch, combine to make the organ of the present nearly ideal.

In connection with the work of the theater organist there are certain compositions which may also be termed flexible. The basic idea may best be illustrated by taking a theme which might be used as a light neutral number and improvising upon it in the forms of a march, waltz, dramatic tension, a slow pathetic adagio and various other styles. A few examples will show our idea. Friml's "Adieu" will accompany many an intricate series of scenes on the screen owing to its musical texture. Beginning with a melodious, light theme in G, the piece gradually works up to a central section of dramatic tension, which, when properly brought out by the organist, would cover a highly dramatic scene simply by increasing the tempo and the registration, which last may be done very smoothly by use of the crescendo pedal. In such a use it is necessary to begin the piece so that as the highly dramatic scene is reached the central section of this number will be reached. Another such number is Gastelle's "Longing." This opens with a smooth, legato theme in E flat, and on the second page reverts to B flat, a piu mosso which may be similarly worked up to an agitato style.

An especially fine heavy dramatic work that is flexible in the reverse manner is J. Buisson's "Antigone" overture. It opens with two pages of striking chords and sequences, and the main allegro movement is based upon three descending chromatic chords, which are given a lengthy exposition. We used this work on the DeMille "King of Kings" film at the scene where the mob was calling to Pilate to release Barabbas instead of Christ. The three chords fitted ideally with the three syllables of the name Barabbas, and very much better than the inane number given by the cue sheet arranger. This same theme may be reversed to a soft and slow tempo, with a corresponding change of registration, and serve as accompaniment to scenes of grief and sorrow. Again, on page 13, with the change into D major in a cantabile style, with use of delicate combinations of stops, the number may typify quietness, contentment or a neutral scene. A still different composition—R. Benoit's "Scene Dramatique"—while written originally as an agitato misterioso, may be slowed down and properly registered to accompany similar scenes.

The progressive theater organist will find many such numbers in his library, and in purchasing additions to his repertoire it will be well to observe if they are so constituted as to be available in this style. If they are, they are twice as valuable to him as numbers that are not. A piano solo—one of the old-timers—may be treated in this way. In N. D. Ayer's "Twilight" in F, the central section may be gradually brought up to a point of high dramatic value.

We do not mean to say that portions of the pieces cited here should be used in scenes of tremendous excitement that require the obvious use of an agitato, but the point is that a composition of this style may be made to cover many times the length of three short-timed cues as given on many cue sheets.

New Photoplay Music.

Four looseleaf series which are of value to the theater organist because

they are written by Emil Velazco, one of the organists of the Roxy Theater, New York, reach us this month. Mr. Velazco no doubt has improvised these numbers at sight in his work, and the profession is fortunate in that he has taken the time and trouble to write them down. The first series is "Komedie Kartoons," and consists of "Aesop's Fables," "Noah's Ark," "Monkey Bizness," "Green Giraffe" and "Ignatz Mouse." These are all of the sparkling, vivacious type of two-four numbers. Syncopation, duo form and theme in the alto part (for thumb work) constitute the first number. The second is a straight two-four with an excursion into E flat, and somehow the rhythm suggests a Chinese atmosphere. Perhaps after all Noah had a Chinese servant! The third is a lively four-four, while the giraffe is represented by an unusual five-four piece with the melody beginning in the baritone section. "Ignatz Mouse" is cleverly written, and the registration suggested includes tibia, kinura, piccolo, twelfth, fifteenth and tierce, giving an idea of the effect to be obtained in illustrating the tiny screen hero.

The second series, labeled "Novelty Intermezzos," has "Francesca," "Pussy Willows," "Spring Flowers," "Arbor of Roses" and "Valette." Of these the second and fourth are the most original, although the others have a spontaneity that captivate one instantly.

The third series, "Scenics," fills a want. Titled "Silent Places," "Deep Lagoon," "Forest Scenes," "Sparkling Waters," and "Fleeting Clouds," the first three are gems of the first water. "Silent Places" has an entrancing theme, with a hint of Indian atmosphere in the last four notes of the cadence. The second contains an Indian lute call which is given to the left hand, while the right plays thirty-second note arpeggios on the harp, flute and piccolo. The theme is noteworthy again in the third and the cloud theme in the fifth stands out prominently.

The last series, entitled "Organettes," contains worthwhile material, and the pieces are amusing both in titles and musical ideas presented. "Tickling the Tibias" is a four-four allegro in G; "Consoling the Console" a piece in a similar rhythm. "Diapason Ditties," although a four-four, is slightly different in calibre. "Kid-ding the Kinura" is a piquant and pleasing item, while "Messing the Manuals," the final number of the series, is a brilliant novelty in G. This series and the following are issued by the I. Berlin Standard Music Company.

Military: "The Spirit of War," by Jacquet. This pictures mobilization, returning warriors, etc. The use of augmented chords in the brilliant fanfares allotted to the tubas and trumpets makes it especially effective.

Sea and Storm: "Turbulent Waters," by Jacquet. Sub-titled a "sister allegro," this piece portrays scenes incident to the passage of a boat down a dangerous stream.

Heavy Dramatic and Agitated: "Trailing the Fugitive," by Kempinski, is a semi-heavy hurry of new and original material. We like particularly the descending chord progressions on the third page. "The Riotous Mob," by Pintel, "Rebellion," by Pasternack, "Mortal Combat," by Lowitz, and "Fighting the Flames," by Pasternack, are all proper for scenes of tremendous excitement, fires, mobs, duels, storms and other tumult.

"Jazz Agitato," by Carbonara, is an entirely new idea, written in an agitato style, but containing the jazz atmosphere. It is suitable for sudden fights in cabarets and dance halls. "Agitato Lamentoso," by Pasternack, has an emotional and pathetic element in addition to the agitated medium. "Sarcasm," by Kempinski, is suggested for scenes where taunts and sneers lead up to a fist fight.

Oriental: A piano suite by Lily Strickland (J. Fischer), who has written so many good suites and single numbers of Eastern mysticism, has been received. "Indienne" has as its first movement "The Snake Charmer," a plaintive and weird theme in A minor, accompanied by a drone bass. "Caravan Dance" is a quiet, expressive section, while "Nautch Dance" is more

vigorous. "The Fakir" portrays the Eastern magician with his legerdemain and "From a Temple" concludes the work, being an adagio movement in C major, with liberal fifths and fourths employed by the right hand, while the left contributes a flowing accompaniment of arpeggios.

New Work by Parks Has Premiere. "Fantasticus," a new work by Henry Francis Parks, received its first performance by the Chicago People's Symphony Orchestra, P. Marinus Paulsen, conductor, Sunday afternoon, April 21, at the Eighth Street Theater, Chicago. It is a composition inspired by the antics of his baby daughter, Echo Isabelle, and one of four compositions comprising an American Ballet Suite played by Pacific coast orchestras.

Dedicated by E. Stanley Seder. Edwin Stanley Seder, F. A. G. O., on March 17 gave the opening recital on the three-manual Page organ at the United Lutheran Church, Oak Park. April 24 Mr. Seder gave the dedicatory recital on the three-manual Reuter organ at Bethlehem Lutheran Church, Minneapolis, and on the 25th gave a recital at the House of Hope Presbyterian Church under the auspices of the Minnesota A. G. O., who entertained him at dinner preceding the recital.

THE SQUAWKIES.

When you go to a show,
Sure, the picture's the thing
Tho' the music can make it seem grand.
But good music that's real
Doesn't squawk, scratch or squeal.
Like the "synchronized" music that's canned.

Yes, we all love to gaze
On a beautiful girl—
One that's charming of form and of face.
But the "movies" that talk
Sure do give us a shock
When we learn that the lady sings bass.

The big brawny cowboy
Gives the kiddies much joy,
Such excitement and thrills till they shriek.

We expect a voice strong,
But indeed we are wrong
In the squawkies his voice is a squeak.

Oh, they say it's delightful—
This "sound effect" stuff—
But the public will soon understand,
That good music that's real
Doesn't scratch, doesn't squeal.
Like the "synchronized" music that's canned.

—John Merie in the Intermezzo.

H. William Hawke

Mus. Bac. (Tor.)

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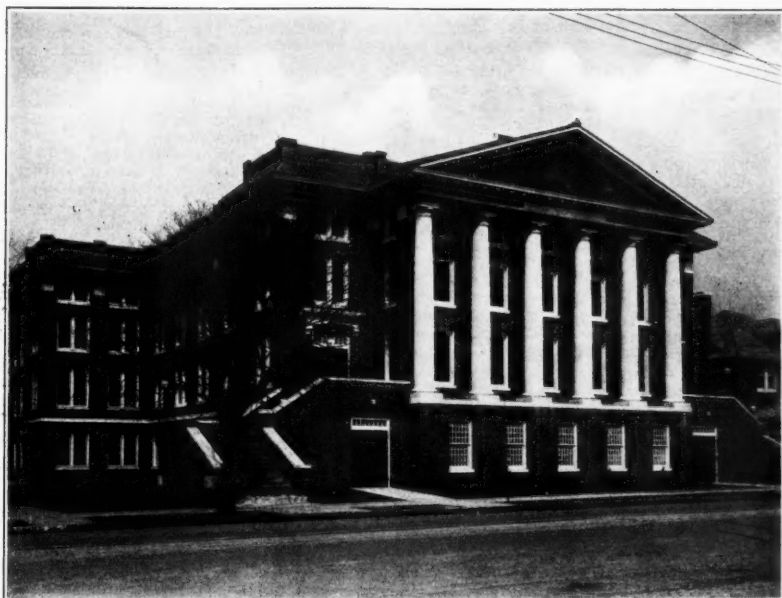
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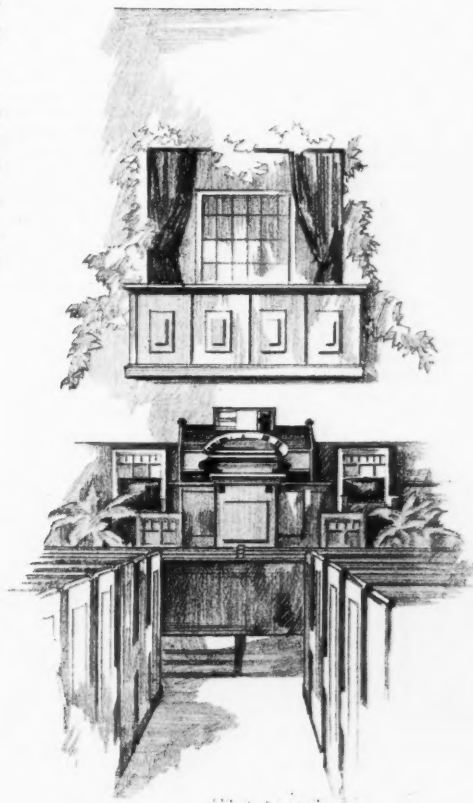
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Who's Who Among American Organists

J. Lawrence Erb.

J. Lawrence Erb, Mus. D., F. A. G. O., musical educator and author of national reputation, at present on the faculty of the Connecticut College for Women, at New London, is a distinguished product of the American farm, with all the virility and wholesomeness represented thereby.

Mr. Erb was born Feb. 5, 1877, on a farm not far from Reading, Pa. His parents, still living, are both Americans, his ancestors having moved to Pennsylvania about 1725. There were no musicians among his ancestors, nor any persons particularly interested in music.

Mr. Erb's general education was received in the public schools and in high school at Pottstown, Pa., with one year at the Hill School in the same town. He was graduated from

J. Lawrence Erb



the high school at the age of 15, and a few weeks later took his first organ position at St. James' Lutheran Church in Pottstown. His instruction, chiefly upon the reed organ, had been received from Jacob Bayer, organist of the local Catholic church, and from Samuel Boyer, who was for a lifetime the music teacher and organist and violinist of the countryside for miles around. He lived until well past 80, active to the end in his profession. As soon as Mr. Erb began playing in St. James' he undertook serious organ study with A. W. Weiser of Emmanuel Lutheran Church, the leading organist and teacher of piano and organ between Norristown and Reading. With him he worked two years, until he went to New York to continue his studies. In New York, beginning in September, 1894, he studied organ, voice and the theoretical branches at the Metropolitan College of Music under William Sherman, R. H. Woodman, Harry Rowe Shelley, H. W. Greene, John C. Griggs, Dudley Buck and others, continuing until 1900 with theoretical studies and advanced piano under Mme. Caia Aarup Greene. He also had a year of piano at the Virgil School under John Brady.

In May, 1895, Mr. Erb became organist and assistant choirmaster at the Broome Street Tabernacle (Presbyterian), being associated with Dr. H. R. Palmer. He remained there until his removal from New York in 1905. In 1897 he became organist and choirmaster at the Second Unitarian Church, Brooklyn, continuing in this position also until 1905, carrying the two positions by having an assistant to take the one overlapping service each Sunday and playing four services every Sunday himself. In 1896-7 he was director in the new Adelphi College,

Brooklyn, but had to relinquish that position after one year because of too much work. For two years he taught in music schools in New York and Brooklyn, but gave that up for private teaching and to find more time for composing and writing. His first book, "Johannes Brahms: a Biography," appeared in 1905 and was the first biography of Brahms to be published in the English language.

In February, 1905, Mr. Erb transferred his activities definitely to the field of college work, going at that time to the University of Wooster (Ohio), as director of the conservatory of music and organist and choirmaster of the college church, Westminster Presbyterian. This position he retained until 1913, when he went for a year to the Fourth Presbyterian Church in Chicago as organist and musical director. In May, 1914, Mrs. Erb and he went to Europe to attend the sessions of the International Musical Society in Paris, planning to remain through the year for rest and study, but the war drove them home. By an interesting coincidence, two weeks before they decided that it might be wise to return to America, he received a call to the University of Illinois as director of the school of music and university organist, which he accepted, remaining from September, 1914, to September, 1921. During the first three years of this period he also acted as organist-choirmaster of McKinley Presbyterian Church, the student Presbyterian church at the university. In 1921, having suffered from the effects of overwork during and after the war, Mr. Erb retired temporarily from college duties and went to New York as managing director of the American Institute of Applied Music, continuing in that position for three years. In February, 1923, he became professor of music at Connecticut College for Women, New London. For a year and a half he combined the two positions, but eventually found weekly commuting between New York and New London too exhausting. In March, 1925, he was appointed organist and director at the First Church of Christ (Congregational) in New London, resigning in October, 1926, to go to the United Congregational in Norwich, Conn. In 1927-28 he conducted the Y. W. C. A. glee club in New London, the Women's Club chorus in Norwich and the Norwich Choral Society. The last-named he still conducts.

Mr. Erb became active in the Music Teachers' National Association in 1894 and has been secretary one year and president four years, besides serving on many committees. He was prominent also in the Ohio and Illinois Music Teachers' Associations, and served as state chairman of the Illinois N. A. O., and state president of the Illinois chapter of the N. F. M. C. He became a fellow of the A. G. O. in 1910 and received the honorary degree of doctor of music from Wooster College in 1921.

Mr. Erb's first recital appearances occurred in New York in the '90s. At Illinois he gave weekly recitals for seven years, besides appearing in recitals and lectures in over half the states of the Union. He has given fully 500 recitals in the last thirty years, about 300 of them during the period at the University of Illinois. His literary work has occupied a good deal of his time, and besides the Brahms volume previously mentioned, he is the author of "Hymns and Church Music," "Elements of Harmony," "Elementary Theory," and, most recently, "Music Appreciation for the Student." About 300 magazine articles by Dr. Erb have been published since 1896, when the first one came out in the Etude. His compositions, chiefly for the organ and choir, make a fair list. He has also published compositions for the piano, including some studies, and songs and secular choruses for mixed, male and female chorus.

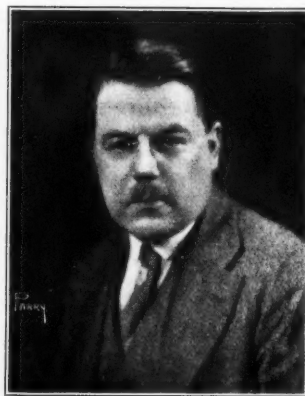
Mr. Erb married Ethel Bernice Heydinger of Brooklyn, N. Y., in 1899. They have one son, Donald

Milton, who is assistant professor of economics at the University of Oregon, and one grand-daughter, Barbara.

Daniel R. Philippi.

Having heard of Daniel R. Philippi and his work as sub-organist at St. Thomas', while in New York City about twelve years ago I was presumptuous enough to call him up on the telephone. Being from a supposedly primitive frontier country, where it is assumed that Indians are constantly on the alert with scalping knives ready to seize a victim on the street at midday, I expected a cold and indifferent reception with a short "glad to have heard from you," but I was most agreeably surprised to hear a very cordial voice say: "I am so glad you called me; one of the charms of life is meeting new people and making new friends. Can't you come up to the church? I am now drilling the choir boys, but I shall have time for a little visit with you." I felt honored to have such a greeting from a musician of

Daniel R. Philippi



the East; so I accepted his cordial invitation and in a few minutes found myself in the presence of one of the most charming men it has been my good fortune to know. As if by some subtle genius he seemed to have intuitively discovered my insatiable love for the organ, and allowed his "fingers to wander over the keys" of that wonderful instrument at St. Thomas'. If you have a vivid imagination you can understand the thrill I enjoyed while this "genius of tone color" shifted colors and delicate shades as he drew the stops until it seemed that both his genius and the resources of the organ were without limit.

Since that memorable event Mr. Philippi has honored me by coming to my home at Portland, when on the coast, and has played two recitals on our municipal organ. What an enviable biographical sketch for an artist who has scarcely reached his prime:

1902-1904—Organist at University Heights Presbyterian Church, New York.

1903—Deputy for Horatio Parker at St. Nicholas' Church, New York.

1904-1905—Organist and choirmaster St. James' Church, Fordham, N. Y.

1906-1908—Assistant to Leopold Stokowski at St. Bartholomew's Church, New York.

1906-1913—Organist and choirmaster All Souls' Church, New York.

1913-1920—Assistant to T. Tertius Noble at St. Thomas' Church, New York.

1915—Engaged for recitals at Panama-Pacific Exposition, San Francisco.

1920-1927—Organist and choirmaster at Church of the Ascension, Pittsburgh, Pa. (During these years he frequently gave recitals for Dr. Charles Heinroth at Carnegie Hall, Pittsburgh.)

1927—Appointed to Christ Church Cathedral, St. Louis.

1924—Played recital at the N. A. O. convention held in Atlantic City.

1928—Played recital at tri-state music convention in Memphis, Tenn. Was also director of music at Shady-side Academy, Pittsburgh.)

This fine tribute was recently paid to Mr. Philippi by the members of

the First Congregational Church, St. Louis:

"Mr. Daniel R. Philippi, recitalist at the dedication service of the organ, is also the designer of the instrument. It is therefore particularly appropriate that the initial recital should be given by him.

"In addition to an unusual technical equipment, Mr. Philippi possesses fine interpretative genius, an exquisite sense of tone color and blending, and so astounding a memory that he plays practically all the great works of Bach without manuscript, to say nothing of less exacting music.

"The church is exceedingly grateful to Mr. Philippi for his generous and unselfish interest in the beautiful instrument which is to mean so much in its worship, and the committee is to be congratulated upon having enlisted his services as consultant and recitalist."

JAMES A. BAMFORD.

Mrs. James H. Cravens.

Visitors from the cultural centers of the world have often expressed their appreciation of the high quality of the music in Westminster Congregational Church, Kansas City, Mo., and there is a good reason, which is chiefly the ability, enthusiasm and industry of the organist and director, Mrs. James H. Cravens. This organist is peculiarly fortunate in having the loyal support of the whole body of the congregation, which manifests itself not only in encomiums, but in the most liberal financial support, which enables the music committee to place at the disposal of the director some of the best voices available in the community of half a million people. In fact, the congregation glories in the fact that this church has one of the best quartets to be found in the central West.

Mrs. Cravens, whose maiden name was Lorena Searcy, spent her early childhood in the neighborhood where she now resides. As a child she manifested a peculiar musical precocity which dragged her into the limelight as a solo piano player at the tender age of 9 years. Her only instructor in organ was the "grand old man" of Kansas City, Franklin P. Fisk, who died full of years and honors nearly two years ago; and she enjoyed also the unusual privilege of association with Carl Busch, of international fame, with choral work and accompaniments. Later in her career she studied piano in New York with Dr. William Mason and with Alexander Lambert. This excellent equipment has been supple-

Mrs. James H. Cravens



mented by four trips to Europe, where she heard the great works of the masters rendered in a manner which is in itself a course of training as well as an unspeakable joy.

Mrs. Cravens has occupied several organ benches in Kansas City, but her musical life has been devoted mostly to the organ and choir of Westminster

Congregational Church, of which she became organist in July, 1895, and where, with occasional temporary interruptions, she has remained for nearly thirty-four years. She has been director of the choir for about twenty years.

Impressed by the high standard of rendition which she has heard in the greater centers, Mrs. Cravens insists that the musical service shall, in all its details, be an expression of reverential worship, never yielding to the spectacular or to the capricious. Her hymn playing is broad and choral in effect to a degree that has excited favorable comment from all who have heard it. And in this she follows the best English tradition, which does not countenance dragging or a slowing down at the later lines of the stanzas. One of the Kansas City newspapers published this in 1920: "The church music at Westminster is of outstanding importance, both for its musical and religious values. Mrs. James H. Cravens, the organist and director, has a rare genius in rendering the finest music in the most devotional spirit. Every musical selection is offered as an act of worship."

Though of genial disposition, Mrs. Cravens is unyielding in the preparation and rendition of the work of her choir. Slipshod and indifferent practice is not tolerated and the choir receives frequent demonstrations of her peculiar faculty of absolute pitch. The organist is a member of the church and enjoys the happiest social relations with its members, many of whom have known her from her childhood days.

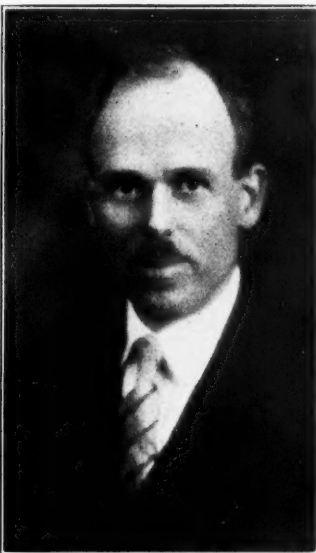
Miss Searcy was married in June, 1897, to James H. Cravens, a practicing lawyer who takes the keenest interest in his wife's work. They have two children, a girl of 14 and a boy of 10.

Reginald Wesley Martin.

Reginald W. Martin comes by his talent as an organist and composer by both inheritance and environment. Born in England, the son of an organist, he received his first training from his father, surrounded by the traditions of the best in English church music. Then he came to America, played for a time in Chicago churches and at present is assistant professor of music at Sweet Briar College, Sweet Briar, Va. He is generally known through a long list of his compositions.

Reginald Wesley Martin was born at Forest Gate, Essex, England, in 1885. He studied piano and organ with his father, S. Wesley Martin. In

Reginald W. Martin



1894 he came to this country and was appointed organist at the Church of the Ascension, Chicago, when only 14 years old, remaining there for three years. Later he was organist at St. Chrysostom's, Chicago; St. Paul's Pro-Cathedral, Los Angeles, and Trinity Church, Santa Barbara, Cal.

He studied piano with Howard Wells and William H. Sherwood in Chicago. In 1916 Mr. Martin went to Tally's Theater, Los Angeles, remaining there for five years. The large four-manual organ at Tally's was at that time one of the largest theater organs in the country.

Besides his post as assistant professor of music Mr. Martin is organist at Sweet Briar College and gives regular recitals throughout the scholastic year. He has been at this college for the last five years, teaching organ, piano and harmony. For the last ten years he has devoted much time to composition and at least forty of his compositions have been published. They are mostly for choir, but include songs and organ pieces.

SCRANTON SERIES VARIED

Many Media Used in Community Concert Programs of Season.

The sixth series of Sunday afternoon concerts given by musicians of the community under the direction of the music committee of the Scranton, Pa., Chamber of Commerce in the chamber auditorium, which closed Sunday, March 24, presented a wide variety in subject, music, media of expression and personnel. A characteristic of this series was the fact that to a large degree each concert stood by itself. For instance, the first of the series, Feb. 24, was composed of Polish music, performed by soloists and choral groups from the Frederick Chopin Choir of St. Stanislaus' Polish National Catholic Church, under the direction of Professor A. B. Piskulski. Although all the music was sung in Polish there was not a person in the large audience who did not find great enjoyment in this contribution to the music of the day. Distinctly different was the concert of March 3, when the major part of the music was Deane Shure's suite for organ, "Through Palestine," played by Alwyn T. Davies, A. A. G. O., of the Presbyterian Church at Olyphant, with interpretative readings from Katherine Lee Bates' "Pilgrim Ship" by James Hendley Link. The theme of the program was further marked by solos sung by Magdalen James, contralto, and John Burnett, baritone.

In the third, the theme was music composed for children, the artists being Jeanne Samter Heinz, soprano; Isabella Brissette, pianist; Ellen Fulton, organist, and Frieda Nordt, accompanist. The music was chosen from Schumann, Fay Foster, Ravel, Gounod, Debussy and Humperdinck. The audience included many young people.

March 17 the feature of the program was folk music from the hills and plains of Hungary. The artists were Rudolph Reisman, a young violinist of Magyar ancestry; Florence Haller McCutcheon, soprano, who sang all the songs in the Magyar tongue; Helen Bray Jones, pianist, and Ellen Fulton, organist and accompanist. Two of the numbers represented original work by the artists who performed them. They were an adaptation for organ of some Hungarian folksongs by Miss Fulton and a concert arrangement of the folksong "The Sun Is in Love with the Moon" for the violin by Mr. Reisman. The Hungarian composers represented were Hubay, Agghazy and Liszt.

The last concert, March 24, was the yearly presentation of the program of garden pictures and music, originated by a group of Century Club members, in which the musicians were Marjorie Schadt Scragg, soprano; Ellen Fulton, organist and pianist, and Helen Bray Jones, accompanist.

The series is notable for the fact that colored lantern slides were used at three of the concerts and the fact that they demonstrated the large variety of media available for appealing to the artistic emotions of the community.

Van Dusen Organ Club Meeting.

The Van Dusen Organ Club held its April meeting in recital hall of Kimball Hall Thursday, April 11. The program consisted of two groups of songs by Margaret Hughes, Margaret McClelland, Whitmer Byrne and Sydney Eskoz and two-piano pieces by Edward Eigenschenk and Harold Cobb. The program was followed by a social hour, with dancing.

Catholic Church Music; Hints for Those in Charge

By ARTHUR C. BECKER

A work of unusual interest to the Catholic organist has been received by this department within the last month. It is a series of organ pieces by Charles Tournemire called "L'Orgue Mystique," written for the liturgical year, consisting altogether of fifty-one sets of pieces, divided into three cycles—the cycle of Christmas, the cycle of Easter and the cycle following Whitsunday.

Before going into the merits of this work, really one of the greatest achievements in organ composition of modern times, it might be well to mention that the composer, Charles Tournemire, is professor of organ and composition at the Conservatoire National de Musique de Paris, and organist of the Church of St. Clotilde, where Cesar Franck was for so long organist.

Quoting from the author:

"The fifty-one offices which constitute the complete set of the liturgical year called the 'Mystic Organ' are grouped in three great cycles: Christmas, Easter and the cycle following Whitsunday. For each of these offices the author has established the following divisions: Prelude or introit, offertory, elevation, communion, terminal piece. Plain chant, which really is an inexhaustible source of mysterious and splendid lines—plain chant, triumph of modal art—is freely paraphrased for each piece in the course of the work forming this complete set. Endeavors have been made to maintain the infinite suppleness of its phrasing, its unmatched suavity, its mystical depth; alike endeavors were made toward the association of medieval garlands with the many-sided resources of polyphony, laying aside any accents which could alter the serenity of cathedral music. The various forms, interludes, fantasias, paraphrases, chorales, etc., are to be found in this work. Though the chief object of this new organ music is the ornamentation of liturgical offices, it will be also useful for concerts."

The above gives an idea of the aims of the composer.

Now for an analysis of the music itself. It is written in the most modern of harmonic idioms, with an impressionistic treatment throughout. All the pieces are based on plain chant melodies, but often because of the abstruse harmonic treatment it is hard to define the melodic line without careful study. The whole work is very difficult and would demand a

degree of proficiency not too often found among our organists.

While these pieces were written for the accompaniment to the mass, their style is so modern and filled with so many dissonances that I am afraid they would not be appreciated by the average worshiper in the pew, at least not in America.

To my mind this work is a marvel of consummate skill, but appealing primarily to the cultured musician, the only one who is cognizant of the trend of modern music. Of course, in our day and age all art seems to be reaching for a degree of modernism and impressionism that in many cases only the author himself can feel, and I believe that is the case in this work.

Tournemire places a mystical frame around the ancient melodies, thereby giving them color of which in themselves they are incapable, but a color or series of impressions the beauty of which I believe he alone feels. The future will tell the tale. Summing up, I would like to quote Joseph Bonnet, who has written a preface to this work:

"A great musician was needed for the accomplishment of this work, a master of organ technique and composition, having a great spirit of faith, loving the supernatural beauty of the liturgy and of the Gregorian melodies, disciple of Sebastian Bach and his Latin forerunners, who created for Gregorian themes different forms that the great cantor resumed in the chorale preludes. This great musician had to work in peace and meditation, as an artist must do. The pieces published are a real charm and a splendid evocation of the architecture of our cathedrals, of the rich color of their stained glass, of liturgical splendor revealed to us in the Monastery of Solesmes as we would like to find them in every church of the Catholic world. Our modern musical writing is extraordinarily fit to adorn Gregorian melodies, so, without sacrificing anything of his rich imagination or his brilliant originality, Charles Tournemire has succeeded in creating a mystical frame for the liturgical melodies."

Chas. F. Chadwick

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DEPARTMENT D.

**ARKANSAS ORGANISTS
HOLD ONE-DAY MEETING**

IN SESSION AT EL DORADO

**John F. Robertson and Musical Coterie
Act as Hosts—Sheldon Foote
of Milwaukee Gives
Evening Recital.**

The Arkansas chapter of the American Guild of Organists held a very interesting and beneficial one-day session at El Dorado April 3, when entertainment was offered the visiting group by the organists of the city, headed by John F. Robertson of the First Methodist Church, and the Musical Coterie.

A short business session was held at 2 p. m. at the First Methodist Church, with Sheldon Foote, Mus. B., F. A. G. O., of Milwaukee, as the presiding officer. The session was devoted to a general discussion of problems of the profession and plans for raising its standards. Officers were elected as follows: Robert A. Irvin, Monroe, La., dean; Mrs. Pratt Bacon, Texarkana, sub-dean; Miss Bessie Hearon, El Dorado, secretary; Miss Bea Hunter, Pine Bluff, treasurer.

At 4 o'clock a recital was presented by Robert A. Irvin, organist and choir-master of Grace Episcopal Church, Monroe, La.; Miss Katherine Hammons of Dallas, Tex., dean of the Texas chapter, and Mrs. Ray Moore, Shreveport, La., organist St. Mark's Church. Miss Hammons appeared first, playing: Rhapsody, Silver; "A Song of Consolation," Cole; "Hymnus," von Fielitz; Rondino, Mason Slade; Concert Caprice, Edward Kreiser. Mrs. Moore gave an interpretation of the Preludio, Adagio and Fugue movements of Guilman's Third Sonata and the Intermezzo by Ernest Shepard. Mr. Irvin's group embraced: Scherzo, Widor; "Legende," Ernest Douglas, and Toccata ("Tu es Petra"), Mulet.

The afternoon and evening concerts were varied by a drive over the city,

followed by dinner at the Country Club, by the Musical Coterie. Mrs. R. N. Garrett presided at the table, which was decked with spring flowers in pastel shades. Mrs. Garrett introduced in informal fashion J. K. Mahony, who gave a brief greeting and welcome to the visitors. Mrs. Sam Babb, accompanied by Mrs. J. D. Trimble, sang two numbers. Miss Louise Virginia Hoffer played two piano selections. The Musical Coterie Sextet sang two numbers, accompanied by Mrs. Graham Moore. Robert A. Irvin explained briefly the purpose of the American Guild of Organists.

The superb playing of Sheldon Foote was a brilliant climax of the session in the evening at the First Methodist Church. Mr. Foote was warmly received by the assemblage. His program follows: Concerto in B flat, Handel; "The Swan," Saint-Saens; Chorale Prelude, Bach; "Rou-lade Chromatique," Bingham; Prelude and Fugue in A minor, Bach; Sketch in D flat, Schumann; "Liebestod" ("Tristan und Isolde"), Wagner; Toccata in F, Crawford.

Dedication at Steubenville, Ohio.

A three-manual organ built by Durst, Boegle & Co. of Erie, Pa., for St. Paul's Episcopal Church at Steubenville, Ohio, was dedicated with a recital by J. B. Francis McDowell of Columbus, Ohio, on the evening of April 1. The instrument incorporates the pipes of the old organ, with the addition of five stops. It is a memorial to the late Joseph B. Doyle, who was chorister and historian of St. Paul's and who presented the original instrument to the church in 1901. In his recital Mr. McDowell played this program: Prelude and Fugue No. 1, Mendelssohn; Intermezzo, Brahms; Sonata in C minor (First Movement), Robert Grey Myers; "A Rose" and "Willow Farm" (played by the composer), J. Sheldon Scott; Chromatic Fantasia, Thiele; Melody and Intermezzo, Parker; Caprice in B flat, Guilman; Aria in A minor, Bach; Andante from Fifth Symphony, Beethoven; "Ride of the Valkyries," Wagner.

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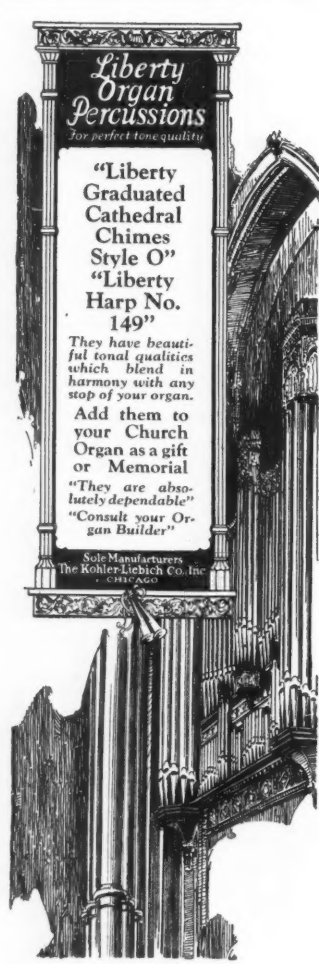
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On Editing Organ Music

By ROLLO MAITLAND

Has it ever occurred to any of our readers that there might be considerable room for improvement in the matter of the editing of organ music? I refer particularly to the indication of registration. It seems that much of this is very ambiguous, especially to young students.

Of course we all know it is impossible for a composer to indicate the registration he wishes for his number and have it carried out strictly by all organists, as every organ is different, not only in the number and kind of stops, but in the blending qualities of the same stops found in every organ. This is due to different scaling of pipes and the acoustic properties of different buildings. I recently noticed at the bottom of the first page of a composition by a contemporary composer words to the effect that the registration indicated should be strictly adhered to. This, to me, is an extreme case of impracticability. It brings up a question, however, of interpretation which admits of much discussion, and that is not the purpose of this little article.

The matter that concerns us chiefly at this time is the phraseology used in indicating registration. First of all let us take the matter of couplers. How many times, for instance, do we see "great, 8 and 4 ft. to swell?" Would this not be taken by embryo organists to mean that the great should be coupled to the swell? We know this is not the intention of the composer, but why not say what we mean? Would not "great, 8 and 4 ft., with swell coupler," or "great, 8 and 4 ft., swell to great," be a much more accurate way of expressing the same thought? Of course it is understood that when we say "swell to great" we mean the 8-ft. coupler, but even here, to make sure, it would seem in order

to say "swell to great unison" or "swell to great 8 ft."

The same applies to pedal registration. We read "pedal, 16 and 8 ft., to swell and great," or "to swell," etc. The writer does not recall ever having seen an organ in which the pedal could be coupled to the swell, and only two or three very large organs in which the pedal could be coupled to the great. It would seem that the manual to which another is coupled is the one which actually performs the operation of making both manuals active at once. Would it not be well for publishers, in getting out new editions of organ music which has a wide sale, to bear this in mind and have the necessary corrections made?

Another item which is often ambiguous is the matter of dynamic markings. We see "ff" or "mf" and also "p" and "pp" as directions, and are not sure whether the composer means us to add or subtract stops, or simply open or close swell-boxes. This is true particularly of music of foreign publishers. Where a composer can indicate which he intends it would seem that the younger organists particularly would be benefited.

The matter of adding and subtracting stops also comes in for discussion along this line. Often we may read "swell, 8 and 4-ft. flutes," and later "swell strings." Does the composer mean that the flutes are to be subtracted and the strings added, or are the strings to be added to the flutes? Or, we may have the direction "swell diapason and flute 8 ft." and later simply the word "strings" or "oboe." Are these last to be added to the previous combination or is the previous combination to be taken off and these stops put on? Sometimes the nature of the musical material helps us in the solution of this difficulty, as it does in the matter of dynamics, but there are many instances in which one, especially if not an organist of long experience, will find himself at a loss to know just what to do.

A specific example of this is in Lemare's "Romance" in D flat (volume 1, No. 4, of the Recital Series

published by Novello). If Mr. Lemare reads this I hope he will pardon the liberty we take of mentioning his work in this connection. At the top of page 2 the direction for the right hand is "add soft 16," for the left, "flute 4 to swell." On the preceding page both hands have been playing on the swell with vox celeste 8 ft. Barring the "flute 4 to swell," so far so good. At the bottom of the second page we have the right hand playing on "great soft 8 to swell (do we not play on the great with swell coupled?) and the left hand on "ch; gamba and flute 4." All goes swimmingly till we get to the bottom of the third page—no, wait a minute! Should not the 16-ft. called for at the top of page 2 have been "retired"—to quote Widor-Schweitzer—where we began to play on the great? Or should it be taken off at the bottom of page 3, where both hands return to the swell and the addition of the vox humana is called for? The writer has tried it all three ways, the last two mentioned, and also leaving the 16-ft. on throughout, and personally prefers taking the 16-ft. off at the beginning of the minor strain. However, it's a matter of opinion, and we have never heard Mr. Lemare play this number.

This is not a plea for composers to indicate the registration they want so specifically that nothing is left to the imagination of the interpreter. As we said above, this is impossible. But it does show that there are times when registration could be more clearly indicated than is customary.

With regard to adding and subtracting stops, one of our noted Philadelphia organists—Frederick Maxson—uses the plus and minus signs for this purpose. So we would have "great + flute, 4 ft." or "sw. — vox humana." We could also have "choir — 8 and 4-ft. flutes + clarinet."

Just one other little matter that puzzles the organ student, and that is to see a crescendo sign, either by means of the abbreviation "cresc." or the diverging lines in a passage in which both feet are very busy with the pedal tones, and cannot operate the swell pedals. If it is a passage in

rapid notes one would have to adopt Guilman's plan of beginning the passage very staccato and gradually playing the notes more and more legato, giving somewhat the psychological effect of a crescendo. But what are we going to do if the melody and accompaniment are of a sustained character and the pedals have a very intricate passage?

Now let's have some discussion.

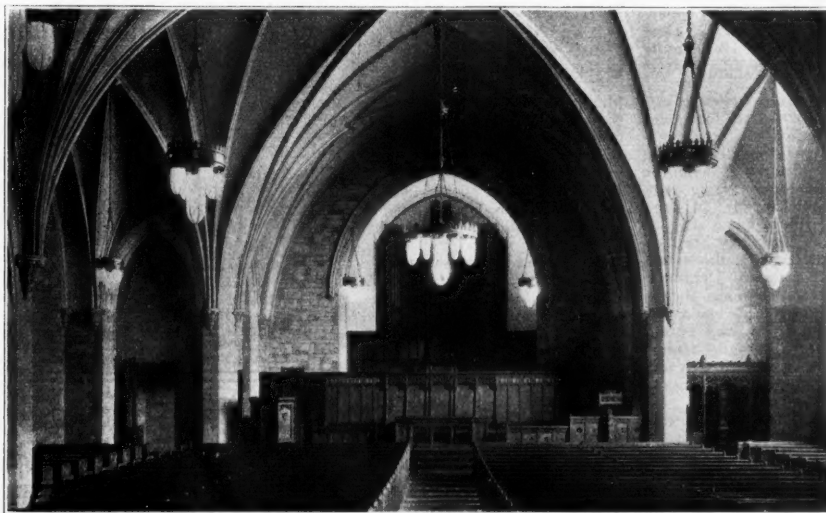
Concert at Camden, N. J.

A concert was given in the North Baptist Church, Camden, N. J., April 15, by the Musical Art Society of the N. A. O. under the direction of Henry S. Fry. Palmer Christian was the guest recitalist, playing: Allegro con spirito, from Third Sonata, Felix Borowski; "Impression," Karg-Elert; Scherzo, Rousseau; Prelude on an Ancient Flemish Melody, Gilson; Minuet, Rameau; Toccata, Adagio and Fugue in C, Bach; "Up the Saguenay," Russell; Sketch in D flat, Schumann; "Rhapsody Catalane," Bonnet. The choral club sang: "Set in Order Thy House" and "It is the Old Decree," from "God's Time Is Best," Bach; "List to the Lark," Dickinson; "Summer Is Gone," Matthews; "Ma Little Banjo," Dichmont; "Weepin' Mary," Dett; "The Bells of St. Mary's" (by request), Adams. The audience numbered about 1,000 and the weather was the worst ever.

The First Baptist Church of Rockford, Ill., will install a three-manual instrument in July, it is announced. At the church's quarterly business meeting April 3 the church authorized the trustees to close a contract for the organ with the Bennett Organ Company of Rock Island.

The new Austin organ recently given to Central Church of Christ at Grand Rapids, Mich., in memory of Dr. Isaiah J. Whitfield and in honor of Mrs. Whitfield by Mr. and Mrs. George E. Hardy, was dedicated at a vesper service April 14. Harold Tower, organist at St. Mark's Pro Cathedral, played the inaugural recital.

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KRAFT RECITAL OPENS ORGAN AT ROCHESTER

FOUR-MANUAL BUILT BY BUHL

Instrument Designed by Donald S. Barrows Well Displayed by Cleveland Man—Dinner by A. G. O. Chapter for Guest.

By GEORGE HENRY DAY.

The Lutheran Church of the Reformation, Rochester, N. Y., Wednesday evening, April 10, sheltered an audience that heard with delight an exceptional organist play the inaugural recital on one of the most noteworthy church organs that has been installed in that city. This instrument is a memorial to Mrs. Mary A. Friederich, given by her late husband, John J. L. Friederich. It was advantageous for the first public recital on this organ that it was played by Edwin Arthur Kraft of Trinity Cathedral, Cleveland. He presented a program of works by Handel, Bach, Wagner, Vierne and others. His playing was marked by a great brilliancy, yet there was a warmth and variety of tone color always in evidence which made the organ seem like a living thing.

Perhaps the first impression the organ gave was its exceptional balance of power and purity of tone. The solo organ in the ceiling above the nave was particularly effective. Mr. Kraft made fine use of the tuba mirabilis, French horn, oboe and wald flöte. The mixture work in this organ is complete, and many delightful effects were obtained by a judicious use of these harmonic stops.

The organ is a four-manual built by the Buhl Organ Company of Utica and designed by Donald S. Barrows. Its completion is the realization of a long-cherished wish of the church's organist and choirmaster, Arthur G. Young. The organ has a mechanical feature called an "emergency cutout." By this device any manual can be immediately isolated from the rest of the organ and caused to remain silent should a cipher occur. The specifications were published in The Diapason last November.

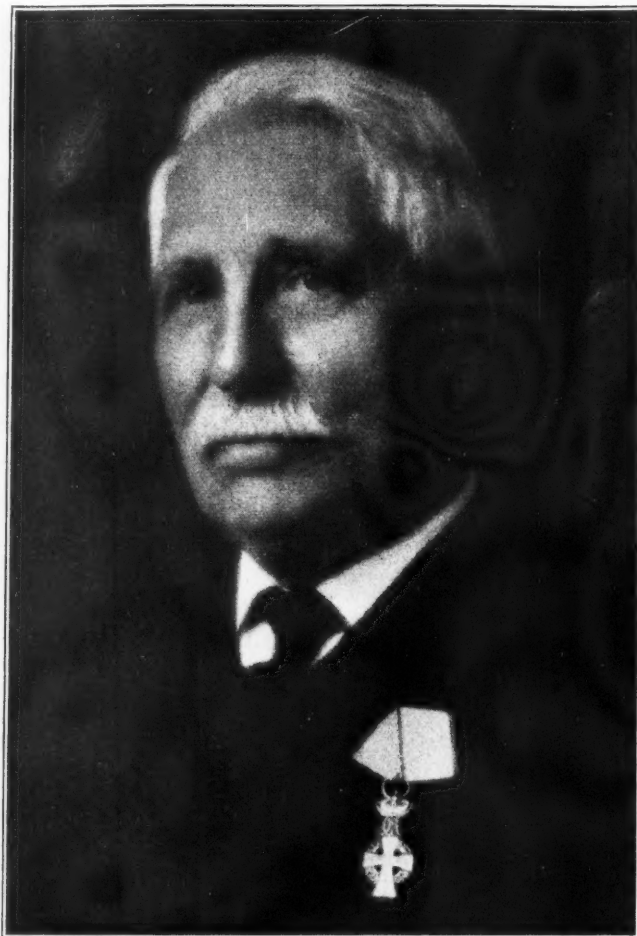
Previous to the recital Mr. Kraft was tendered a complimentary dinner by the Western New York chapter of the American Guild of Organists. Later the organists attended the recital as special guests of the church.

Mr. Kraft's program follows: Largo in E from Concerto Grosso, No. 12, Handel; Minuet, Carl Philipp Emanuel Bach; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Johann Sebastian Bach; Prelude and Fugue in G major, Bach; Evening Song, Schumann-Kraft; Fantasie Sonata, Ludwig Neuhoff; Scherzo, Dethier; "Carillon de Westminster," Vierne; "In Memoriam," Emile Bourdon; Toccata in G minor, Harry Alexander Matthews; Arabesque, John Gordon Seely; "Carillon," Sowerby; "Ride of the Valkyries," Wagner.

Important Orders for Hall.

The sixteenth contract to be won by the Hall Organ Company in California is for an instrument to be placed in Occidental College. This was awarded late in April. Among other important new Hall contracts are orders for organs for Leyden Congregational Church, Brookline, Mass., of three manuals, thirty-seven stops, including both chimes and harp, to be installed in the autumn, and for Christ Lutheran Church, Hazelton, Pa., fifty-two stops, three manuals and echo, to be installed before Christmas.

M. P. Möller, Whom Lutheran Church Has Honored



There is probably no other organ builder in the world whose business, religious and civic interests are as varied and prominent as those of M. P. Möller of Hagerstown, Md. The latest honor conferred upon Mr. Möller is his selection as a delegate to the World Lutheran convention to be held in Copenhagen, Denmark, beginning June 24. He plans to sail early next month to take part in the convention.

Mr. Möller goes as a "delegate extraordinary," whose name has been added to the delegation of four clergymen and two laymen elected at the United Lutheran Church convention held at Erie, this honor being conferred in recognition of Mr. Möller's services to the church at large.

Mathias Peter Möller was born on the estate Dalegaaren, on the windswept Island of Bornholm, Denmark, Sept. 29, 1855, the son of Niels Jorgen Möller. Thrown upon his own resources at the age of 14, he apprenticed himself to learn the mechanical trade at Allinge, where for three years he labored from 6 o'clock in the morning until 8 or 9 o'clock at night. He derived no compensation from this apprenticeship other than his knowledge and experience as a craftsman.

In the spring of 1872 he came to America and located at Warren, Pa., where he worked for a few months with Greenlund Brothers, manufacturers of furniture. From there he went to the Derrick-Felgemaker Company, which had moved from Buffalo

to Erie, where it erected a large pipe organ factory.

It was while Mr. Möller worked as an assembler of organs that he conceived the idea of an improved type of wind chest. To construct and test out this invention he returned to Warren in January, 1875, and there built his first organ with the new chest. This organ was placed in the Swedish Lutheran Church at Warren. It was later destroyed by fire. Subsequently Mr. Möller went to Philadelphia and there constructed an organ for exhibition at the Centennial Exposition in 1876.

After building several organs in Philadelphia Mr. Möller in 1877 moved his business to Greencastle, Pa., and continued building organs there until 1880. Upon the solicitation of prominent citizens of Hagerstown—among them United States Senator McComas, Governor Hamilton, etc.—he established his first factory in Hagerstown in 1881. This original structure, which had been enlarged six times, was destroyed by fire in 1895. A new location was selected in Hagerstown and on that site was erected a building which constitutes part of the present plant. As the business grew new units were added until ten additions were made to the original.

Mr. Möller takes a very active interest in the civic, religious and business affairs of Hagerstown. He is president of the M. P. Möller Motor Car Company, the New York Central Iron Works and the Home Builders' Building Loan Association, vice president of the Hagerstown Bank and Trust Company (the largest bank in the state outside of Baltimore), a member of the board of directors of the Potomac Edison Company of Maryland, and director of other industries and institutions.

In 1925 Susquehanna University, Selinsgrove, Pa., conferred upon Mr. Möller the honorary degree of doctor of music and in 1928 a distinctive honor was conferred upon him by King Christian X. of Denmark, who made him a Knight of Dannebrog.

DONATES A MILLION FOR CATHOLIC MUSIC

TO TEACH GREGORIAN CHANT

Mrs. Justine B. Ward Will Establish Foundation for Propagation of Classic Polyphony, Montani Announces.

A gift of \$1,000,000 has been made toward the establishment of a national school of training in liturgical music of the Catholic Church through a foundation to be known as the Dom Mocquereau Schola Cantorum Foundation, Inc., it is announced by Nicola A. Montani, conductor and composer, of Philadelphia.

Mrs. Justine B. Ward of Dobbs Ferry, N. Y., founder of the Pope Pius X. School in New York City, author of many textbooks on Gregorian chant and sacred music, and known in the educational world as the creator of the Ward method of sight-singing in schools, is the donor. The objects of the foundation will be the propagation of Gregorian chant and classic polyphony, the preparation of teachers through normal and advanced courses leading to the degrees of B. A. and M. A., in all subjects dealing with technical and cultural equipment, including sight reading, vocal training, choir conducting, liturgy and kindred subjects.

"The foundation, I hope, will do two things," said the donor. "It will provide a permanent organization for teaching liturgical chant and classic polyphony. Also it will bring together in a single directorate the individuals who have built up two of the most important schools of liturgical chant and music in this country, the already existing Schola Cantorum in Washington and the Pius X. School in New York.

"The name Dom Mocquereau has been given to this foundation because, in the judgment of the founders, he is considered the outstanding figure in modern times. In the world of ecclesiastical chant he is the recognized authority among musicologists."

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Henry Pilcher's Sons are soon to install a three-manual and echo in the new Temple Lutheran Church, Altoona, Pa. The instrument will be divided and elevated on each side of the chancel, with the console at the left in the choir. The echo division will be placed in the left rear chamber, speaking through grille openings on the balcony. The contract was negotiated through the New York office of the firm. The instrument will be installed during the early summer.

Following is the stop specification:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Chimney Flute, 4 ft., 73 notes.
- Octave, 4 ft., 73 pipes.
- Chimes (From Echo).

SWELL ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Gamba (mild), 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (From Echo).

ECHO ORGAN.

(Playable from Great or Choir manual of main organ.)

- Cor de Nuit, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Vox Humana (separate box), 8 ft., 61 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Violoncello, 8 ft., 32 notes.

Among other recent contracts secured through the New York office are orders from St. John's Episcopal Church, East Mauch Chunk, Pa. (two-manual); First Presbyterian Church, Hollidaysburg, Pa. (three-manual and

echo); St. Paul's Lutheran Church, Coney Island, N. Y. (two-manual), and Franciscan Monastery, Washington, D. C. (three-manual).

HEAR SWINNEN IN NEW YORK

Mrs. Keator Hostess After Last Recital of Series at St. Andrew's.

The final recital in a series of three was given at St. Andrew's M. E. Church, New York City, by Firmin Swinnen, April 30, assisted by the Asbury Park Apollo Club, Julius Zingg, director. Other recitals in this series were given by Charles M. Courboin Nov. 27 and by Frederick Schlieder Jan. 27. At this third and final recital Mr. Courboin and Dr. Schlieder were guests of honor. Mr. Swinnen's program included the following numbers: "Piece Heroique," Cesar Franck; Berceuse in D flat, Dickinson; Scherzo in C minor, Widor; Toccata and Fugue in D minor, Bach; Minuet in D, Mozart; Berceuse and Finale from "The Fire-Bird," Stravinsky; "May Night," Palmgren; "The Squirrel," Weaver; Allegro Vivace from Fifth Symphony, Widor.

After the recital a supper was served in the church parlors for the program artists, for the guests of honor, for the official board and recital committee of St. Andrew's Church, for the N. A. O. executive committee and a few other friends. Mrs. Bruce S. Keator, organist and director of music at St. Andrew's, was the hostess on this occasion.

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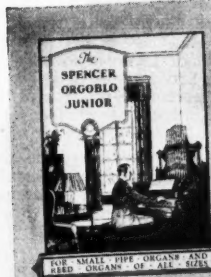
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**San Francisco News;
Rebuilt Organ Heard
at St. Dominic's**

By WILLIAM W. CARRUTH, F.A.G.O.

San Francisco, Cal., April 17—On April 11 organists of the bay region had an opportunity of hearing and inspecting the rebuilt organ at St. Dominic's Church. The program was arranged by Miss Frances Murphy, organist and choir director of the church. The church is one of the most imposing in this part of the country and is a beautiful example of Gothic architecture. The original organ was built by Jesse Woodberry and was designed by Dr. Humphrey J. Stewart, who for many years was organist of this church. The organ has just been rebuilt by the Estey Company. As for the program: Father Boyle was to have delivered an address on Gregorian music, but illness prevented his appearance. A talented and promising young organist, Miss Wilson, played the Cantabile from Widor's Fifth Symphony and the March on a Theme of Handel by Guilman. Harold Mueller played "Death" and "Resurrection" from Dupre's Passion Symphony. Raymond White played Cesar Franck's Finale in B flat.

The city of Berkeley, western center of culture and science, seat of the state university, with an enrollment of over 10,000 students, has no organs of any great importance. The university has a Greek theater seating 8,000 and a stadium accommodating over 60,000, but indoor meetings and orchestral concerts have had to be held in the antiquated and barn-like Harmon gymnasium. The crying need is for an adequate organ in an up-to-date auditorium. The only regular organ recitals given in this university city are the Friday half-hour programs by Estelle D. Swift, F. A. G. O., at the quaint little rustic Unitarian Church on a small two-manual instrument. The interest taken in her well-prepared and interesting programs indicates the response that would be given to recitals on an adequate instrument in a satisfactory auditorium.

A three-manual Moller organ has just been installed in the beautiful new edifice of the First Christian Church of Oakland. The inaugural recital is to be played by Walter B. Kennedy, organist of the First Presbyterian Church of Oakland.

On April 9 Mabel Hill Redfield, organist and choir director of the First Congregational Church of Berkeley, presented her pupil, Miss Lucy Mortimer, in a recital at the North Congregational Church of Berkeley. Miss Mortimer played the following numbers: Sonata in C minor, Mendelssohn; Gothic Suite, Boellmann; London-derry Air, arranged by Archer; "Will o' the Wisp," Nevin; "Caroletta," Groton; Toccata in D minor, Nevin.

Harold Mueller, who is becoming so favorably known for his brilliant and musicianly playing, has just been appointed organist and choir director of St. Luke's Episcopal Church, San Francisco. This church has long been celebrated for its fine music and among past organists might be mentioned Wallace Sabin, Uda Waldrop and Alexander McCurdy, Jr.

Durst, Boegle & Co. in New Plant.

Operations have been begun by Durst, Boegle & Co. in their new plant at Thirty-second and Hazel streets, Erie, Pa., the work of removing from the former factory at Twentieth and Peach streets having been accomplished without disturbing production. The company recently purchased the former terminal and car barns of the Cambridge trolley line, as announced in The Diapason, and made extensive alterations and improvements to accommodate its expanding business. The new plant gives the company many times more floor space and ample room for expansion.

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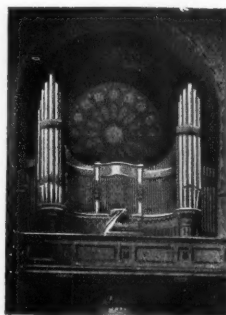
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JOINS FACULTY AT OBERLIN

Russell Broughton in Theory Department—Other Oberlin News.

Russell Broughton, F. A. G. O., last year's winner of the Estey prize, has been appointed a member of the theory department of Oberlin Conservatory of Music. In this capacity Mr. Broughton will be associated with George W. Andrews, Arthur E. Heacock, Friedrich Lehman, Victor V. Lytle and Gladys Ferry Moore. Mr. Broughton comes to fill the vacancy caused by the death on March 4 of Selby Houston, instructor in theory. Mr. Broughton began his new duties April 10.

The Oberlin Musical Union, under the direction of George W. Andrews, presented Pierne's "St. Francis of Assisi" March 26. The Cleveland Symphony Orchestra assisted at the concert. The main chorus was augmented by the addition of 100 children. The assisting artists were Miss Grace Leslie, soprano; Tudor Davies, tenor, and Frederick Baer, baritone. This concert marked the termination of Dr. Andrews' connection with this choral society, which has extended over a period of fifty years.

Laurel E. Yeamans of the organ faculty has finished an operetta based upon the story of "Red Riding Hood," which was given for the endowment fund of the children's department of Oberlin Conservatory on April 19. At Christmas time Mr. Yeamans presented a cantata entitled "The Nativity" at the Euclid Avenue Christian Church, Cleveland, of which he is organist and director of music. This cantata was written while Mr. Yeamans was in Paris last year and was first given at the American Church there.

Leo C. Holden gave a recital at the Cleveland Museum of Art April 10. He played the following program: Finale in B flat, Franck; Allegro Cantabile (Symphony 5), Widor; Menuet, Debussy; Fugue in C major, Buxtehude; Prelude and Fugue in D major, Bach; Fantasia on "Ad Nos," Liszt. On Sunday evenings in April Mr. Holden played: Fantasia in G major, Bach; Pastorale (Symphony 2), Widor; "Up the Saguenay," Russell; "Twilight," Lemare.

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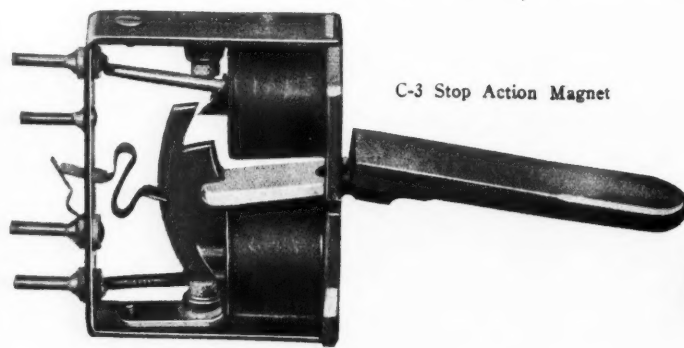
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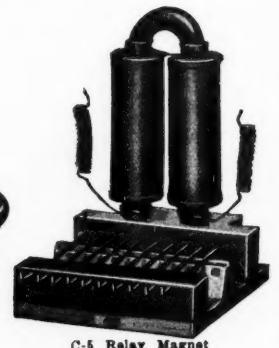
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TAKES POSITION IN FLORIDA

F. V. Anderson Appointed to Bethesda-by-the-Sea, Palm Beach.

Ferdinand Valjean Anderson, formerly of Toledo, Ohio, has been engaged as organist at the Church of Bethesda-by-the-Sea, Palm Beach, Fla., it is announced by Bishop Nathaniel Seymour Thomas, rector of the church. The organ at this church has been thoroughly overhauled and a series of recitals, designed to show the resources of the organ, is planned for the coming season. Rehearsals for the winter season are to begin in September.

Mr. Anderson is a member of the American Guild of Organists, the National Association of Organists and the Toledo Federation of Musicians. He is a pupil of G. Edward Stubbs of New York in the training of the boy voice and has been highly successful along this line. Beginning his musical education at an early age, he spent twelve years as organist and pupil with the Rev. Louis E. Daniels, prominent music critic in and about Toledo and Cleveland. From Toledo Mr. Anderson went to the late Canon J. Townsend Russell, as accompanist, during which time he studied under various teachers in Washington and New York. After this came four years at St. Andrew's Church in Elyria, Ohio. Mr. Anderson then went to Trinity Church at Columbus, Ga., where for three years his work attracted attention. An addition to the Bethesda choir will be Mrs. Anderson, a soprano who has had extensive experience in the music of the church.

Music Festival at Lawrence, Kan.

Plans for the sixth annual music week festival at the University of Kansas, Lawrence, have been completed, according to an announcement from Dean D. M. Swarthout of the university fine arts school. The festival opened Sunday evening, April 28, with a union service of all the churches in the auditorium of the university, seating 4,000. At this service the choral union of 450 voices, with the university symphony orchestra, presented several choral numbers, among them selections from Rossini's "Stabat Mater" and Handel's "Messiah." Nathaniel Dett's "O Holy Lord," in eight parts, was sung unaccompanied. Tuesday evening, April 30, the Lawrence Choral Union presents Verdi's "Requiem," accompanied by the orchestra of sixty pieces under the direction of Dean Swarthout. The large four-manual Austin organ is used with the chorus and orchestra. May 1 occur two concerts by the Minneapolis Symphony Orchestra.

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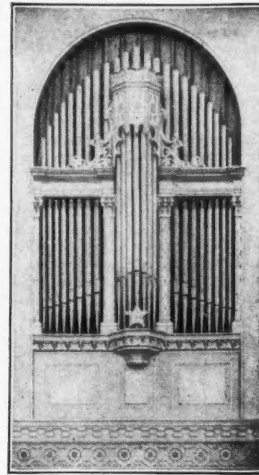
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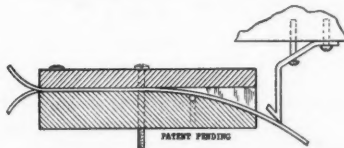
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Pittsburgh Notes; Eastertide Music Claims Attention

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., April 20.—Music in Pittsburgh churches claimed more than usual attention this Easter-time. Alfred Hamer, at Trinity Cathedral, gave Stainer's "Crucifixion" and Gounod's "Gallia" on Good Friday. March 24 he directed the Trinity choir of men and boys, the choral society, orchestra and organ in the presentation of the "Atonement" by Coleridge-Taylor.

Clarence E. Watters, organist and choirmaster, and the choir of the Church of the Ascension gave the Franck "150th Psalm" on Palm Sunday and on Good Friday Haydn's "Passion Music."

"Gallia," by Gounod, was sung by the quartet and vesper chorus at the Shadyside Presbyterian Church, under Earl Mitchell, at the Bellefield Presbyterian, Earl Collins, organist and director, and at the East Liberty Presbyterian Church.

Dubois' "Seven Last Words" was heard March 24 at the First Presbyterian Church of Wilkinsburg, where Aneurin Bodycombe is organist and director; at the Shadyside Presbyterian, and at the East Liberty Presbyterian.

Charles A. H. Pearson, organist, and the choir of the Second United Presbyterian Church of Wilkinsburg, and A. B. Jennings, Jr., with an augmented choir at the Sixth United Presbyterian Church, gave Stoughton's "The Resurrection and the Life" on the evening of Easter Sunday.

Dr. Charles Heinroth played the following program at his regular Saturday evening recital April 13: Overture to "The Magic Flute," Mozart; Andante con moto from Symphony No. 5, Beethoven; Minuet in A, Boccherini; "Waldweben," from "Siegfried," Wagner; Reverie, Debussy; Symphony 6, Widor. Dr. Heinroth has been very

busy with his two recitals a week at Carnegie Music Hall, his church, the Third Presbyterian, his lectures on three days of the week at the music school of the Carnegie Institute of Technology, and his numerous out-of-town engagements. During the last two weeks he has played recitals in Elizabethtown, N. J.; Harrisburg, Pa., on the four-manual Skinner in the Pine Street Presbyterian Church, and at St. Joseph's Cathedral, Columbus, Ohio, also on a four-manual Skinner.

The Mendelssohn Choir of Pittsburgh, Ernest Lunt, conductor, gave a most inspiring performance of Franck's "Beatitudes" April 9 at Carnegie Music Hall, to close a successful season. Earl Mitchell presided at the organ.

The Rev. Carlo Rossini, organist and choirmaster of St. Paul's Cathedral, directed his Polyphonic Choir of men and boys before a most appreciative audience in Carnegie Music Hall April 11. Father Rossini and his choir left Pittsburgh April 16 to fill engagements in New York, Brooklyn, New Haven, Pawtucket, Rochester, Erie and Greensburg.

SHOWN BEFORE ARCHITECTS

Wurlitzer Organ on Exhibit at Grand Central Palace, New York.

The Rudolph Wurlitzer Company installed a residence organ at the exposition of architecture and allied arts held in the Grand Central Palace, New York, April 15 to 27 and the instrument attracted much attention. Chester H. Beebe gave daily recitals, which were broadcast from station WOR. This noteworthy exhibition, held once in two years, draws architects from every part of the nation. The organ on exhibition is one of two built for installation in a new music-room which will occupy a part of the office and studio of the organ department of the Wurlitzer Company in New York. It is a two-manual reproducing instrument.

Philadelphia News; Albert T. Gardner Suffers a Stroke

By DR. JOHN M'E. WARD

Philadelphia, Pa., April 22.—Albert T. Gardner became organist of St. Matthew's Episcopal Church on Palm Sunday, 1876, and has not failed to be at his post regularly until Palm Sunday just passed. He is now in the Episcopal Hospital, the result of a stroke of paralysis which affected the right side of his body. The entire choir, with the rector, went to the hospital at the close of the morning service to greet their organist and friend, who was alike cheered and affected by their presence.

The Good Friday service by Frederick Maxson at the First Baptist Church, when "The Seven Last Words" of Dubois was sung by an augmented choir, was attended by a large audience.

The Drexel Institute organ was played by Ralph Kinder April 10, this being one of a series to be given by various organists fortnightly.

A memorial service for S. Wesley Sears is being planned by his fellow organists, to be given in St. James' Church in May.

S. Marguerite Maitland, the talented daughter of Rollo Maitland, is gaining fame as a composer and has several of her writings in print. She recently secured "honorable mention" for her "Sunrise in Emmaus" in a contest sponsored by the Carl F. Lauber Music Award.

A program of instrumental compositions by Frances McCollin, the gifted Philadelphia composer, was presented at the residence of Mr. and Mrs. Frank Brisbin Foster at Haverford, Pa., April 15. The performers were a string quartet, with Dorothea Neebe Lange at the piano.

FOR ST. JOSEPH CATHEDRAL

Kilgen Company Awarded Contract to Build Three-Manual.

George Kilgen & Son, Inc., of St. Louis have been awarded the contract to build a new organ for the cathedral at St. Joseph, Mo., negotiations being concluded by George J. Kilgen of the company with the Rev. Charles F. Budde. The present case is to be used with side additions and will be set back to provide greater choir space. The console will be detached. The specification is as follows:

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Open Diapason, 16 ft., 49 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 12 pipes.
61 notes.
Doppel Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 12 pipes, 61 notes.
Flute, 4 ft., 12 pipes, 61 notes.
Tromba, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Salcionala, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 12 pipes, 73 notes.

Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes, 73 notes.
Violina, 4 ft., 12 pipes, 73 notes.
Dolce Cornet, 3 rks., 183 pipes.
Flauto, 2 ft., 61 notes.
Contra Fagotto, 16 ft., 73 pipes.
Oboe, 8 ft., 12 pipes, 73 notes.

CHOIR ORGAN.

Dulciana, 16 ft., 61 notes.
Diapason, 8 ft., 73 pipes.
Violoncello, 8 ft., 12 pipes, 73 notes.
Concert Flute, 8 ft., 73 notes.
Dolce, 8 ft., 12 pipes, 73 notes.
Flute, 4 ft., 12 pipes, 73 notes.
Dulcet, 4 ft., 12 pipes, 73 notes.
Piccolo, 2 ft., 61 notes.
Orchestral Oboe, 8 ft., 73 notes.
Cornopean, 8 ft., 73 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes, 32 notes.
Octave, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Trombone, 16 ft., 12 pipes, 32 notes.
Contra Fagotto, 16 ft., 32 notes.

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A St. Patrick's Day Prelude, for organ, by Eugene Bonn; published by J. Fischer & Bro.

This very clever scherzo is a series of variations on an old Irish tune—well adjusted to the instrument, not at all modest in its demands on the player, but offering unusual opportunity for stop coloring and both digital and pedal virtuosity. Not particularly the sort of thing for service use, but a surefire hit as a stunt number.

"Swing Low, Sweet Chariot," Negro Spiritual, arranged for organ by J. Stuart Archer; published by W. Paxton & Co.

This is the third of a series of transcriptions of negro melodies put out by the London organist through this English house. All three show decided imagination and skill of adaptation. The earlier two were marred, in my opinion, by too much "modern" harmony and added dissonance. This last one suffers less from this fault. The beautiful old tune is allowed to make its own effect in a very simple dress—to its great advantage.

"Under the Stars," nocturne for organ; "Cortege Triomphale" for organ; by Humphrey J. Stewart; published by J. Fischer & Bro.

The first is a lovely melodic piece, easy to do, with colorful registration and warm harmonies. The second is a sonorous, pompous number, built on a virile principal theme in the minor, continued in a flowing contrapuntal weaving into a restatement of the initial material. A quieter middle section offers contrast before a brilliant repetition of the exposition. First-

class music well set for the instrument.

Pastoral Scene ("Shepherds' Song and Storm"), by Cyril Jenkins; published by W. Paxton & Co.

If you like this sort of thing, this is fine of its type. A conventional six-eight melody with broken chord accompaniment is followed by a full organ spasm of chromatic runs interspersed with heavy chords. When the storm dies down we have a prayer done in slow time and for quiet stops. Mr. Jenkins is too good a composer to perpetrate banalities quite as bad as found in some of the pieces of this type. Even so, his talent, made evident in other things, could be put to more valuable labor.

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Large List of Organ Contracts Obtained by New York Factory.

Midmer-Losh, Inc., of Merrick, N. Y., report a flourishing spring business. Among others the Midmer-Losh factory has secured contracts from the following: St. Joseph's Catholic Church, Union City, N. J. (this is the church where the Passion Play has been given for the last fifteen years during the Lenten season); Corpus Christi Church, Mineola, Long Island, N. Y., and Holy Name Catholic Church, New York City. A large three-manual organ is under construction for St. Joseph's Catholic Church, Tremont, the Bronx, New York.

Midmer-Losh organs were dedicated last month in Holy Rosary Church and St. Stanislaus' Church, both of Brooklyn.

Important three-manuals are to be placed in the Church of the Annunciation, Akron, Ohio, and Zion Lutheran Church, Canton, Ohio. The last-mentioned is a seven-octave organ with all modern Midmer-Losh developments.

Dedication at Brookfield, Mo.

A three-manual Kilgen organ, installed in the Methodist Church in Brookfield, Mo., was dedicated April 22, by Dr. Percy B. Eversden of St. Louis. This congregation lost its church by fire and was compelled to build a \$75,000 edifice. The organ recital was one feature of a week's dedicatory services.

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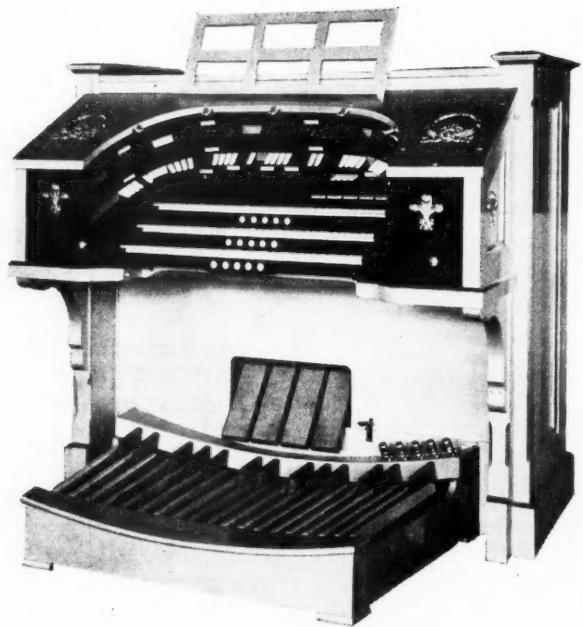
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**Designing Plans
for Small Organs**

By THORNDIKE LUARD

When a church committee comes to you for an organ and has less than \$10,000 to spend, the one thought that at once arises in your mind is to give them as much variety as possible for the money. The subject of designing a small two-manual is one that is always of considerable interest.

There are one or two things that must be considered in regard to the two-manual organ from the organ builder's point of view. In the small organ the basic console and action cost is the same for the two-manual of eight stops as for one of eighteen stops. In the small organ for church use you are interested in getting as much variety as possible and still have the necessary foundation tone.

I am giving here a two-manual scheme for about \$5,300 which has eight ranks of pipes and an extended pedal. In this scheme we have kept the true organ foundation tone and are giving an oboe horn which serves as a very lovely solo stop. The scheme is as follows:

GREAT.

Open Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Stopped Flute, 8 ft., 61 pipes.

SWELL.

Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Oboe Horn, 8 ft., 61 pipes.

PEDAL.

Bourdon, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.

In the small organ an independent build-up on the great is very desirable and means a good deal in playing the church service.

Now in adding to this organ the next stop which would naturally be specified would be the voix celeste on the swell. We have the necessary foundation tone in our organ and can easily add a few of the delicate stops.

In designing the small organ the builder is generally confronted with the idea from the committee that it must have a harp, chimes and a vox humana. The rest of the organ is not considered as seriously. These are lovely stops to have, but the foundation tone is absolutely necessary first. However, at this point in adding to our scheme it would be well to add the vox humana to the swell and have an independent bourdon in the pedal. This brings us to the point of an organ of eleven independent ranks of pipes. By adding our independent pedal bourdon to this plan we can have a resultant of 32 ft., a lieblich gedeckt at 16 ft. and a flute at 8 ft. As you will notice up to this point I have kept all of our schemes along the straight idea, and they have been on the sixty-one note chest. However, these same specifications could be put on the seventy-three-note chest at a small additional cost. The scheme up to this point is as follows:

GREAT.

Open Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Stopped Flute, 8 ft., 61 pipes.

SWELL.

Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Oboe Horn, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.

PEDAL.

Resultant, 32 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.

The question of a two-chamber scheme on the two-manual organ is one that is interesting. I am giving you a plan here showing what possibilities can be had with a two-chamber design with an independent great and still within our limits of price:

GREAT.

Open Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Clarabella, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.

SWELL.

Lieblich Gedeckt (from Stopped Flute), 16 ft., 61 notes.

Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 97 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour (from Stopped Flute), 4 ft., 61 notes.
Nazard, 2 1/2 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Orchestral Oboe, 8 ft., 61 notes.
Cornoean, 8 ft., 73 pipes.
Oboe Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

PEDAL.

Resultant, 32 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 pipes.
Flute, 8 ft., 32 notes.

This scheme gives you a straight great with a fine build-up. This is an ideal great for a small organ, and adds much to your ensemble. Now on the swell we find the flute running from 16 ft. to 2 ft. and down into the pedal at 16 ft. and 8 ft. Besides this you have an independent diapason, salicional, voix celeste and three reeds, one oboe reed, the cornoean and solo oboe horn and vox humana. Also, you have your independent pedal bourdon on forty-four pipes. This swell makes a fine build-up and, added to the excellent great, makes a good ensemble. This organ gives you twelve independent ranks of pipes.

Having reached the large two-manual organ scheme, the last question arises with the organ committee: What is the smallest three-manual that can be designed for approximately the price of the large two-manual. In this design we plan a two-chamber instrument, with the great enclosed in the choir swell-box. Naturally here, with a three-manual scheme, your action charge is larger, and a satisfactory way is to duplex some of the great stops to the choir. I am giving you the scheme of a three-manual which the W. W. Kimball Company is installing in the Church of Our Lady of Holy Souls at Philadelphia. Here the question of a three-manual arose and in designing that organ we desired to get as much variety in tone color and still adhere to the true foundation tone. This specification is about the starting-point of a three-manual and in design you will note that aside from the three stops duplexed the organ is straight:

GREAT.

Open Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.

SWELL.

Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR.

Dulciana (from Great), 8 ft., 61 notes.
Gedeckt (from Great), 8 ft., 61 notes.
Flute Harmonic (from Great), 4 ft., 61 notes.

Unda Maris, 8 ft., 61 pipes.

PEDAL.

Resultant, 32 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 12 pipes.

Bach Festival at Bethlehem.

The twenty-third Bach festival with Dr. J. Fred Wolle as conductor will be held in the Packer Memorial Church, Lehigh University, Bethlehem, May 10 and May 11. The "St. Matthew Passion" will be rendered on the afternoon and evening of May 10. In the rendition of this music the choir, consisting of 300 voices, will be assisted by members of the Philadelphia Orchestra and a young people's chorus. The Mass in B minor will be presented the next day. This year will mark the two hundredth anniversary of the composition and first performance of the "St. Matthew Passion," and the one hundredth anniversary of the revival of it by Mendelssohn, after a century of neglect. The committee announces that, because of the increased demand for tickets from both guarantors and the public, all tickets for the festival have already been sold.

At the First Congregational Church, Dalton, Mass., on Palm Sunday, "The Seven Last Words of Christ," by Dubois, were sung under the direction of Kate Elizabeth Fox, organist and choirmaster.

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**Art for Art's Sake
As Organist's Hope**

Paper Read at Meeting of Iowa
Council, N. A. O., April 18

By **GEORGE SAMSON**
Professor at Iowa State Teachers' College,
Cedar Falls

The outlook for organists, particularly church organists, in this country is certainly not likely to create unbounded optimism. In many places audiences and congregations are diminishing. Churches find it necessary to limit their budgets and the first blow of the economical finance committee is aimed at the unlicked organist and choir. There is no probability that this situation will show any immediate improvement. The present trend toward church consolidation will eventually result in a decreased number of churches and fewer positions for organists. However, competition among organists may be keener, with a resultant improvement in church playing generally.

Nearly thirty years of service as organist and choir director have not left me an optimist in regard to my profession, if it can be called a profession. Churches demand much and pay little, and that little sometimes is two or three months overdue. The organist often must fight to keep his next year's salary on its present basis. The most influential men on the budget committee of a church are frequently the most ignorant of music and the least sympathetic toward the organist. In one church in which I played the two men who had most influence in musical affairs were a laundryman and a money lender, excellent fellows at heart and successful business men, but completely ignorant musically, and totally devoid of any appreciation of good music.

Peculiar situations arise in church government. I remember one worthy gentleman who wished to oust me from my position and install his daughter as organist. He was a member of the board of trustees, which had charge of all business and financial matters connected with the church, while all things pertaining to worship were handled by the board of deacons, who employed the organist. The father of my competitor maintained that playing the organ had no more to do with worship than ringing the bell, and since the janitor was hired by the board of trustees the organist should be also. He was overruled and I kept my job.

A great many influences are undermining the prestige of the church organist and vitiating public taste in regard to church music generally. The first and most serious of these has been the traveling evangelist and his singing "Man Friday." These men have traveled to and fro, up and down, in this fair land of ours, shouting their "whoopie" music, selling their cheap song-books, compiled mostly of sickening drivel, musically, and doing irreparable damage to the music of the church and the country, molding musical taste when it was in a formative condition and leaving a heritage of ruin that can hardly be repaired in another generation. It is not too much to say that they sowed the seeds of jazz and we are reaping the harvest. The other serious menace to the popularity and success of the church organist is his colleague in the "movie" theater. Of course many of the theater-going crowd never darken the doors of a church, but many do, and the person who goes to church Sunday morning after attending a "movie" Saturday night must find the organ and choir strangely pallid and unstimulating.

"Movie" organ music is a glorification of all that is cheap, tawdry, sensational and garish, both in subject matter and style of performance. It at once caters to popular taste and forms it. The true majesty and dignity of the organ find no expression there. The nobility and grandeur of the great compositions penned by the masters would be lost on a "movie"

audience if, indeed, they ever had a hearing.

Should a church organist cater to a public taste which has been vitiated by such influence? Decidedly not! While it is not necessary to inflict on a suffering congregation the formal utterances of strict classicism, there is a vast repertoire of fine music which can be enjoyed by those whose appreciation is not discriminating, especially when it is played by organists who infuse their playing with vitality and imagination.

The doctrine of music for the masses is a fallacy, if by that is meant a general appreciation of everything that is great and fine. It is not a matter of the head, nor yet of the heart. There are people to whom a Brahms symphony will say things it never can say to others, no matter how much good music they have listened to. It is a matter of receptivity. They simply cannot tune in, and never will be able to do so. All of the radio programs of fine orchestra music for schools, lecture-recitals by educational artists, courses in appreciation, recitals by pianists, singers, violinists and organists, all the propaganda of musical reformers will never change their condition. What this present movement to stimulate the musical appreciation of the public will do is to reach those individuals who will be capable eventually of enjoying the great music of the masters and to open for them the gates to that magic realm which otherwise might have remained sealed. Such as these form the audience for the church and recital organist, and for these he must play.

Every artist numbers among his own friends those who cannot understand or enjoy a note he plays, or properly estimate his relation to the scheme of life. However, it is wonderful evidence of the universality of music that there is much of it in which these people can take pleasure, and even listen to with genuine emotion.

Lack of knowledge of the organ and appreciation of its great literature is not confined to those who are not musicians. One finds it even among pianists, who should know better. Many of them do not seem to realize that the organ was the chosen instrument of some of the giants of music and that it possesses a literature only less extensive than the piano's and certainly not less worthy.

Linked to the church on one side and to the theater on the other, the organ is denied justification of its right to stand alone as a solo instrument for recital and concert.

It is perhaps the misfortune of the organ that it is the last of the great instruments to reach perfection (not that it has completely done so yet) and that it did so a hundred years too late to receive the benediction of the great masters, many of whom ignored it, and some of whom gave it only passing attention. Had the marvelous organs of today, with their opulence of tonal resources and ease of control, been in existence a century or more ago there can hardly be any doubt that the names of Schumann, Beethoven, Liszt and others would have been more closely identified with its literature. Beethoven in particular, with his genius for the orchestra, and writing for the piano often with the orchestra in mind, might have found in the organ the means for expressing some of his loftiest imaginings. Chopin we could not imagine as an organist or composer for organ. Liszt indeed had a prophetic vision and wrote for organ the great fugue on B-A-C-H and the mighty "Ad Nos."

The classic German school of organ composition, which was the culmination of all that had preceded it and which was the glorification of the chorale, canon and fugue, gave place to the Franco-Belgian school, the names of whose masters are familiar to us all. Guilment, Widor and Franck, and the founder of modern organ technique, Lemmens, have left imperishable monuments to their own genius and have written pages of flashing beauty and imagination. The old German masters wrote sober music for the organ. Not one of them approached the mighty Bach, but they mostly followed in his footsteps. When

meditative they wrote chorales and when inspired, fugues. Much of their writing was neither meditative nor inspirational, but purely pedantic, acres of counterpoint. While one does not find much great music written by the later German organists, a great deal of it was worthy, but not valuable in the modern repertoire. The most significant modern German composer of organ music is Karg-Elert, who has found a new use for the chorale and has successfully performed the experiment of putting new wine into old bottles. His chorale improvisations are masterly works and the modern recitalist cannot afford to ignore them.

Without going into detail, suffice it to say that this great literature and its interpretation are sufficient reason for learning to play the organ and contact with this noble music more than compensates one for the disappointments and handicaps of organ playing as a profession. I am incurably pessimistic, in other words, about organ playing as a profession, but as optimistic and enthusiastic about it as an art as I ever was in my life. Certainly the emoluments and rewards connected with it could attract no one. "Art for art's sake" is no empty motto for organists, but a veritable truth.

It would be difficult to name in a brief paragraph the essential qualities of fine organ style. Some of them are definite enough, but some are quite intangible. The organ is a vastly different instrument from the piano in its very nature. The pianist makes his own tone, while the organist finds his ready-made. The piano is a percussion instrument, with limited powers of legato and sustained tone, while the organ is superlative in both of these qualities. The piano is capable of a variety of iridescent, brilliant, flashing tonal effects, but the organ resembles to some extent the orchestra. The pianist produces his effects by the variation of his own touch, while the organist must produce his mechanically. The pianist is in immediate, personal contact with the tone he makes, but the organist must surmount a mechanical barrier. These radical contrasts in the nature of the two instruments have had a profound influence on both their literature and their performance. The organ is a vastly

more impersonal instrument than the piano. The organist who would project his own personality by his playing must be an individual of virile powers indeed.

There is a loftiness and dignity about the organ itself which transcends the individuality of the performer and invites personal reticence. The true artist sits at the keyboard of the king of instruments in a mood of self-abnegation and prays that trivialities may be shorn from him.

Though the expert pianist who desires to become an organist cannot transfer his piano style directly to the organ keyboard, it is true nevertheless that a mastery piano technique is invaluable, almost a necessity, to an organist. Mr. Courboin informed me that at the Royal Conservatory of Brussels, where he was a student, no one was permitted to study organ till he had taken a most rigid and thorough training in piano. An organist must be equipped as a professional pianist in order to earn a living. A small per cent of organists are able to make a living by organ playing and teaching. While it is not advisable in our capacity as teachers to require prospective organists to have completed an advanced piano course, we should insist that piano study be continued with organ study.

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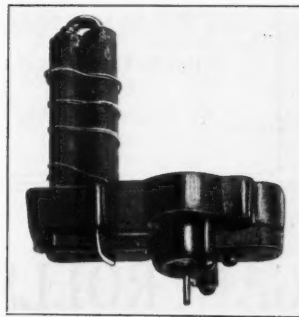
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Because of the growth of their business Hand & Co., the Chicago manufacturers of leather, especially for pipe organs, are moving their Chicago headquarters to the Great Lakes building, 180 North Wacker drive, at Lake street, May 1. Hand & Co. have been established in the same location at 304 West Lake street for the last thirty-one years. For over fifty years they have been doing business with the organ and player piano manufacturers of the country. The district in which they have been located was known as the Old South Water street market district and has given way to the progress of Greater Chicago. Sky-scrapers are taking the places of the old three-story offices. In its new home the company is to have the most modern quarters.

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**A. Epstein, St. Louis
Veteran Organist,
Is Taken by Death**

By DR. PERCY B. EVERSDEN

St. Louis, Mo., April 22.—St. Louis has lost one of its ablest musicians as well as organists in the death of A. Epstein, who passed away April 7. He had officiated as organist at Temple Shaare-Emeth for fifty years and served in a similar capacity for over forty years at St. John's M. E. Church, South, of St. Louis. His funeral was held from Temple Shaare-Emeth, where fitting eulogies were pronounced by Rabbi S. Witt, former rabbi of that congregation, and Dr. Ivan Lee Holt, pastor of St. John's M. E. Church, South. Vernon Henshie, who has been substituting for Mr. Epstein at the temple for some time, played the service, accompanied by the temple quartet, and used several favorite selections of Mr. Epstein. Most of the leading organists of the city were present at the service in token of their love and appreciation for their departed colleague.

Changes in the May appointments find William F. Morritz at Trinity Episcopal Church, leaving the position at Mehlville, Mo., open.

Carl W. Kern goes to Third Church of Christ, Scientist, and your correspondent, in addition to his work at First Church, has assumed the direction of the West Park Baptist Church choir.

April 9 Walter Wismar, organist of Holy Cross Lutheran Church and director of the chorus of the Lutheran Seminary, conducted an interesting program at the Odeon by the Concordia Seminarians. The local papers spoke highly of his work, particularly the a cappella numbers.

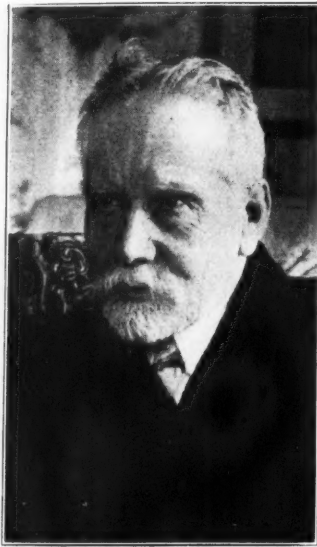
Arthur Lieber opened the new Kilgen organ at Immanuel Baptist Church on the evening of April 9. Sunday, April 14, Alfred Booth played a recital at St. Luke's M. E. Church of South St. Louis on an organ rebuilt by George Kilgen & Son, Inc.

On the evening of Monday, April 1, the local chapters of the A. G. O. and N. A. O. had a delightful union meeting, enjoying a program of magic as a relaxation after their Easter efforts. Forty-two members were present, several of whom recited their personal reactions from the two recitals recently played by Lynnwood Farnam.

The coming A. G. O. convention in Memphis will attract some of our St. Louis organists, several of whom are planning to motor down to the Tennessee city for the occasion.

During April a series of eight noonday recitals were given at Christ Church Cathedral by the following: Daniel R. Philippi, cathedral organist; Miss Louise Titcomb, F. A. G. O., organist Church of the Holy Communion; Alfred L. Booth, organist

Edwin Lemare, Sr.



Edwin Lemare, Sr., father of Edwin H. Lemare of Chattanooga, the concert organist, died in his home in England in March, as told in The Diapason April 1. In the background of the picture, covered, is the Mustel organ on which Edwin H. Lemare found inspiration for many of his best works. Mr. Lemare, Sr., was one of the veteran organists of England, having served Holy Trinity Church, Ventnor, Isle of Wight, for sixty-five years.

First Presbyterian Church, Webster Groves; Julius H. Oetting, Bethany Evangelical Church; Paul Friess, St. Michael and St. George's Church; Paul H. Miller, First Congregational Church, and Mrs. Doyne C. Neal, F. A. G. O., organist Central Presbyterian Church.

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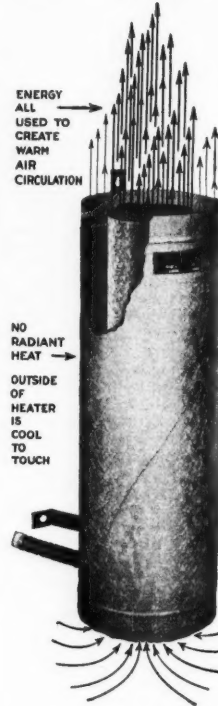
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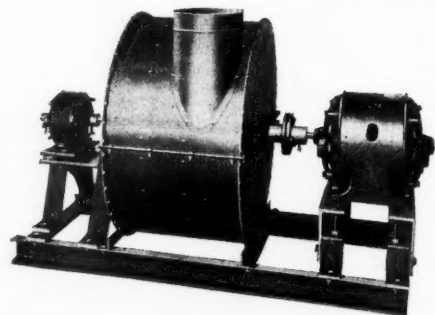
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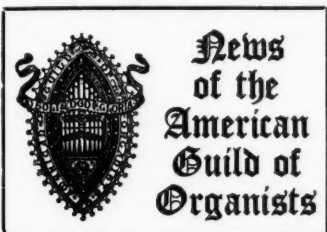


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News of the American Guild of Organists

[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.]

Festival Service in Brooklyn.

A festival service of the American Guild of Organists will be held in the Tompkins Avenue Congregational Church, Brooklyn, May 2, when the combined choirs of the Tompkins Avenue Congregational Church (Edward K. Macrum), the Flatbush Congregational Church (Frank Kasschau), the Marcy Avenue Baptist Church (Gottfried H. Federlein), the Lafayette Avenue Presbyterian Church (Dr. John Hyatt Brewer), the First Presbyterian Church (R. Huntington Woodman) and Holy Trinity Episcopal (Louis Robert) will sing the service, with Dr. David McK. Williams leading at the organ. There will be some organ numbers played by R. Huntington Woodman, Gottfried H. Federlein and Hugh McAmis. A social hour has been arranged by the women of the church to follow the service.

Chesapeake Chapter.

About forty-five members of the Chesapeake chapter were the guests of Mr. and Mrs. Jerome Benesch at their beautiful home on Canterbury Road, Guilford, Wednesday evening, April 10. Mr. Benesch is an ardent devotee of the organ and a talented amateur, and possesses a lovely Skinner organ in his residence. He showed his organ chamber in the basement. The whole house is built around the organ chamber. Mr. Benesch gave us a lovely impromptu recital, using his automatic and semi-automatic player-rolls, and played a little for us himself. He seemed most anxious for some of us to play for him, and several of our members did so. The delightful hospitality of our host and hostess ended with a most delicious buffet supper.

DELLA V. WEBER,
Corresponding Secretary.

Annual Meeting in Kansas.

The Kansas chapter, A. G. O., met for its annual meeting March 25 and 26 at Lawrence, Kan. The meeting from start to finish was one of keen enjoyment and enthusiasm. Much praise and many thanks are due Professor Charles S. Skilton and his co-workers for the success of the meeting. Registration was followed by luncheon at the university cafeteria at 12 o'clock. At 1:30 a visit to the Reuter organ factory proved very enjoyable. We were privileged to see the large organ built for the Moody Church of Chicago. Going through the various departments, seeing the skilled workmen, each at his or her part, aroused more admiration and love for our chosen instrument and its wonderful possibilities. At 3:30 p. m. an organ recital was given by Lee S. Greene, organist and choir director of the Lutheran Church, assisted by Mrs. Alice Moncrieff, contralto, and Miss Bernice Crawford, organist. At 6 a banquet took place at Weidemann's tea-room, for members and friends, at which the members of the Flonzaley Quartet were our honored guests, followed by their program in the evening at the university auditorium.

Tuesday morning the meeting opened at 9:30 with Mrs. Mildred Drenning of Topeka, sub-dean, in the chair, Hagbard Brase, dean, not being able to be present. D. A. Hirschler of Emporia opened the discussion with an interesting paper on organ music, including first sonatas and suites, second, lighter organ compositions and third, anthems for various services of the church. This was followed by a paper by Alfred Hubach of Independence on the church choir and music suitable for its needs. The theme of

Laurel Anderson's paper was "Organs and Organ Music of France." Mrs. Mildred Drenning of Topeka concluded the discussion on "Problems of Organists and Choir Leaders." A business meeting followed, with election of officers. These were chosen: Mrs. Mildred H. Drenning, Topeka, dean; Cora Conn-Moorhead, sub-dean, Winfield; Alfred Hubach, secretary-treasurer, Independence.

Luncheon at noon for members and friends followed, with Edwin Stanley Seder of Chicago as an honored guest. At 1:30 a recital was given by the advanced organ students of the school of fine arts. This was followed by a recital by Mr. Seder. The 1930 meeting is to be held at Topeka, the time to be decided later.

CORA CONN-MOORHEAD,
Secretary-Treasurer.

Western Washington.

Three members of the Western Washington chapter took part in a recital under the auspices of the chapter at the First Swedish Baptist Church of Seattle Feb. 13 and were assisted by Sara Peabody, soprano, in two groups of solos. Gordon A. Dixon, organist of Christ Episcopal Church, played: "The Courts of Jamskyd," Stoughton; "Song of Sorrow," Nevin, and Prelude and Fugue in C major, Bach. Frederick C. Feringer played three American compositions as follows: "Ebon Lute," Lester; "Jagged Peaks in the Moonlight," Clokey, and "Poem," Feringer. Mrs. David J. McNicoll's offerings included: Fugue in E flat ("St. Ann"), Bach; Second Andantino in D flat, Lemare, and Molto Allegro (Sixth Sonata), Mendelssohn.

San Diego Chapter.

The March meeting of the San Diego chapter was held at the home of Mrs. Dorothy F. Roughan, 4654 Terrace drive. After a short business meeting at which Dr. Humphrey J. Stewart presided, an informal musical program was given by Royal A. Brown on the two-manual Kimball organ which Mrs. Roughan has recently installed in her home. Although this is a small instrument, great care has been taken in the specifications and voicing of the stops so that a delightful balance of tone has been achieved. The program closed with piano and organ duets by Mr. Brown and Marguerite Barketlew Nobles. Games and stunts provided the remainder of the evening's entertainment. The organists are enjoying very much the use of the beautiful instrument, which Mrs. Roughan is so generously sharing with the musicians of the city.

Texas Chapter.

Miss Katherine Hammons, dean of the Texas chapter; Miss Gertrude Day, Mrs. A. L. Knaur and Mrs. H. V. Culp went to Corsicana April 19 to represent the chapter at the state convention of the Texas Federation of Music Clubs.

The Guild chapter met April 11 at the City Temple in Dallas for the April session. Four new members were inducted into the chapter: Miss Jennie Strickland and Mrs. Miriam Houston of McKinney, Mrs. C. E. Dewesse of Tyler and Miss Carolyn Schadels of Dallas. The patron committee reported the names of three new patrons: Will A. Watkin, G. M. Howell and D. H. Woodall. After the business session Mrs. Edward Mangum of Greenville read a paper on "Organ Transcriptions." Organ selections were played by Mrs. Mangum and Miss Margaret A. White.

Illinois Chapter.

The officers of the Illinois chapter regret to announce that owing to unforeseen necessity the all-American program by the married choirs to have been given April 23 at the New First Congregational Church has had to be postponed until some time in September.

Oklahoma Chapter.

Oklahoma chapter held its April meeting at the Y. W. C. A. in Tulsa, with the dean, Mrs. Marie M. Hine, presiding. Following the dinner, reports were heard from the secretary, registrar and treasurer. Delegates and

representatives were elected for the convention of the Oklahoma Federation of Music Clubs. It was decided that the Guild chapter have a breakfast for organists visiting the convention of music clubs. Following the breakfast will come a round-table discussion, under the leadership of the state organ chairman, John Knowles Weaver.

Letters of appreciation were read by the registrar from Mrs. E. P. McMahon, chairman of the endowment fund of Oklahoma clubs, and from Warden Frank L. Sealy, commending the chapter on the excellent course of study which has been conducted under the direction of Dean Hine the past year.

A paper was read by John Knowles Weaver on "How to Select a New Organ." The paper contained personal impressions of the writer and excerpts of letters from prominent American organists and organ builders.

NEWS NOTES FROM BUFFALO

Clarence Dickinson to Give Lecture-Recital for the Guild.

By DEWITT C. GARRETSON.

Buffalo, N. Y., April 20.—At the May meeting of the Buffalo chapter of the American Guild of Organists, which will be held on May 2, Clarence Dickinson will give a lecture recital on "The Immortality of Teaching." The recital will be given in the Larkin administration building, and it will be a joint meeting of the Western New York chapter and the Buffalo chapter. The chapters will be the guests of the Larkin Company for the evening.

The Bishop Brent memorial service of the diocese of Western New York was held in St. Paul's Cathedral Wednesday morning, April 24, at 11 o'clock. Music of a dignified simplicity was sung by the cathedral choir. Bishop Brent's favorite anthem, "How Lovely Is Thy Dwelling," Brahms, was included in the service list of the cathedral Sunday, April 21.

G. Calvin Ringgenberg



G. Calvin Ringgenberg of Peoria, Ill., is approaching the close of one of his busiest seasons. Besides teaching a large class of organ and piano pupils at Bradley College, where he is dean of music, he has conducted the Peoria Civic Symphony Orchestra, an organization of fifty local professional and amateur players. This organization has presented three concerts of the finest orchestral repertoire this season, including in the programs Schubert's B minor Symphony, Haydn's G major and Grieg's "Peer Gynt" Suite and many other noteworthy works. At St. Paul's Church, where he is organist and choir director, Mr. Ringgenberg has presented sixteen Sunday afternoon organ recitals and also presented the choir in two oratorios, including Rossini's "Stabat Mater," during Holy Week. Mr. Ringgenberg has established himself as a valuable musical asset to the city.

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A Word to the Theater Organist by
George E. Ceiga

"Talkies"—the sinister spectre that has thrown confusion into the camp of the theater organists! A new problem has been created for the "movie" player and it is up to him to solve it. It is not a question of assuming a watchful waiting attitude to see the sound pictures eventually wear themselves away, nor will there be any gain in trying to fight them to a finish. The "talkies" are here to stay and improve. So instead of pestering our congenial column conductors with such foolish questions as to the use of both feet in pedaling, and many silly questions that are elementary to any real organist, attention should be concentrated on the solving of this new problem.

The organist has the opportunity of a lifetime in exploiting his instrument in the theater to greater advantage than ever before. It is taken for granted, of course, that the theater is equipped with an organ of adequate registration.

Let us take the program of an average theater today, omitting the deluxe houses. There is silence from the opening of the house until the first reel is shown. Silence between vitaphone acts, and for the rest of the program nothing but mechanical music. It is true that the synchronization of the average picture is fine, but the same quality of tone throughout the performance is monotonous. Here the organist has the opportunity of introducing a pleasant relief to the synchronization of the feature.

When the house is opened an entertaining recital of pleasing music lasting ten or fifteen minutes would fill the gap of silence and afford real entertainment to the waiting audience. If the audience is small at first, here is the opportunity to create a following and thereby make the organist a valuable asset to the theater.

When the feature is well on its way the organist could take two or three reels, being careful to pick the orchestra up in the proper key and keeping the same calibre of synchronization as preceded the entrance of the organ, improving upon the score, if possible. When the orchestra resumes the score, be sure to modulate into the key of the next selection, trying, if possible, to play along for a few bars with the orchestra, thereby creating a smooth exchange of instruments.

If the feature is all "talkie," the organist has the real opportunity of showing his musicianship by producing a *subdued* accompaniment to the action, noting carefully the places where the music should predominate and when it should be secondary.

As to the short subjects, namely vitaphone acts: Here note the keys of the exit and entrance numbers of the acts and carefully work out interludes to connect them, preferably using a few bars of the last act, modulating into the number used in the next act and playing along a few seconds, fading out as the introduction is established.

Regarding the "ads," news, cartoon comedies, etc., if synchronized: After proper arrangements with the manager, it would be possible to play these subjects with organ accompaniment only. The average manager when approached in the proper manner will see that it is to his advantage to have as much variety in his program as possible. With an entire feature and comedy synchronized, he can readily realize how these short subjects could afford a pleasant relief with clever organ accompaniment.

Then, of course, the organ novelty properly presented will be a high light in the program. The organist should study his audience and present the type of solo best suited, whether it be community singing, prologues, etc.

And, last, but not least, one needs plenty of practice and study—keen observation of the trend of present and future developments, and a sincere desire to convince the manager that you

are working for the interest of the theater instead of merely waiting for the pay check to come around. We must remember that the old days are gone forever. The "movie" organist has a real job now instead of a part-time and easy money, as heretofore believed. The organist himself will be responsible for either the downfall of his instrument in the theater or for making it one of the most desired parts of the program.

M'CURDY'S RECITAL SERIES

Playing at Second Presbyterian, Philadelphia, Reviewed.

By EDGAR N. FOUGHT, M. D.

Another series of March Saturday afternoon recitals by Alexander McCurdy, Jr., on the organ of the Second Presbyterian Church at Walnut and Twenty-first streets has passed into Philadelphia musical history as a record of superior accomplishments. The month being long on Saturdays, provided five programs. Each set of offerings was distinctive and was featured by a well-chosen variety of representative compositions of masters, both of the old and new schools.

Some of the high lights included three movements from Vierne's Second Symphony, Mulet's "Carillon-Sortie," three Brahms chorale preludes, including "O Welt, ich muss dich lassen," which was particularly appropriate to the memory of the player's intimate friend, the late S. Wesley Sears, organist of St. James' Episcopal Church; Franck's Finale in B flat; "Thou Art the Rock," by Mulet; Franck's Finale from the "Grande Piece Symphonique," and "The Tumult in the Praetorium," from the "Passion Symphony," by de Maleingreau.

The fourth program was an all-Bach one, which comprised the Toccata in F, the chorale preludes "Jesu, meine Freude" and "Vom Himmel kam der Engel Schaar," Prelude and Fugue in E minor, Vivace from Second Trio-Sonata and Prelude and Fugue in A minor. At this recital Miss Mildred Faas, soprano, sang "O Grant Us, Mighty Lord," from the cantata "Jesus, Now We Will Praise Thee."

Mr. McCurdy displayed some fine coloring in several selections of lighter import, such as Jacob's "Sunrise" from "Burgundy Hours," "Legend of the Mountain," from "Seven Pastels from Lake Constance," by Karg-Elert; "In Summer," Stebbins, and the Good Friday music from Wagner's "Parsifal." A delightful contribution was Sabin's Bourree in D, which was very well received.

All in all the performer exhibited a profound knowledge of the fundamentals of presenting the great classics. He had an almost perfect tempo throughout and the registrational effects were something which really had

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to be heard to be appreciated at full value. He is quite youthful to attain such remarkable results in organ playing. He has unusual technique and executed the most difficult numbers on his varied programs with apparent ease. On several occasions the pedal solo work came in for a full share of appreciation. The all-Bach program was presented with a fidelity which would have done credit to players of far more mature years.

In his favor it may be said that he does not cater to the employment of unusual effects to attain results. The chimes and tremolo are not overworked, which, unfortunately, is characteristic of youthful players. The harmonies he produced in the echo organ were of entrancing loveliness.

Assisting materially in the several programs were the additional soloists—Ammon Berkheiser, baritone, who sang "Pro Peccatis," from Rossini's "Stabat Mater" in a finished manner; Mrs. Maybelle Marston, contralto, who gave a fine rendition of "With All My Heart Aflame and Burning," from Dvorak's "Stabat Mater"; Herman Gatter, tenor, who handled the "Cujus Animam" of Rossini's "Stabat Mater" with skill, and Miss Olive Marshall, soprano, who excelled in Mendelssohn's "Hear Ye, Israel" from "Elijah."

Wicks Organ Is Dedicated.

Dedication of the Wicks two-manual organ in St. Mary's Catholic Church at Herrin, Ill., took place April 7. William M. Jenkins of St. Louis and John F. Wick, president of the Wicks Company, presided at the console and St. Andrew's choir of Murphysboro sang.

Hymn Society Festival Evensong.

The Hymn Society will hold a public service at St. Bartholomew's Church in New York Sunday afternoon, May 5, at 4 o'clock. The prize-winning hymn composed by Dr. David McK. Williams will be sung by the choir as a processional, and the rector, Dr. Norwood, will speak on "Hymns in Worship."

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of Boston theatre organists have been affected by sound movies. To date new houses under construction are contracting for organs as usual. **What's all the shootin' for?**

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Three-Manual by Hall to Be Placed in First Christian Edifice.

The Hall Organ Company has been awarded the contract to build a three-manual, with an echo organ in the gallery, for the new First Christian Church, Roosevelt Boulevard, Philadelphia. The sale was made by H. R. Yarroll, manager of the New York office.

Specifications of the organ are as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Clarinella, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 97 pipes.
- Diapason, 8 ft., 73 pipes.
- Cello, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 notes.
- Nasard, 2 3/4 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Clarinella, 8 ft., 73 notes.
- Harmonic Flute, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

ECHO ORGAN.

- Muted Viol, 8 ft., 73 pipes.
- Viole Aetheria, 8 ft., 61 pipes.
- Fern Flöte, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 25 notes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Diapason, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.

The organ will be installed in the early fall and Mr. Yarroll will give the dedication recital.

An Organist's Aid to Blind.

It is of especial interest to organists that exactly 100 years ago a blind French musician, Louis Braille, who was an organist in Paris and professor at L'Institution des Aveugles, devised a musical notation for the blind, the Rotunda, published by Henry Willis & Sons of London, records in its latest issue. Attempts which had previously been made to reproduce the notation used by the sighted had ended in failure.

The scheme invented by Louis Braille has not only the advantage of being easily decipherable by touch, but by means of special implements it enables a blind musician to place music on record for himself. This invention was also applied to the transcription of ordinary letter press and numerals, and today a vast number of publications in all branches of music, literature and science are available in Braille script for the blind.

The National Institute for the Blind, London, is promoting a great Braille centenary festival, and it is suggested in the Rotunda that musicians everywhere should organize renderings of the whole or part of Mendelssohn's "Hymn of Praise," which cantata is looked on as being especially suitable for the occasion. This work, it will be remembered, was written to commemorate the invention of printing for the sighted by Gutenberg in 1440, and the work was duly performed in Leipzig in 1840 to celebrate the fourth centenary of the invention of the printer's art.

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POSITION WANTED—CHURCH ORGANIST, member of the Guild of Organists, Mus. B., A. B., years of experience, desires position with university or college to teach organ, counterpoint, harmony, music history, etc. Address D-6, The Diapason.

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POSITION WANTED—ORGANIST desires change of position. Recognized authority on choir training (boys or mixed voices) and specialist in building up new choirs. Recitalist of international repute. Present salary \$4500. Satisfaction guaranteed to church desiring the best in musical services. All particulars please, and best terms able to offer. Address E-6, The Diapason.

POSITION WANTED—ORGANIST and choir director, with valuable experience, desires position with church, college or university. Experience all along all three lines of work. A-1 musician, with first-class references. Address Organist, care Mr. Brown, 4539 North Richmond street, Chicago, Ill.

POSITION WANTED—YOUNG MAN, 27, married, desires permanent position installing and servicing organs. Capable of making installations complete, including tuning. Eight years' experience on several makes of organs. State salary. Address D-7, The Diapason.

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POSITION WANTED—YOUNG MAN, 33, desires position as organist and choir director in Protestant church. Eighteen years' experience. Modern organ required. Available after June 1. Address E-3, The Diapason.

WANTED—SUBSTITUTE OR EXCHANGE position as organist and choir director. Also teacher of theory, piano and organ. For information address Organist, care Mr. Brown, 4539 North Richmond street, Chicago, Ill.

POSITION WANTED—CONCERT AND church organist of twenty years' experience desires position as salesman with organ firm or wholesale or retail music house. Address W. Andrew McNellis, Carlisle place, Chillicothe, Ohio.

POSITION WANTED—YOUNG MAN, 32, desires permanent position. Capable of installing, tuning, and maintaining organs. Twelve years' experience. Not afraid of work. Address E-4, The Diapason.

POSITION WANTED—METAL AND zinc pipe maker asks for position. Twenty years' experience and best references. Address E-14, The Diapason.

POSITION WANTED—INSTALLATION and service executive desires to make change. Address E-10, The Diapason.

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Finds the Organ Descended from Chinese Sheng

Modern organs owe their origin to a small Chinese mouth instrument in which bamboo tubes were used for pipes and which somewhat resembled in appearance the modern saxophone, in the opinion of Dr. Berthold Laufer, curator of anthropology at the Field Museum of Natural History in Chicago.

Examples of these instruments, which first appeared in very ancient times, but are still used to a limited extent in China, were collected by Dr. Laufer on an expedition in China, and are now on exhibition at the museum. They are seldom heard nowadays, however, because of a curious Chinese superstition that a skillful performer becomes so wedded to his music that he is forever playing to the exclusion of all other activities. This, the Chinese apparently fear, would prove inconvenient for the player and might become annoying to his neighbors.

Another thing that has caused the popularity of the instrument to wane in late years is the fact that because it is played largely by sucking the breath in, as well as by blowing, it causes inflammation of the bronchial tubes and diseases of the lungs, and it is said that no habitual player ever lives longer than forty years, Dr. Laufer states. This is a serious matter to the Chinese, to whom longevity is one of the fundamental ideals.

The mouth pipe organ, or "sheng," as the Chinese call it, consists of a bowl-shaped body of lacquered wood at the end of a tube with a mouthpiece, which gives it a resemblance to a large meerschaum pipe as well as to a saxophone. Seventeen bamboo tubes of varying lengths are inserted in the top of the body, which provides the wind reservoir. Thirteen of the tubes are fitted with free reeds similar to those used in organs today. Each of the tubes has a small hole just above the point where it enters the reservoir, and these holes must be covered with the finger in order that each pipe may produce its particular tone when the player blows into the instrument.

The harmonium was the first Occidental development from this instrument, says Dr. Laufer. The principle of the free reed became widely known in Europe through the introduction of the Chinese reed organ at the end of the eighteenth century. Professor C. G. Kratzenstein invented the harmonium after examining a sheng sent to his native city.

GIFT FOR FLORIDA CHURCH

Austin Three-Manual for All Saints' Episcopal at Lakeland.

All Saints' Church, Episcopal, of Lakeland, Fla., has received the gift of a three-manual Austin organ. The instrument is presented to the church by Fred S. Bates of Richmond, Ind., and Davenport, Fla., and is given in memory of Mrs. Bates. The main organ is in a limited space in the chancel. One stop of the choir organ, the geigen principal, is in the choir room at the end of the church to assist the choir in processions and recessions. The contract was secured through the Atlanta office. The stop specifications are as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 85 pipes.
2. Flauto Dolce, 8 ft., 73 pipes.
3. Dulciana, 8 ft., 73 notes.
4. Octave, 4 ft., 73 notes.
5. Harmonic Flute, 4 ft., 73 pipes.

SWELL ORGAN.

6. Bourdon, 16 ft., 85 pipes.
7. Open Diapason, 8 ft., 73 pipes.
8. Stopped Flute, 8 ft., 73 notes.
9. Salicional, 8 ft., 73 pipes.
10. Voix Celeste, 8 ft., 61 pipes.
11. Wald Flöte, 4 ft., 73 pipes.
12. Piccolo, 2 ft., 61 notes.
13. Oboe Horn, 8 ft., 85 pipes.
14. Clarion, 4 ft., 73 notes.
15. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

16. Geigen Principal, 8 ft., 73 pipes.
17. Flauto Dolce, 8 ft., 73 notes.
18. Dulciana, 8 ft., 73 notes.
19. Unda Maris, 8 ft., 61 pipes.
20. Harmonic Flute, 4 ft., 73 notes.
21. English Horn, 8 ft., 73 pipes.

PEDAL ORGAN.

22. Bourdon, 16 ft., 32 notes.
23. Sub Bass, 16 ft., 44 pipes.
24. Bass Flute, 8 ft., 32 notes.

Choir Course by Titus.

Under the direction of Parvin Titus, head of the Cincinnati Conservatory of Music organ department and organist and choir director of Christ Church, Cincinnati, a special intensive course in choir directing will be given this summer. This course includes practical work in the direction of church services, as well as keyboard harmony with private study in both voice and organ. Members of the class will be given an opportunity to secure practical experience by joining the choir of Christ Church.

The Chicago Gospel Tabernacle, of which the Rev. Paul Rader is pastor, has purchased for installation in its edifice at North Clark and Halsted streets the three-manual and echo organ which has been used for broadcasting in the studio of the Welte-Mignon Corporation on Fifth avenue, New York City, now in the hands of receivers.

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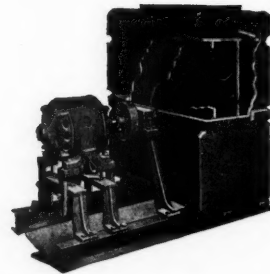
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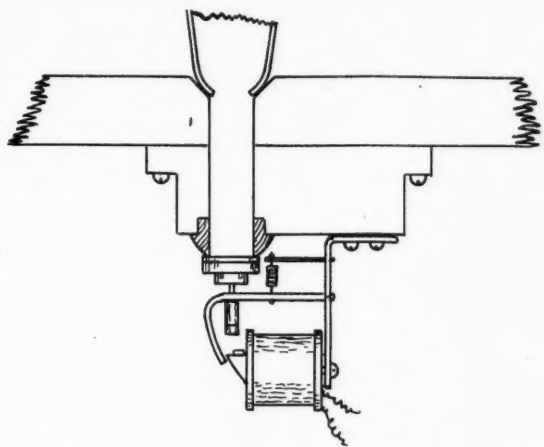
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