

THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Four.

CHICAGO, MARCH 1, 1919.

One Dollar a Year—Ten Cents a Copy.

GEORGE J. WEICKHARDT, ORGAN BUILDER, DEAD

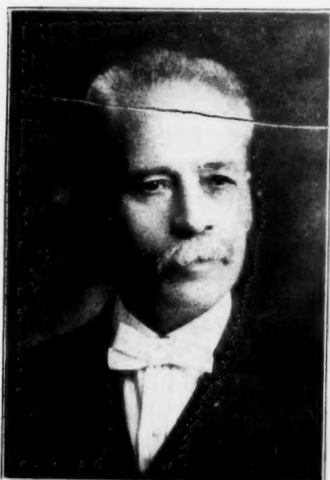
END COMES AT MILWAUKEE

Achieved Reputation by His Work in This Country Since 1893—Second Stroke of Apoplexy Is Fatal.

George J. Weickhardt, one of the most capable and most esteemed organ builders of the United States, died Feb. 15 at his home in Milwaukee after a long illness. The funeral was held Feb. 18. Although Mr. Weickhardt had been suffering from kidney trouble for several years, he continued actively at work until a few days before his death, and the final attack came while he was at the factory of the Wangerin-Weickhardt Company, of which he was vice president. In the summer of 1917 he had suffered a stroke of apoplexy, but this did not deter him from continuing supervision of the factory. On Feb. 10 he suffered another stroke and was taken home in a critical condition. He remained unconscious to the end.

Mr. Weickhardt was born in Bavaria Feb. 6, 1858. From the time he left school he became interested in organ building and acquired an expert theoretical and practical knowledge in some of the most prominent organ factories abroad. He came to America in 1893 and went directly to Salem, Ohio, where for some time he was associated with Philipp Wirsching in the building of organs. In 1895 he moved to Milwaukee and for seven years was established as an organ builder. His knowledge and skill soon won for him recognition, but his somewhat limited facilities prevented his branching out in a manner befitting his achievements.

In 1892 he was persuaded by Adolph A. Wangerin to become a member of the erstwhile Hann-Wangerin Company, and soon thereafter the firm changed its name to the Wangerin-Weickhardt Company. For the last sixteen years the Wangerin-Weickhardt Company has built what is now generally known as "the Weickhardt organ," and anyone who impartially

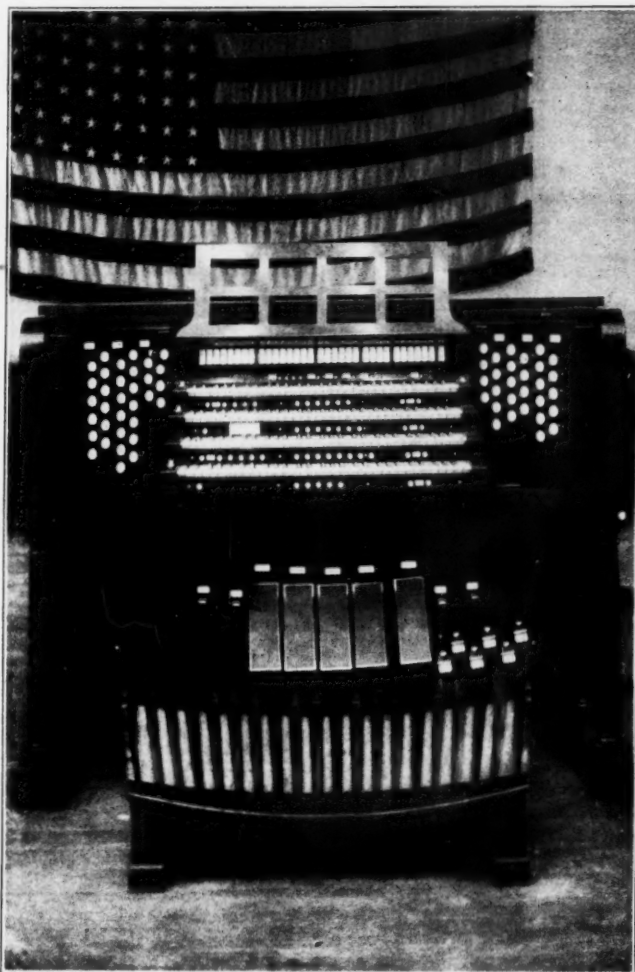


GEORGE J. WEICKHARDT.

judged the Weickhardt workmanship freely admitted that it always merited its reputation for rare excellence and artistic perfection. The success of the company was in a large measure the result of Mr. Weickhardt's talent and untiring efforts.

Mr. Weickhardt is survived by his widow and seven children—Eugene Weickhardt, the oldest son, a lieutenant in the United States navy; Joseph and Fred Weickhardt, on the staff of the Wangerin-Weickhardt Company, and four daughters.

KEYDESK OF ORGAN AT LAWRENCE COLLEGE.



In addition to his work in Chicago, Mason Slade is doing a great deal to promote the knowledge and appreciation of the organ in the state of Wisconsin. For the last four years he has been going to Appleton every week to teach and play at the conservatory of Lawrence College, where he has a flourishing class. Within the last two months the large four-manual Steere organ in the chapel at Lawrence has been completed and Mr. Slade has a splendid vehicle for the inculcation of organ music at its best in this piece of mechanism. A picture of the console of the organ, one of the largest in the Badger state, is herewith presented. The second Tuesday of every month Mr. Slade gives a recital on this organ, and the preceding day presents the same program in the Trinity Church at Oshkosh, one of the most flourishing cities in Wisconsin, which now possesses the large organ that formerly stood in the Brick Presbyterian Church of New York and recently was supplanted by an immense Skinner instrument.

In his recital at Lawrence Conservatory Feb. 3, Mr. Slade was assisted by Amy Emerson Neill, violiniste, and Rudolph

Arens, pianist, and the program was as follows: Concert Overture in C minor. Hollins; Allegretto (from a flute and piano sonata), Bach; "Will o' the Wisp," Gordon Balch Nevins; "Bygone Memories" and "After Sundown," (from the "Tahasse Suite"), Cyril Scott; Praeludium and Allegro, Pugnani-Kreisler (Miss Neill and Mr. Slade); Offertoire on Two Christmas Hymns, Guilmant; Concert Fugue in G major, Krebs; Summer Idyl, Cecil Burleigh; "Orientale," Cesar Cui; Scherzo Tarantelle, Wieniawski (Miss Neill and Mr. Arens); Berceuse; Fullinwider; Caprice, Guilmant; Coronation March, Meyerbeer.

At Trinity Church, Oshkosh, Monday, March 10, and at the Lawrence College Chapel, Appleton, Tuesday, March 11, Mr. Slade will play: Grand Chorus in D major, Guilmant; Allegretto, Wolstenholme; Fantasia and Fugue in D minor, Bach; Introduction to the Third Act of "Tannhäuser," Wagner-Dubois; Oriental Sketch, No. 3, Bird; Spring Song, Macfarlane; "Marche Funèbre et Chant Seraphique," Guilmant; Toccata, Le Froid de Mereaux (1791); "Gavotte Moderne," Lemare; Grand Processional March ("Queen of Sheba"), Gounod-Eddy.

MIDDELSCHULTE TAKEN ILL.

Is Recovering Slowly After Having Severe Attack.

W. Middelschulte, the Chicago organist, is recovering slowly from a severe illness with which he was stricken two weeks ago. He is still confined to his home, but is gaining as rapidly as could be expected, and after a period of anxiety over his condition Mrs. Middelschulte and his many friends are now assured that in a short time he will be out again.

Mr. Middelschulte suffered from the recurrence of a throat trouble from which he considered himself entirely cured many years ago. Mr. and Mrs. Middelschulte have been spending the winter in Evanston, at 330 Greenwood boulevard.

As a virtuoso performer on the organ and as a Bach student Mr. Middelschulte's reputation is interna-

tional. But his fine qualities of character and the wide influence he has exerted for many years are appreciated best by his many former and present pupils, many of whom are scattered far and wide, passing along the understanding of the organ which he has instilled in them, and they will rejoice in the fact that he has passed the danger point in his illness.

George W. Grant, who has been stationed at the Puget Sound navy yard, where he was first musician, has been discharged from the navy and was in Chicago Feb. 5 on his way home to Lebanon, Pa. Mr. Grant will resume his post as organist of Trinity United Brethren Church, playing a new Austin organ.

The Oratorio Choir of Decatur, Ill., under the direction of D. M. Swarthout, appeared Feb. 29 in its fourth annual concert, presenting the Verdi "Requiem" as a great musical memorial service for the soldier-dead of Decatur and Macon County. In addition to the "Requiem" the choir sang Chadwick's cantata, "Land of our Hearts."

COLUMBUS ORGAN FOR GREAT CHURCH JUBILEE

METHODIST EVENT IN JUNE

Möller Instrument Will Be Suspended from Trusses in Colosseum, Except for Portion of Great—Designed by Cameron.

In June, 1919, there is to be held in Columbus, Ohio, a centenary celebration by the Methodist Episcopal church, commemorating the one-hundredth anniversary of the founding of the board of missions of that church. The principal sessions are to be held in the Colosseum, on the state fair grounds, a concrete and steel structure 200 feet wide by about 500 feet long, the roof carried on trusses of one span, and with seating accommodations for about 14,000 people.

The committee in charge of this celebration commissioned Caleb W. Cameron of New York to prepare specifications and plans for an organ to be installed there, it being stipulated that the instrument must in no way obstruct the view from any of the seats, which rise, tier on tier, on all four sides of the amphitheater. The problem has been solved by constructing chambers at the east end, hung, and rigidly braced, from the trusses, at a level well above the line of sight, in which the various sections of the organ are located, save for a portion of the great, which, with its independent pedal, is placed on the stage at the opposite end of the building. This section is enclosed.

The wind pressures are ten, fifteen and twenty-inch, furnished by three independent blowing plants of an aggregate of seventeen horsepower, Kinetic.

The work is well under way at the factory of M. P. Möller, and it is to be ready by June 15, 1919.

We note a 32-foot bombarde, a 16-foot contra viole, a bourdon, a quintaton and a tuba. The contract was prepared and closed by Mr. Cameron personally.

The specification is as follows:
STAGE ORGAN (ENCLOSED), 10-INCH WIND.

1. Open Diapason, 8 ft., 73 pipes.
2. Gross Flute, 8 ft., 73 pipes.
3. Gamba, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 61 pipes.
5. Melodia, 8 ft., 61 pipes.
6. Celeste, 8 ft., 49 pipes.
7. Octave, 4 ft., 61 notes (from No. 1).
8. Flute, 4 ft., 61 notes (from No. 2).
9. Gamba, 4 ft., 61 notes (from No. 3).
10. Tuba, 8 ft., 61 pipes.
11. Harp, 49 notes.

PEDAL.

12. Bourdon, 16 ft.
 13. Flute, 8 ft.
- GREAT (OPEN SECTION), 10-INCH WIND.

14. Open Diapason, 16 ft., 73 pipes.
 15. Open Diapason, No. 1, 8 ft., 73 pipes.
 16. Gross Flute, 8 ft., 73 pipes.
 17. Geigen Principal, 8 ft., 61 notes (from No. 14).
 18. Flute, 4 ft., 61 notes (from No. 15).
- GREAT (ENCLOSED SECTION).
19. Bourdon, 16 ft., 73 pipes.
 20. Open Diapason, No. 2, 8 ft., 73 pipes.
 21. Doppel Flute, 8 ft., 73 pipes.
 22. Gamba, 8 ft., 73 pipes.
 23. Clarabella, 8 ft., 73 pipes.
 24. Flute Celeste, 8 ft., 61 pipes (from Tenor C).
 25. Gedeckt, 8 ft., 61 notes (19).
 26. Octave, 4 ft., 61 notes (20).
 27. Flute d'Amour, 4 ft., 61 notes (21).
 28. Harmonic Flute, 4 ft., 61 pipes.
 29. Harmonic Piccolo, 2 ft., 61 pipes (28).
 30. Mixture (12th, 15th, 17th, 3 rks.), 61 pipes, 12th (29-21).
 31. Trumpet, 16 ft., 49 pipes, 12th (32).
 32. Tenor C.
 33. Trumpet, 8 ft., 61 pipes.
 34. Tuba Profunda, 16 ft., 85 notes (Solo).
 35. Harmonic Tuba, 8 ft., 85 notes (Solo).
 36. Clarion, 4 ft., 85 notes (Solo).
- SWELL (ENCLOSED), 10-INCH WIND.
37. Contra Viole, 16 ft., 85 pipes.
 38. Viola, 8 ft., 73 notes (36).
 39. Gedeckt, 16 ft., 85 pipes.
 40. Diapason Phonor, 8 ft., 73 pipes.
 41. Open Diapason, 8 ft., 73 pipes.
 42. Sallcional, 8 ft., 73 pipes.
 43. Viole Celeste, 8 ft., 61 pipes.
 44. Viole d'Orchestre, 8 ft., 73 pipes.
 45. Viole d'Gamba, 8 ft., 73 pipes.
 46. Flute Traverse, 8 ft., 73 pipes.
 47. Spitz Flute, 8 ft., 73 pipes.
 48. Octave, 4 ft., 61 notes (40).
 49. Wald Flute, 4 ft., 73 pipes.
 50. Sallcet, 4 ft., 61 notes (41).
 51. Flute, 4 ft., 61 notes (45).

51. Stopped Diapason, 8 ft., 61 notes (38).
52. Flageolet, 4 ft., 61 notes (48).
53. Dolce Cornet, 3 rks., 61 pipes.
54. Contra Fagotto, 16 ft., 73 pipes.
55. Fagotto, 8 ft., 61 notes (54).
56. Cornopean, 16 ft., 73 pipes.
57. Clarion, 8 ft., 61 notes (56).
58. Vox Humana, 8 ft., 73 pipes. Special tremolo.

- CHOIR (ENCLOSED), 10-INCH WIND:
59. Quintaton, 16 ft., 85 pipes.
60. Quintadena, 8 ft., 73 notes (60).
61. Open Diapason, 8 ft., 73 pipes.
62. Gelgen Principal, 8 ft., 73 pipes.
63. Octave, 4 ft., 61 notes (61).
64. Gemshorn, 8 ft., 73 pipes.
65. Fugara, 4 ft., 61 notes (64).
66. Concert Flute, 8 ft., 73 pipes.
67. Flute, 4 ft., 61 notes (66).
68. Dulciana, 8 ft., 73 pipes.
69. Hohl Flute, 4 ft., 73 pipes.
70. Piccolo, 2 ft., 61 notes (69).
71. French Horn, 8 ft., 61 notes (71).
72. Orchestral Oboe, 8 ft., 61 pipes.
73. Clarinet, 8 ft., 61 pipes.
74. Chimes, 20 notes, 1 1/2-in. tubular tremolo.

- SOLO (ENCLOSED), 15-INCH WIND:
75. Stentorphone, 8 ft., 73 pipes.
76. Philomela, 8 ft., 73 pipes.
77. Cello, 8 ft., 73 pipes.
78. Vibrant String, 8 ft., 73 pipes.
79. Cor Anglais, 8 ft., 61 pipes.
80. Flute, 4 ft., 61 notes (76).
81. Tuba Profunda, 16 ft.
82. Harmonic Tuba, 8 ft.
83. Clarion, 4 ft.

- Nos. 81, 82 and 83 have a total of 97 pipes.
Tremolo.
PEDAL (ENCLOSED).
84. Contra Bombarde, 32 ft., 32 notes (81), 20-in. wind.
85. Tuba Profunda, 16 ft., 32 notes (81), 15-in. wind.
86. Harmonic Tuba, 8 ft., 32 notes (82), 15-in. wind.
87. Clarion, 4 ft., 32 notes (83), 15-in. wind.
88. Double Open Diapason, 32 ft., 49 pipes (Quintad from 73), 10-in. wind.
89. Open Diapason, 16 ft., 32 notes (88), 10-in. wind.
90. Octave Bass, 8 ft., 32 notes (88), 10-in. wind.
91. Contra Bourdon, 32 ft., 49 pipes (Quintad from 73), 10-in. wind.
92. Bourdon, 16 ft., 32 notes (91), 10-in. wind.
93. Flute, 8 ft., 32 notes (91), 10-in. wind.
94. Violine, 16 ft., 32 notes (14), 10-in. wind.
95. Cello, 8 ft., 32 notes (77-78), 15-in. wind.
96. Contra Viole, 16 ft., 32 notes (36), 10-in. wind.
97. Contra Fagotto, 16 ft., 32 notes (54), 10-in. wind.

Besides the usual couplers there is one that couples all swells to one swell pedal. There are eight adjustable combination pistons for each manual and three additional, at the treble side to operate respectively all number 6, number 7 and number 8 pistons, eight pedal studs duplicating pedal pistons and a crescendo pedal with double touch to make it a sforzando.

Alumni Honor Berolzheimer.
The alumni association of the Guilman Organ School tendered a reception to Mr. and Mrs. Philip Berolzheimer at the Waldorf-Astoria, New York, Thursday evening, Feb. 27. Mr. Berolzheimer, who is chamberlain of the City of New York, and an honorary member of the Guilman alumni association, is well-known as a patron of music, and has studied at the school for the past six years. Mrs. Berolzheimer is at present studying with Dr. Carl. The reception was largely attended and a brilliant affair. A program was rendered by the Elsa Fischer string orchestra, with Frank Mellor, tenor soloist of the First Presbyterian Church, who sang a group of songs by members of the association (Harold Vincent Millikan, Ralph Cox and Willard Irving Nevins). The William C. Carl gold medal was presented to Mr. Berolzheimer in recognition of the great work of providing free scholarships each year to worthy students which, with Mrs. Berolzheimer, he is doing. The presentation was made by the Rev. Dr. Howard Duffield, chaplain of the school. A buffet supper was served at the conclusion of the program.

Heinroth at Harrisburg.
Twelve hundred persons heard Charles Heinroth of Pittsburgh play a recital under the auspices of the Harrisburg Association of Organists Jan. 16 in Messiah Lutheran Church. The organ in this church is a three-manual Moller. Mr. Heinroth played the following compositions: Prelude to "Mignon," Thomas; Pastoral in A major, Guilman; "Praeludium," Jarnefelt; Prelude and Fugue in A minor, Bach; Largo and Finale from Symphony No. 5, "From the New World," Dvorak; "Evensong," Martin; "Soeur Monique," Couperin; "Marche Slav," Tchaikowsky.

INDIANA ORDER FOR ESTEY.

St. Joseph's Church at Jasper to Have Large Two-Manual.

The Chicago office of the Estey Organ Company has just closed a contract with St. Joseph's Church, Jasper, Ind., for a large two-manual and pedal organ. The church is of Roman architecture, built of stone, and is 206 feet long, 80 feet wide and 68 feet high. The specification of the organ is as follows:

- GREAT ORGAN.
1. Double Open Diapason, 16 ft.
2. First Open Diapason, 8 ft.
3. Second Open Diapason, 8 ft.
4. Gamba, 8 ft.
5. Gross Flute, 8 ft.
6. Dulciana, 8 ft.
7. Flute Harmonic, 4 ft.
8. Tuba, 8 ft.
SWELL ORGAN.
9. Bourdon, 16 ft.
10. Open Diapason, 8 ft.
11. Violin Diapason, 8 ft.
12. Stopped Flute, 8 ft.
13. Salicional, 8 ft.
14. Flauto Traverso, 4 ft.
15. Cornet, 8 ft.
16. Oboe (Estey patent reedless), 8 ft.
17. Vox Humana, 8 ft.
PEDAL ORGAN.
18. Open Diapason, 16 ft.
19. Bourdon, 16 ft.
20. Lieblich Gedeckt, 16 ft.
21. Trombone, 16 ft.

The organ was purchased by the Rev. Basil Heusler, O. S. B., assisted by the Rev. Vincent Wagner, O. S. B., of Evansville, Ind. Father Basil and Father Vincent have both had considerable experience with the fifty-four stop, two console Estey organ installed in St. Meinrads Abbey, St. Meinrads, Ind., Father Vincent having been the organist for about ten years.

ORDER BY AUBURN CHURCH

Austin Company Will Build Three-Manual Instrument.

Calvary Presbyterian Church of Auburn, N. Y., has selected the Austin Organ Company to build a three-manual organ. Elisha Fowler was the Austin representative who closed the deal. The specification is:

- GREAT ORGAN.
Bourdon, 16 ft.
Open Diapason, 8 ft.
*Violoncello, 8 ft.
*Melodia, 8 ft.
*Dulciana, 8 ft.
*Harmonic Flute, 4 ft.
SWELL ORGAN.
Open Diapason, 8 ft.
Rohr Flute, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Echo Salicional, 8 ft.
Flauto Traverso, 4 ft.
Oboe, 8 ft.
Tuba, 8 ft.
Vox Humana (Special Chest and Tremulant).
CHOIR ORGAN.
*Violoncello, 8 ft.
*Melodia, 8 ft.
*Dulciana, 8 ft.
Harmonic Flute, 4 ft.
Clarinet, 8 ft.

*From great organ by duplex action.
PEDAL ORGAN (Augmented).
Open Diapason, 16 ft.
Viole (Violoncello ext.), 16 ft.
Bourdon (Great), 16 ft.
Flute, 8 ft.

Courboin Prepares for March 6.

Charles M. Courboin, the organist, was very busy during February, as he had to find time to memorize his program of the works of Pietro A. Yon for the recital he will give in Aeolian Hall, New York, March 6. In addition he made a concert tour during the last week of the month, playing on Tuesday, Feb. 25, for the Tuesday Musical Club in Urbana, Ill. Feb. 26 before the Illinois chapter, A. G. O., and Feb. 27 in the College Hill Presbyterian Church, Cincinnati. Other bookings include recitals in Plymouth Church, Minneapolis, March 11, and Carleton College Conservatory, Northfield, Minn., March 12.

Ender on Tour of Recitals.

Edmund Sereno Ender, head of the organ department at Carleton College, Northfield, Minn., passed through Chicago early in February on his way south to give a series of organ recitals. Mr. Ender played in St. Mathew's Church at Wheeling, W. Va., Feb. 4 and the next day gave a recital in Trinity Church at Parkersburg, W. Va. Feb. 7 he was heard in St. Luke's at Norfolk, Va., Feb. 9 in Christ Church at Raleigh, N. C., and Feb. 10 at the State Normal School at Greensboro, N. C. Feb. 12 Mr. Ender played a recital at the Church of the Good Shepherd in

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FOR SALE - FINE SET OF PIANO organ pedals, with bench, for sale cheap, as owner has no further use for them. R. H. HORNE, 12 West Broad street, Stamford, Conn.

FOR SALE - ONE HORSE POWER A C three-phase sixty-cycle motor. Address J. W. GRATIAN, Alton, Ill.

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WANTED - FIRST-CLASS METAL pipe-makers. Apply HENRY PILCHER'S SONS, Louisville, Ky.

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ASSISTANT ORGANIST - ORGANIST who has played and directed in Chicago churches for the last seven years and who is familiar with four-manual organ, wishes position as assistant organist. Salary no object. Address Assistant, care of The Diapason.

Cincinnati.

At his Greensboro recital Mr. Ender had an audience of 800 students of the normal school. At Cincinnati his program was as follows: Grand March (from "Aida"), Verdi; "In Springtime," Kinder; Prelude and Fugue in E minor, Bach; Sonata, Op. 28, Elgar; "Will o' the Wisp," Nevin; Allegretto - Pastoral (dedicated to Mr. Ender), Lawrence; Waiting Motive ("Madame Butterfly"), Puccini; March ("Tannhauser"), Wagner.

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Dr. Frederic Rogers, Hutchinson, Kan.—Mr. Rogers gave recitals Feb. 5 and 6 on an organ installed by Hugo E. Stahl in the Roanoke Baptist Church at Hot Springs, Ark. The programs were as follows:

Feb. 5—Fantasie de Concert. "O Sanctissima." Lux; "Prayer du Matin." Fred-

rick Lacey: Variations on a Well Known Hymn Tune, Spark; Intermezzo (from Organ Suite), J. H. Rogers; "Will of the Wisp," Nevin; "Evening Star" and Grand March ("Tannhäuser"), Wagner.

Feb. 6—Gothic Suite, Boellmann; Melody in A flat, Frederic Rogers; Flute Concerto, Rineck; Andante Cantabile (Fourth Symphony), Widor; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Fantasia on a Well-known Air, Lord.

Francis Sanford DeWire, Youngstown, Ohio.—Mr. DeWire gave this program in a recital after evening prayer at St. John's Episcopal Church Feb. 2: Sonata in C minor, No. 2, Mendelssohn; Evening Song, Schumann; Song Without Words, Mendelssohn; Intermezzo, Callaerts; Scherzo, Rogers.

Carl F. Mueller, Milwaukee, Wis.—At his fourteenth recital in the Grand Avenue Congregational Church, given Sunday afternoon, Feb. 2, Mr. Mueller's selections were: Sonata in C minor, No. 2, Mendelssohn; First "Peer Gynt" Suite, Grieg; Berceuse, Dickinson; Military March in D major, Schubert.

Mr. Mueller was heard at the First Congregational Church of South Milwaukee Jan. 26 in these offerings: Prelude and Fugue in C major, Bach; Largo from "Xerxes," Handel; Prayer and Cradle Song, Guilman; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "To the Evening Star," from "Tannhäuser," Wagner; Toccata in G major, Dubois; "The Holy Night," Dvorak; "Scherzo," "Dragonflies" (J. R. Gillette); "Evensong," Edward F. Johnston; Festal March, E. R. Kroeger.

Dr. Ray Hastings, Los Angeles, Cal.—Dr. Hastings, playing at Miller's California Theater, the week of Jan. 27, gave this organ program: Melody, Paderewski; "Salut d'Amour," Elgar; "Love in Idleness," Macbeth; Offertory, Lemaire; "Cantilene Nuptiale," Dubois; Selection, "Il Trovatore," Verdi; Overture, "Zampa," Herold.

Oscar Frey, St. Paul, Minn.—Mr. Frey played a return engagement Jan. 26 at Lake City, Minn. One thousand people were present and many had to turn back for want of room. The program: Allegro Agai and Vlvace from First Sonata, Mendelssohn; "Song of the Voyagers," Paderewski; Fugue in G minor, Bach; Capriccio, Lemaire; Alpine Fantasia and Storm, Flacler; Humoreske, Dvorak; Legro, Frey; Largo, "New World" Symphony, Dvorak; "Shepherds in the Field," Malling; "Holy Night," Buck; "March of the Magi Kings," Dubois; Overture to "William Tell," Rossini.

E. K. Eavenson, Duquesne, Pa.—Mr. Eavenson gave the fortieth free recital in Carnegie Music Hall Sunday afternoon, Feb. 9, playing this program: "Finlandia," Sibelius; Spring Song, Macfarlane; "L'Arlequin" ("The Clown"), Gordon Balch Nevin; Scherzando, "Dragonflies," James R. Gillette; Allegretto Grazioso, H. Holckvay; Serenade, "The Tensel," "Valse Trieste," Jean Sibelius; Caprice, Charles A. Sheldon.

F. A. Moure, Toronto, Ont.—The second and third recitals of the seventh series on the large Casavant organ in convocation hall at the University of Toronto were given by Mr. Moure Jan. 28 and Feb. 11. The programs:

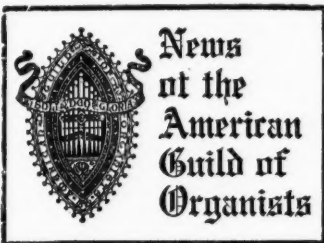
Jan. 28—Concert Overture in E flat, Faulkes; Cantabile in B major, Franck; Passacaglia and Fugue, Bach; Berceuse, Arensky; "Noes d'Or," Roques; Toccata, de la Tombelle.

Feb. 11—"Kleff Processional," Mousorsorgsky; Pastorale, Deodat de Severac; Sonata No. 8, E minor, Rheinberger; "Cantilene Nuptiale," Dubois; Epilogue, Healey William.

Carl R. Youngdahl, A. A. G. O., Red Wing, Minn.—Mr. Youngdahl gave the first of a series of faculty recitals at the Lutheran Ladies' Seminary Jan. 21, and proved to his large audience that in Mr. Youngdahl the faculty has a valuable acquisition, as reflected by the reviews in the press. Mr. Youngdahl's program was: Sonata in C minor, Guilman; "In India," Stoughton; "Marche Slav," Tschalkowsky; "Ase's Death," Grieg; Elegie, Grieg; Toccata, Yon.

Homer N. Bartlett Honored.

A complimentary dinner was tendered by the Fraternal Association of Musicians to Mr. and Mrs. Homer N. Bartlett, who recently celebrated their golden wedding. The event, held in the colonial room at the Hotel McAlpin, New York, Feb. 4, was largely attended. A beautiful souvenir in gold was presented to the honored couple by President Louis J. Sajous on behalf of the association. A program of Mr. Bartlett's compositions was given by Katherine Platt Gunn, Lorraine Sisson, Aurelio Giorni, Roy Steele, Louis R. Dressler and Madame Barescu. Nathan Franko, with the McAlpin orchestra, played several numbers appropriate to, and in honor of, the occasion. A remarkable coincidence is that Mr. Franko was celebrating his own jubilee on the completion of his fiftieth year as a New York musician. Supporting Mr. Sajous' address, the veteran John Lloyd Thom as extolled the fine work of Mr. Bartlett and offered the congratulations of the association to the distinguished composer and his wife. Arthur Scott Brook pointed out that the West "has nothing" on the East, "for while Pasadena has its rose festival, we have assembled for nothing less than to do honor to a Bartlett pair."



Illinois Chapter.

A special event in the history of the Illinois chapter is a recital in Kimball Hall the afternoon of Feb. 26 by Charles M. Courboin of Syracuse, N. Y. In addition to members of the guild, invited guests heard the performance, which was given just as this issue of The Diapason went to press. Mr. Courboin was the guest of the chapter at a dinner after the recital at the Kuntz-Remmler restaurant. Mr. Courboin made such an impression when he played in Kimball Hall before the N. A. O. last year, and at recitals in the Ravenswood Presbyterian Church and in Fisk Hall at Evanston, that every chapter member was eager to hear him.

The chapter had one of its largest meetings and one of the most enthusiastic in spirit on Jan. 30, when Joseph Bonnet was the guest of honor. The automobile men with their annual show crowded the organists out of their old place at Kuntz-Remmler's and the downtown hotels, but a very pleasant refuge was taken at Jacob's on Prairie avenue, where the cooking was French enough, it is asserted, to make Mr. Bonnet or any other Parisian feel at home.

Dean Browne called for several impromptu talks. George Nelson Holt, who is closely related to the chapter by marriage, though not himself an organist, had just returned to his place as voice teacher from France, where he was in Y. M. C. A. work, and told most engagingly of his experiences. Mrs. Katherine Howard Ward, Dr. Walter Keller, Rossetter G. Cole and S. E. Gruenstein were others who were called upon. Mr. Keller recalled the visit of that other distinguished Frenchman, Alexander Guilman, to Chicago, when he played the organ at St. Vincent's Church, over which Mr. Keller presided for many years. John W. Norton, just out of the naval service, convulsed his audience with quotations from some of the correspondence he received when in the service. Albert Cotsworth paid a feeling tribute to two members of the chapter who died since the last previous dinner—John Allen Richardson and Miss Effie E. Murdock. Lloyd Morey of Urbana, Ill., was present and made a few felicitous remarks. Mr. Bonnet responded feelingly and with rare grace, endearing himself to the Chicago contingent of organists.

There was a vesper service under the auspices of the Illinois chapter at 4 o'clock Sunday afternoon, Feb. 23, in the Memorial Church of Christ, Oakwood boulevard, near Cottage Grove avenue. Organ numbers were played by Mrs. W. Middelschulte, organist and director of music at the First Presbyterian Church, Evanston; Miss Ella Smith, organist of St. Paul's Universalist Church, and O. T. Hirschler, Coe College Conservatory, Cedar Rapids, Iowa. The service was played by Miss Emma V. Miller, organist and director of Memorial Church. The program: Prayer, Alkan; Toccata, Grison (Mrs. Middelschulte); Adagio (Tenth Concerto), Handel; Allegro (Middelschulte cadenza) (Tenth Concerto), Handel (Miss Smith); Finale (First Sonata), Guilman; "Will of the Wisp," Nevin; "Marche Slav," Tschalkowsky; Toccata and Fugue in C minor, Bach (Mr. Hirschler).

Missouri Chapter.

The Missouri chapter held its monthly meeting Monday evening, Jan. 27, at the Musical Art building, St. Louis. The regular meeting was preceded by a delightful dinner prepared by the ladies of the chapter. After the business session the Rev. Ira L. Livingston, pastor of Cote Brilliante Presbyterian Church, gave

a talk on co-operation between the pastor and the organist. It certainly was a most encouraging discourse for the organists and they showed their interest by giving the pastor a rising vote of thanks.

The holiday season being a thing of the past, routine is again coming into its own in the form of organ recitals. Several of these recitals have been planned for the future. One of them is by Paul J. Weaver, A. A. G. O., organist of the West Presbyterian Church, on Friday evening, Feb. 28. The other is a series of pre-service recitals on Sunday evenings, Feb. 9, 16, 23, and March 2, by Christian H. Stocke, organist of the Cote Brilliante Presbyterian Church. Each recital will be made up of compositions by former deans and the present dean of the Missouri chapter. The programs are:

Feb. 9—Compositions by Ernest R. Kroeger—"Prelude Solenne"; Meditation; "Scene Orientale," No. 5 in E minor; Festival March; Invocation.

Feb. 16—Compositions by William John Hall—"Victory" (MS.); Nocturne; Slumber Song; Song Without Words.

Feb. 23—Compositions by Edward M. Read—"Offertoire in E flat; Berceuse; Postlude in G; Evening Prelude.

March 2—Compositions by Arthur Davis—"Grand Choeur de Fete"; Intermezzo, "Les Sylphes"; Reverie, "The Trailing Arbutus."

The object of these recitals is "Americanization in and through music."

New England.

Besides the annual dinner of the chapter, which took place at the Hotel Westminster, Boston, the evening of Jan. 27, there have been two recitals and two services under the auspices of the New England chapter.

The annual dinner was attended by fifty-five organists and proved to be an event of uncommon interest. At the close of the dinner a symposium on church music took place, the speakers, with the exception of the Rev. William Harman Van Allen,

rector of the Church of the Advent, being all former deans of the chapter—Dr. H. C. Macdougall, A. G. O., George A. Burdett, A. G. O., and W. J. Clemson, M. A., A. G. O. Each speaker was delightfully introduced by E. E. Truette, Mus. Bac., A. G. O., the present dean. Dr. Macdougall spoke of the several kinds of "worship" music; Dr. Van Allen made a strong plea for more a capella music; Mr. Burdett emphasized the spiritual side, and Mr. Clemson exhorted organists and choirs to be consecrated to their work.

On Feb. 3 a service was held at St. Stephen's Church, Portland, Maine, Alfred Brinkler, F. A. G. O., organist and choirmaster. The organ solos were played by Miss Gertrude Buxton, Harry Stott of Sanford, Maine, and Howard W. Clark.

Feb. 10 a service was held at the Central Congregational Church, Providence, R. I., Helen Hogan, organist and director, Edwin E. Wilde, A. A. G. O., Mrs. Alfa L. Small, A. A. G. O., and Clifford Fowler Green, A. A. G. O., played the solo organ numbers.

In a recital at the Harvard Club Feb. 2 the performers were Henry M. Dunham and Homer C. Humphrey. They played the following program: Three Chorale Preludes, Bach; Fantasia in A, Cesar Franck; Finale from Second Sonata and "Aurora" (suggested by the painting of Guido Reni), Henry M. Dunham (Mr. Dunham); "Pour la Communion d'une Messe de Minuit a Noel," Jean Hure; Symphony 2, Op. 20, Scherzo and Cantabile, Vienne; Prelude and Fugue on the letters B-A-C-H, Liszt (Mr. Humphrey).

William E. Zeuch gave a recital under guild auspices at the First Parish Church in Quincy, Mass., Feb. 17, presenting this program: Fantasia and Fugue, G minor, Bach; "Soeur Monique," Couperin; "Chant du Soir," Bossi; Concert Piece in C minor, Thiele; "Romance sans Paroles" and "Caprice Heroique," Bonnet; Prayer and Cradle Song, Guilman; Toccata and "Minuetto e Musetta," Yon; Toccata, Gigout.

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FOOTE, ARTHUR
GALBRAITH, J. LAMONT
GILLETTE, JAMES R.
HARRIS, CUTHBERT
HARRIS, CUTHBERT
HOPKINS, HARRY P.
LANSING, A. W.
MILLIGAN, HAROLD V.

REIFF, STANLEY
SALOME, THEODORE
SCOTT, CHARLES P.
SHACKLEY, F. N.
TOWNER, EARL
WEST, JOHN A.
WEST, JOHN E.
WEST, JOHN E.

Whosoever Drinketh of This Water... 12
God Is the Refuge of His Saints..... 12
Jesus, Shepherd of the Sheep..... 10
Sweet Day of Worship..... 12
If Ye Love Me, Keep My Commandments 08
Angel Voices Ever Singing..... 12
Be Thou My Guide..... 12
If Thou but Suffer God to Guide Thee I Was Glad When They Said Unto Me Thou Knowest, Lord 12
Sing a Song of Praise..... 12
Behold I Create New Heavens..... 12
I Walk Amidst Thy Beauty Forth..... 12
Be at Rest 12
Through the Day Thy Love Hath Brought Us 10
Ye Shall Find Rest..... 12
Lord of All Being..... 12
The Peace of Thy Children..... 12
Thou, O God, Art My Salvation..... 12
By Cool Siloam's Shady Rill..... 12
Love Divine! All Love Excelling..... 12
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God Is Our Hope and Strength..... 12

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England and the Organ

By DR. CHARLES H. MILLS

Director, School of Music, University of Wisconsin

England's position in the history of music is a very peculiar one, as it is only within the last twenty-five years or so that historians have attempted to deal with the question in anything like a scientific manner. It is not generally known that in the eighth century the first singing schools in Germany were founded by an English monk, Winfred, and later the whole educational system in Charlemagne's empire was in charge of an ecclesiast, Flaccus Alcuin, an English monk who, by the way, is one of the earliest authorities on the eight church modes. One can give many reasons for the neglect of historians to treat of English music, which is so largely concerned with the church and the organ, the chief reason being its geographical situation and the despoiling of the monasteries and destruction of manuscripts by the Tudors, as well as the enormous loss sustained in the great fire of London in 1666, when so many metropolitan churches, with their records, were burned.

When we consider our subject, we are surprised at the number of gaps or blank spaces, as at times we find periods where the English reached a flourishing state musically and produced people the equal of those in any country; then there are two centuries when they were almost non-existent musically, with the exception of a few organists and church composers, viz.: from the middle of the seventeenth to the middle of the nineteenth century, although even in this period, had it not been for them, Handel might have been a forgotten opera composer, and Mendelssohn might not have written his organ sonatas.

This story of England's contribution is inseparably connected with the church and its general history. Therefore, we must briefly sketch this. The Church of England makes a strong claim to being a distinct church; that is, it was never really a part of the Roman church of its own volition. It claims there was a foundation in England before Augustine landed on its shores. As an instance of this, the Church of St. Peter in Cornhill is said to have been founded by Lucius, the first Christian king, about 179 A. D., and it is said that he created an arch-bishopric of London which continued to be the metropolitan for 400 years when St. Augustine moved the arch-episcopal chair to Canterbury. The contention cannot be proved, but it gives color to the statement that there was a church prior to the sixth century. Again, in the fourth century, at a conference in Arles, it is generally conceded that there were English bishops present.

Later one of the great complaints after the Norman conquests was made by the Saxon priests that William took away their rights by appointing Normans, and the said William and his successors in turn flatly defied the pope. We then see Henry and Becket, which was nothing more than a struggle between crown and church. John was willing to do anything to gain his own ends. Soon after came Wyclif and the Lollards, foreshadowing the Reformation. Then we get the troublous times of the Reformation, when the liturgy was altered to the service of the Church of England. This is no sooner settled than we have the Puritans and later the Methodists and their various sects. This all happened in a small country, England—a land not much larger than the state of Illinois. Remember Ireland and Scotland are not counted in, as from the organ standpoint they are practically negligible.

It would take too long to enumerate these great events, but at the back of them all was the working out of a civilization, a freedom of thought and speech, and a culture which has influenced the whole world. It has been necessary to give you this hasty sketch, as it forms the background of its musical development, and shows

why England has had successful periods musically, followed by lapses in musical progress.

I am going to divide the paper into two sections and in each treat separately of both phases, the organ and the music. The first section will be from its introduction to the destruction of the organs in Puritan times; the second from the re-introduction to the present day.

The history of the organ begins with Ctesibius (about 200 B. C.), who invented the hydraulos in Alexandria. After experiments by various people it became very popular, particularly with the Romans.

At first it was prohibited in churches, and there is some doubt as to the date of its authorization for use in the service. We read that Pope Vitalian introduced it in the seventh century to assist congregational singing, but a Spanish bishop says it was in common use in Spain by 450 A. D. The first reference we have to its use by the Anglo-Saxons is in the writings of a monk, Aldhelm, who died 709 A. D. He says that in England the front pipes were ornamented.

We can reason from this, that organs had been in use for some time prior to this date, for it takes people some time to get to the ornamental stage, as before they do this they must be fairly familiar with their primitive article. By the ninth century the pipes in English organs were made of copper or brass.

There is an interesting illustration in a M. S. Psalter preserved in the library of Trinity College, Cambridge, which dates from this period. We see two players scolding the four blowers who are supplying the wind by means of long handles attached to the bellows. This is claimed to be the first instance of bellows blown by hand. I count ten pipes in this organ and preparation for eleven more. In the tenth century, St. Dunstan (925-988), a relative of King Athelstan, Abbot of Glastonbury and later Archbishop of Canterbury, either made or caused to be made, two organs with pipes of brass for the Abbeys of Glastonbury and Malmesbury. This man was very gifted, especially in music. There is a kyrie of his still in use. We have another record of this century, of an organ presented to the convent of Ramsey, which says Count Elvin devoted thirty pounds to make the copper pipes of the organ. If this is the Ramsey I know, it is in the Isle of Man, between England and Ireland, and shows that the organs were not confined to one area, but spread throughout the various monasteries of the country.

The most famous of all is the organ in Winchester Cathedral, the old capital of England. This instrument was built at the order of Bishop Elphege and described by the monk Wulston. The description in Latin is very quaint, and is well worth quoting. Translated, it is as follows:

"Such organs as you have built are seen nowhere, fabricated on a double ground. Twice six bellows above are ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, laboring with their arms, covered with perspiration, each inciting his companions to drive the wind up with all his strength, that the full-bodied box may speak with its four hundred pipes, which the hand of the organist governs. Some when closed he opens, others when open he closes, as the individual nature of the varied sound requires. Two brethren (religious) of concordant spirit sit at the instrument, and each manages his own alphabet. There each has ten (pipes) in their due order. Some are conducted hither, others thither, each preserving the

*This is from Hopkins' Rimbault.

proper point (or situation) for his own note. They strike the seven differences of joyous sounds, adding the music of the lyric semi-tone. Like thunder the iron tones batter the ear, so that it may receive no sound but that alone. To such an amount does it reverberate, echoing in every direction, that every one stops with his hand his gaping ears, being in no wise able to draw near and bear the sound, which so many combinations produce. The music is heard throughout the town, and the flying fame thereof is gone out over the whole country."

There are several points of real interest in this description. From the fact that there was an organist, and two assistants, each managing his own alphabet, there must have been three organs. As the bellows are arranged in 2-6 above and 14 below, this would mean a great organ below and a choir and echo above. If so, it is the first organ to be built on modern lines. The alphabet was the sliders with the names of the notes on them. The range of forty notes is very interesting and capable of several solutions. I think the most likely is that the great organ had the complete range of the old Greek series A to A, which included a B flat to B natural. This is sixteen notes. The other two manuals would have twelve notes each, covering the most-used range of the voice. Each slider had ten pipes to it, which was the reason for the volume of sound. The seventy blowers seem to cause trouble, as some think it is a slip for seven, but if it took four men to blow ten pipes in the Cambridge organ, before mentioned, it is not an impossibility to imagine 400 pipes might require seventy blowers.

(To be continued.)

Some Notes on Organ Progress

By C. S. LOSH

We are accustomed to think that much of our progress in organ construction is of very recent date and that it has been extraordinarily rapid in late years. If we really consider the matter we begin to wonder that recent progress has been so slow. The application of electric action and the rotary blower have so opened up the possibilities of the instrument and swept away such a mass of obstructive mechanical limitations that an even more radical development of the organ should seemingly have resulted.

The fact is, however, that the literature and traditions of the organ had been so circumscribed by the mechanical limitations of the old type of organ, and such pedantic and narrow minded notions were cultivated, even by some of the best players, that progress was very much delayed. Much of this is due to the really narrow musical culture possessed by influential players, and their unwillingness to adapt their technique to changing conditions. In this country until comparatively recently the organist has been held in small esteem among musicians generally, and in Europe the instrument has been held closely to use in rigidly prescribed liturgical church services.

There are brilliant exceptions, of course, to this generalization. The art of the great Bach was expressed not alone in masterpieces written for the organ as it then existed, but in immortal compositions for solo and ensemble instruments of the orchestra. Moreover, he not only established new forms for composition, but brought about extensive changes in the construction of the organ and of all keyboard instruments. Heaven send us another Bach!

Is it conceivable that a great genius like Bach would have written his great pedal solos for any other reason than that on the pedal keyboard alone in that day could be controlled the great valves for the pipes of massive tone? If he were writing for the organs of today he would unquestionably write such passages for manual rather than pedal. Bach was a musician—not a "stunter." The best modern organs have manual stops

which fully match the heavier pedal stops. When a pedal organ is encountered which has stops exceeding the manual registers in weight and bigness it may be set down as a "hangover" from the miserable old days when the finger muscles alone were available to open the manual pipe valves and the consequent scale and pressure of the manual pipes was very limited.

Let it not be imagined that the builders of the present day were first to imitate the orchestral instruments. The very names of all the old organ stops show whence the ancient builders drew their inspiration. Who the genius was that first observed the wrinkles in the puckered lips of the flutist and began nicking organ pipes is lost in the mists of antiquity, but it is certain that Cavaille-Coll first produced the middle register of flute quality by his harmonique flutes which actually reproduce the physical condition of the flute when used in that register.

In the marvelous collection of ancient musical instruments in the Metropolitan Museum in New York may be found the prototype of almost every organ stop you ever heard of—excluding, of course, the purely fanciful conceits of such builders as seek by strange names a reputation for originality and exclusiveness. It is hard to realize that the draft bridge or frein came into use more than forty years ago and that celeste stops had appeared even before that.

But most of all we take off our hats to the memory of the men who hundreds of years ago first developed the harmonic-corroborating stops commonly classed as mixtures. No modern development of the organ shows a quality of gray matter superior to that which prior to any scientific or technical explanation of the phenomena of tone color discovered and applied the principle of reinforced upper-partials and changed the organ from an instrument of dull, weak tones to a brilliant, powerful and glorious mass of tone.

The writer has worked in recent years in the feeling that the organ of the future will utilize to a far greater extent the mixture or harmonic-corroborating principle in the development of tone color. We believe it is entirely possible that at no distant date an instrument of moderate size must consist entirely of flute pipes, which will appear not only at the normal eight-foot pitch and octaves, but variously at the twelfth, seventeenth, nineteenth, etc., and thereby reproduce the tone quality of all the diapasons, strings and reeds. Much of this is possible today, and with the development of instruments of precision for identifying and recording the exact tone color of any given tone and its constituent harmonics, all argument about it will disappear.

We have found especially useful and beautiful a mixture consisting of other flute stops of the organ and have overcome the difficulty of the difference in pitch of the seventeenth in the true scale and the tempered scale by utilizing for that interval the pipes of the unda maris or flute celeste. When tuned dead in tune in the mixture at the seventeenth note in the diatonic scale they will produce at the eight-foot pitch a correct flat waving celeste. (Patent applied for!) Thus the celeste becomes an appreciable factor in the full organ in addition to its ordinary or solo use.

It is obvious that hereby the greatest remaining limitations of the organ will be swept away—its bulk and great cost—and we see the organ of the future entering the studio and home and many other places where it has seldom hitherto been found.

Becker to Give Recital March 20.

Arthur C. Becker, the talented young organist of St. Vincent's Catholic Church, Chicago, will give his first Chicago recital at the church on the evening of March 20. Miss Martha Stelzl, soprano, will assist Mr. Becker.

Ira L. Moser has been mustered out of the army and has resumed his old position as head voicer of Henry Pilcher's Sons of Louisville.

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MISS MAY PORTER.

and director of music at St. Paul's, with the hearty co-operation and enthusiasm of Dr. Dwight Witherspoon Wylie, pastor of the church, has made the musical part of these services a source of vital interest to the commu-

nity and a model for imitation in the successful welding together of choir and congregational singing. There has been special music by the solo quartet; all organizations of the church have been called upon to take a particular part, including the St. Paul unit of the Red Cross (175 women in uniform), the St. Paul choristers (fifty men), the choral club of the Business Women's Christian League (seventy-five women), Troop No. 30, Boy Scouts of America (eighty-five in uniform).

The regular service is preceded by three-quarters of an hour of congregational singing led by a "guest conductor," and from the ranks of Philadelphia's well-known community song leaders St. Paul's has had the inspiration and leadership of Frank Embick, Will Cugley, Burton T. Scales, director of music at Girard College, and the glee clubs of the University of Pennsylvania.

On Sunday, Feb. 2, Albert N. Hoxie, director of music at the League Island Navy Yard, conducted. A congregation of nearly 1,600 taxed the capacity of the church long before the service began, the overflow finding seats in the chapel adjoining. The presence of 150 marines just returned from overseas added a peculiar interest and pride to the occasion.

The choir numbers used at these services have included: "The Recessional," De Koven; "For All Who Watch," Dickinson; "America's Crusaders," Manney; "When the Boys Come Home," Speaks; "Light After Darkness," Handel-Dressler; "A Song of Liberty," Beach; "King Out, Sweet Bells of Peace," Roma. "Hushed and Still," Nageli; "God of Our Fathers," Rossini-Smedley; "What of the Night," Thompson; "For the Passing Souls We Pray," Burroughs.

May Porter is a member of the American Organ Players' Club, the American Guild of Organists and the N. A. O., and received the degree of bachelor of music from the University of Pennsylvania.

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Frederick Donaghey in the Chicago Tribune.

Obedience, eager and alert, takes her place on the console when Joseph Bonnet takes his on the organ bench; and the liaison they effect and maintain is a compact which compels delight. They got together yesterday at the Orchestra Hall organ, and results were as usual. He played with the orchestra in one of Handel's concertos, the tenth, and he made his part of it sound as, I suspect, that rapt believer in basic melody meant that it should sound.

A second contribution by the gifted Frenchman was in the post-intermission, when he played Bach's chorale prelude called "Out of Deep Need," and two pieces of his own make. These were of casual importance save as added items in his list of conveyances. But the Bach was Bach, and, like the Handel, was put into stimulating revival by Bonnet, for whom all the emotions perform when he is in action. The reinforcing trombones of which Bach was so fond were blown with skill and sense by three of the able brass men from the ranks.

Herman Davies in the Chicago American.

The soloist, Joseph Bonnet, is one of the greatest organists in the world. Nothing more remarkable than his organ playing can be remembered in connection with this instrument. Surely no one can obtain such an astounding delicacy and purity of touch and tone in the simpler melodic phrases, nor can there be finer, clearer technical display.

Rapid or intricate passages for the organ rarely can be obtained on other instruments. Yet Bonnet makes the organ as obvious as the alphabet.

For the purely virtuosic performance of his pedal cadenza in his own composition, I have no words. Such pedal manipulation is musically acrobatic. Bonnet's legs and feet are more agile than a score of other organists' arms and hands.

Withal, Bonnet makes the organ an in-

teresting solo instrument even to the lay-

man. His own compositions reveal the musician that "doubles" the virtuoso.

I remember with keenest appreciation the cleverness of the fugue in Mr. Bonnet's, "Rhapsodie Catalane."

He obtained the ringing enthusiastic applause which a thoroughly aroused Friday afternoon audience knows how to give with unerring discrimination.

Henriette Weber in the Chicago Herald and Examiner.

Joseph Bonnet, one of the few great masters of the organ, was the soloist at the Symphony Orchestra concert yesterday afternoon, and scored an unequivocal success with the audience.

His most distinguished achievement was a superb reading of one of the Handel concertos, in which dignity, clarity and a dazzling technical display vied with each other as live factors of his performance. A group of short solos, including two compositions of his own, closed the program.

Edward C. Moore in the Chicago Daily Journal.

As an executant Bonnet is the superior of anyone making public appearances here in this generation. It is an inspiration to hear a melody stand out under his fingers. This, as organists will tell you, is chiefly a matter of touch, and a rather difficult art to acquire. He has the art, and the further gift, apparently almost second nature, of producing everything in ideally clean cut fashion. These two traits alone are enough to make him a big figure.

Maurice Rosenfeld in the Chicago Daily News.

Besides Mr. Weldig, however, another conspicuous personage in the musical world of our times made his appearance as soloist and composer in Joseph Bonnet, the distinguished French organist. He introduced himself with the concerto No. 10 for organ by Handel, which had orchestral accompaniment, and later he

brought forth the chorale prelude "Out of Deep Need," with trombone reinforcement, by Bach, and two original compositions of his own, "Ariel" and "Rhapsodie Catalane," the latter with an elaborate pedal cadenza. In all of these works M. Bonnet proved himself a master, playing the organ of the hall with more individuality and more like a solo instrument than I can remember ever having heard it before. All the many mechanical devices, the registrations and stops for tone color, and all the impedimenta which other organists find difficult to eliminate from their performances, which usually halt the playing of which are made obvious by them, M. Bonnet apparently adjusted before he began to play, and throughout his pieces this evident mechanical part, aside from his actual management of the different manuals and pedals, never obtruded upon his audience.

Still there was unusual smoothness, rapidity and clarity in the rendition of his finger technique and his pedaling was equally facile. From the musical standpoint also it was playing of the highest type of artistry.

He was called forth many times during the afternoon, and divided the honors with Mr. Weldig.

It was a very interesting concert, which will be repeated this evening, with Mr. Weldig as conductor and M. Bonnet as soloist.

Karleton Hackett in the Chicago Evening Post.

The soloist of the afternoon was Mr. Joseph Bonnet, the distinguished French organist, and he gave a delightful performance of the Handel concerto in D minor for organ and orchestra. As a rule the organ is rather an awkward animal in a symphony concert, but Mr. Bonnet showed that it can be so skillfully managed that it fits into the orchestral scheme with perfect proportion. There was nothing clumsy in his manner of handling the ponderous instrument, and with fine taste he adjusted everything so that there was a most grateful interplay

between the organ and the orchestra. It was Handel in one of his lighter moods, and the music was graceful. Mr. Bonnet chose the combinations of tone colors which gave the distinctive quality of the organ yet blended with the tone of the orchestra so that it all sounded lovely.

The most difficult thing that a conductor has to do is furnish the accompaniments for soloists in their concert. Mr. Weldig gave to Mr. Bonnet a sympathetic accompaniment which permitted to the solo artists complete interpretative liberty yet kept all in balance.

The audience gave Mr. Bonnet a most cordial reception after his playing of the concerto.

Ella Smith in the Milwaukee Journal.

The Chicago Orchestra at its concert Monday night at the Pabst Theater had the assistance of the famous French organist, Joseph Bonnet. The Eastern cities have been enthusiastic over the skill of Mr. Bonnet, and we learned why. He has all the technical equipment, both with hands and feet, that any player on that difficult instrument can need, and his musicianship stands out with delightful emphasis. Everything that he plays is clean cut, definitely enunciated, as not all organ music is. The phrases are always understandable and the musical idea clear to the most casual listener. His playing of the Handel concerto with the orchestra was one of the finest things we have had at these concerts. He was recalled many times and finally gave an encore.

Chicago Daily News.

Organists like Joseph Bonnet, if there be others, may yet make the organ popular as a concert instrument. At any rate the audience at Kimball Hall last evening was willing to stay there as long as the player would accommodate them, and it was not until, in answer to a third recall, he played the "Marseillaise," that they recognized the signal for the end and departed.

5000 heard Bonnet in Ann Arbor, 2500 in Grand Rapids, Mich. Chicago Recital to a completely sold-out-house. Tour booked solid to California. Pacific Coast during March.

Southern Tour (via Texas) begins March 25th.

EASTERN STATES (April).

MIDDLE WEST (May).

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The Story of a Great Organ

Chicago Organist Describes Historic Instrument Built by Walcker & Sons and Placed in Boston Music Hall in the '60s; Now Modernized in Its Own Home at Methuen, Mass.

By EMORY L. GALLUP

"The greatest organ in America!" Such was, I believe, the statement made by W. Lynnwood Farnam, after having played this really superb instrument.

After the completion of the Boston Music Hall, a commission having been formed to supervise the erection of an instrument greater than anything then built in the United States, the contract was given, after exhaustive investigation of the instruments of the foremost builders of Europe, to Walcker & Sons, Ludwigsburg, Germany, and erection was begun in 1857. The organ was to have cost \$60,000, but like many articles (even in our day) eventually reached the total of \$80,000.

Soon after construction was well under way, this country was plunged into the Civil War, and word was sent not to hurry the work, as conditions, both financial and otherwise, would not permit of its completion. Finally, however, in 1861 (after the commission had visited the completed instrument as erected in the factory and proclaimed it "the finest ever built"), it was sent to the United States, amid the grave fears of the Bostonians as to its safe arrival. The ship, however, did arrive without mishap and contained the following cargo, as reported by a Boston daily (certainly not the Transcript): "Arrived in port, steamer [name not preserved] with 200 barrels of beer, one organ and 100 gallons of dry gin."

The organ was set up in the newly-built hall and before the formal dedication (which occurred on Monday evening, Nov. 2, 1863) was privately heard by those whose gifts had made possible its erection, and many of the leading musicians of Boston and the vicinity. The evening of the dedication the audience "broke into a storm of applause" as the great American flag, veiling the instrument, was lifted.

The program of dedication was as follows:

PART ONE.

1. Ode recited by Miss Charlotte Cushman.
2. Opening of the organ by Herr Friedrich Walcker.
3. a. Grand Toccata in F.....Bach
b. Trio Sonata in E flat for two manuals and pedal.....Bach
John K. Palne, organist of the West Church, Boston, and professor of music at Harvard University.
4. Grand Fugue in G minor.....Bach
W. Eugene Thayer of Worcester, Mass.

PART TWO.

1. Grand Double Chorus. "He Led Them Through the Deep," and Chorus, "But the Waters Overwhelmed Their Enemies." (From "Israel in Egypt").....Handel
George W. Morgan, organist of Christ Church, New York.
2. Grand Sonata in A, No. 3, Mendelssohn
- B. J. Lang, organist of the Old South Church and of the Handel and Haydn Society.
3. a. "Lamentation in Parascave".....Palestrina
b. Kyrie and Sanctus from a Mass.....Palestrina
c. Movement from Anthem, "O Give Thanks".....Purcell
Dr. S. P. Tuckerman, organist of St. Paul's Church.
4. Offertoire in G.....Lefebure-Wely
John H. Wilcox, organist of the Church of the Immaculate Conception, Boston.
5. "Hallelujah Chorus" from "The Messiah".....Handel
George W. Morgan.

In a comparatively few years the music hall was found to be "cold, draughty and generally unsafe," and against great opposition on the part of the organ commission (even to the extent of bringing the matter before the court of the commonwealth, so I am told) the hall was torn down, and the organ sold for \$15,000 to a gentleman who stored it in a shed in the rear of the old New England Conservatory building. During this occupation of many years (within the city limits of Boston) the organ was very badly damaged, many of the pipes injured and the

action ruined. It was finally placed on auction (the aforesaid gentleman having passed beyond "this world of sin and woe") and Mr. Edward R. Searles, a wealthy lover of organs and organ music, purchased it for the sum of \$1,500.

He then had the Methuen Organ Company of Methuen, Mass., his home town, rebuild it, and erected on a prominent corner in the village of Methuen, a very beautiful hall in which to house it. This hall he himself designed and it cost considerably over one quarter million dollars.

The instrument was completely rebuilt, the choir and solo divisions placed in expression chambers, a new electric console erected, similar in style to the old one (which, by the way, has been retained for sentimental reasons) even to the old script lettering and straight pedal keyboard. The original case of solid black walnut simply cannot be adequately described. It measures from floor to the top of the towers (four in number) sixty feet, each of the towers supported on the crouching figure of a giant some twelve feet in height, above these figures rising, in full view, the 32-foot open diapason pipes of pure tin, fortunately not decorated. In various places are carved (as I remember) busts of Bach, Handel, Haydn, Beethoven, Schubert, Mozart and Mendelssohn.

The effect, as one enters the hall, is magnificent. Against its white walls, with paintings and tapestries artistically arranged, with here and there a touch of gold, stands the stately instrument, occupying the entire end of the building, unlimited in its resources, magnificent in its power, a perpetual monument to those who conceived and built it.

Of its ninety speaking registers, not one is borrowed or extended, there are but two super-octave couplers and these are not affected by the crescendo or sforzando pedals. One remarkable feature of the instrument is that the diapasons are of pure tin and all the reeds of brass, bell-mouthed.

Before proceeding to the specifications I wish to acknowledge my indebtedness to both Mr. Ingraham, who is in full charge of the care of the instrument, and Mr. W. Scott Goldthwaite of Boston, who very kindly obtained for me much of the information contained in this article.

Appended are the specifications:

GREAT ORGAN.

Principal, 16 ft.
Tibia Major, 16 ft.
Viola Major, 16 ft.
Bassoon (free reed), 16 ft.
Ophicleide (free reed), 8 ft.
Principal, 8 ft.
Floete (double-mouthed), 8 ft.
Gemshorn, 8 ft.
Viola da Gamba, 8 ft.
Gedeckt, 8 ft.
Trombone, 8 ft.
Trumpet, 8 ft.
Octave, 8 ft.
Fugara, 8 ft.
Hohlfoete, 4 ft.
Flute d'Amour, 4 ft.
Clarion, 4 ft.
Waldfoete, 2 ft.
Quint, 5 1/2 ft.
Terz, 3 1/2 ft.
Terz Discant, 13 1/2 ft.
Cornet, 5 rks.
Mixture, 6 rks.
Scharff, 4 rks.

SWELL ORGAN.

Bourdon, 16 ft.
Principal, 8 ft.
Floete, 4 ft.
Salicional, 8 ft.
Dolce, 8 ft.
Quintaton, 8 ft.
Gedeckt (double-mouthed), 8 ft.
Trombone Bass, 8 ft.
Trombone Discant, 8 ft.
Bassoon Bass, 8 ft.
Oboe, 8 ft.
Principal, 4 ft.
Traversfloete, 4 ft.
Cornetino (flute pipes of trumpet tone), 4 ft.
Quintfloete, 5 1/2 ft.
Nasard, 2 1/2 ft.
Octave, 2 ft.

[Continued on next page.]

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STORY OF A GREAT ORGAN

[Continued from preceding page.]

Mixture, 5 rks.

CHOIR ORGAN.

Gedeckt, 16 ft.
Principal Flute, 8 ft.
Spitzfloete, 8 ft.
Bifara of two ranks (one an octave below the other and stopped, the other being open), 8 and 4 ft.
Dolce, 4 ft.
Flauto, 2 ft.
Gedeckt, 8 ft.
Clarinet Bass, 4 ft.
Clarinet Discant, 4 ft.
Viola, 8 ft.
Physarmonica, 8 ft.
Hohlflöte, 4 ft.
Principal Flute, 4 ft.
Sesquialtera, 2 rks.
Superoctave, 2 ft.

SOLO ORGAN.

Bourdon, 16 ft.
Gamben Principal, 8 ft.
Aoline, 8 ft.
Concert, 8 ft.
Corno di Bassetto, 8 ft.
Vox Humana, 8 ft.
Gemshorn, 4 ft.
Bifara (2 ranks), 4 ft and 2 ft.
Vox Angelica, 4 ft.
Quint, 2 2/3 ft.
Piccolo, 2 ft.
Tremulant (used with Vox Humana only).

PEDAL ORGAN.

Principal Bass (Diapason), 32 ft.
Grand Bourdon (a mixture of five ranks), 32 ft.
Contra Bombardon, 32 ft.
Octave Bass, 16 ft.
Sub-Bass, 16 ft.
Trombone, 16 ft.
Contra Violone, 16 ft.
Octave Bass, 8 ft.
Hohlflöte, 8 ft.
Violoncello, 8 ft.
Trumpet, 8 ft.
Corno di Basso, 4 ft.
Cornettino, 2 ft.
*Viola, 8 ft.
*Flute, 8 ft.
*Flute, 4 ft.
*Bassoon, 16 ft.
*Waldflöte, 2 ft.

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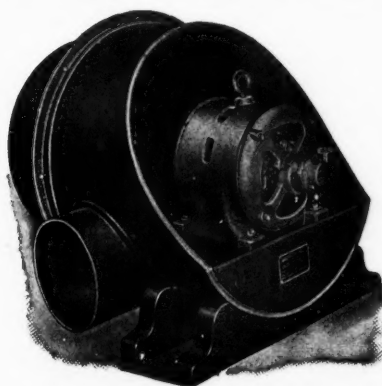
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A Monthly Journal Devoted to the Organ

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, MARCH 1, 1919.

FITTING WAR MEMORIALS.

Memorials of wood and stone have their place and perform their silent part in stately magnificence, calling the attention of new generations to the bravery and the achievements of those who went before. But memorials into which has been injected the breath of life, which are not silent, but play on the emotions through the ear as well as through the eye, must of necessity be more forceful. We are moved by a beautiful statue or a wonderful picture. But are we not more swayed by a powerful speaker or by inspired music?

After the civil war every community of importance strove to do honor to its soldier dead with a monument, and these monuments dot the cities and towns of the United States. Why not equip the same communities with more appealing edifices in memory of the heroes of the great world war of 1918? And when you look about for such memorials, the organ is the first thing that comes to mind.

In view of the movements in this direction in the west, the east and the south, it is a safe prediction that many municipal organs will be erected in the next five or ten years to commemorate the soldiers' deeds of sacrifice. Memorial halls rather than stone pillars seem to be favored wherever practical good sense is preached. What more natural than that in each of these edifices there should be a magnificent instrument? It is not a dream; it is too apropos to run afoul of strong opposition in the majority of places.

In the February issue of The Diapason note was made of movements for great memorial organs in Pueblo, Colo., and Dallas, Texas—both progressive and growing western cities. Every mail brings suggestions from other places. At Youngstown, Ohio, a very important city in the center of the great iron mill district of the Mahoning valley, a fine memorial hall has been assured by a large bequest, and an article by Walter E. Koons has aroused the people of Youngstown to the idea that the most appropriate act for them would be to install a great organ in that auditorium. The Pueblo movement is growing daily, strongly supported by the press. It is proposed to combine the city hall and auditorium in one magnificent structure and have the organ in it, much like the municipal plant of which Springfield, Mass., has such good reason to be proud.

From Jacksonville, Fla., down in the far southeastern corner of the United States, where Bertram T. Wheatley is organist of the Church of the Good Shepherd and lets his radiance illuminate the entire community musically in a manner that should be an example for every organist in a small city, a similar movement has been given a decided impetus. It was first proposed by Mr. Wheatley at a recent lecture-recital under the auspices of the

Music Teachers' Association. The papers have taken up the idea and we not only hope, but expect, that Mr. Wheatley will prove to Jacksonville that an organ is the best memorial it can erect. The reason he will do so is that he presents the matter in the most convincing way. Mr. Wheatley has written a letter in response to a request by the committee on proposed memorial for soldiers and sailors of Duval county in which he puts the argument so well that we quote for the benefit of other organists who may be in a position to wield influence in their communities. He says:

"As to a park, we have several magnificent and well-appointed ones. An avenue of trees is a beautiful idea indeed, but why beautify our city as a memorial? Let us have the avenue of trees anyway, but not to the extent of economizing with our memorial fund. The idea of funeral statues and the like has been handed down from old world civilization, and is absolutely out of harmony with modern and calm thought. Let us sing continually the praises of our heroes who have won Eternal Life. A healthy musical atmosphere is a necessity to every community, and progressive cities are installing concert organs for the benefit of the public as a result of the demand of the public."

GEORGE WEICKHARDT.

In the death of George Weickhardt of Milwaukee the organ world loses a real genius and a genuine man. In this modest and retiring builder were combined a capacity for painstaking thoroughness and a simple-minded honesty such as we find too rarely. He was an artist and an artisan, who had learned his profession from the best masters of the last generation and who never permitted commercialism to taint him so that he would deviate from the principles adherence to which alone will preserve the organ as a work of art in this country.

Mr. Weickhardt was always severe in his condemnation of that which impressed him as charlatanism in organ construction. He was unsparing of himself and of others in his effort to live up to the high standard he had set for himself. For show he cared nothing, and he was at his best and felt most at home when he was in his working clothes, attending with rare fineness to the little things that make for perfection. Thus he was not much in the public eye, but his works will speak for him, as they have for the really great builders who have gone before in the organ history of the United States.

ENGLAND AND THE ORGAN.

A brief series of most interesting articles on "England and the Organ" is to be published in The Diapason, beginning with this issue. Dr. Mills of the University of Wisconsin, who favors our readers with these articles, is one of the leading musicians of this country and we esteem it a special privilege to have this valuable contribution. By birth, experience and education Dr. Mills is conspicuously fitted to write on the subject he has in hand.

Charles Henry Mills was born at Nottingham, England, in 1873, and studied at the Guildhall School of Music in London. In 1904 he won the degree of bachelor of music at Edinburgh University, where he was a medalist. He studied privately under Dr. Ebenezer Prout and other masters. In organ he studied with and was assistant to Hoyte at All Saints', Margaret street, London, and also with A. L. Peace and A. E. Hull. In 1906 he married Miss Caroline Louise Bell Miller at London.

In 1892 and 1893 Mr. Mills made a piano concert tour of the United States. He was organist of various churches in England, Wales and Scotland from 1894 to 1907, city organist of Aberdeen in 1900 and borough organist of Salford, Manchester, in 1906-7. In the latter year Dr. Mills came to this country and was professor of the history and theory of music at Syracuse University. Thereafter he was director of the school of music of the University of Illinois from 1908 to 1914. He has been professor of music and director

of the school of music of the University of Wisconsin since 1914. Dr. Mills is a fellow of the Royal College of Organists of England and an associate of the Royal College of Music. He is the composer of a number of works for chorus and orchestra.

Dr. Mills brought about the course for the bachelor of music degree at Madison and reorganized the school curriculum so that now the M. A. degree is awarded with music as a major and the Ph. D. degree with music as a minor. Through his work he has made the university look much more favorably on music.

HE DEFENDS MENDELSSOHN.

Brooklyn, N. Y., Feb. 7, 1919.—I very emphatically take exception to Harold Milligan's manner of speaking of Mendelssohn and Wagner in relation to their wedding marches. In his new music review column in reviewing De Koven's new wedding march, in which he says: "Many patriotic souls realized that the tried, true and trusted Mendelssohn and Wagner wedding marches were productions of the loathed Hun."

Of course, I do not, for a moment, credit or discredit my good friend Milligan in ascribing such thoughts as the mild-mannered Mendelssohn having any of the characteristics of the Hun or even the more militant Wagner being classed as one, but his manner of putting it is misleading to the point of making some people whom he is supposed to influence, believe such things. Leaving Wagner out of the question entirely and speaking for Mendelssohn only, having only recently listened to his oratorio "Elijah" and recalling many of his songs without words, to say nothing of his larger works and recalling the type of man he was, from reading his biography, I cannot let this aspersion on his fair name go unchallenged. Brother Milligan, we regard you and your reviews of new music too highly to let you speak so flippantly of one whose memory we have learned to love. I for one, would like to see some other marches than Mendelssohn's and Wagner's played at weddings, not but what they may have been the best up to their time, but surely it must be possible for one of our American composers to give us a good wedding march, as Milligan says De Koven has done, that will at least give us a chance to select from and yet have the happy pair who have to march to it, feel they are just as much married as if Wagner or Mendelssohn had been used, as all complex must have done prior to the adoption of those old stand-bys. HERBERT STAVELY SAMMOND, Organist and Choirmaster, Clinton Avenue Congregational Church, Brooklyn, N. Y.

THE LURE OF THE "MOVIES."

Kansas City, Mo., Feb. 3, 1919.—My Dear Mr. Gruenstein: It did me good to see the two articles in your last number of The Diapason, which touched on matters upon which my mind has long dwelt. They are: "Modern Organ Composition," by Felix Borowski, and "Mating Music to the Films," by Montville Morris Hansford.

It is a "consummation devoutly to be wished" for that the old conception of the organ as being only for church music be done away with, and two factors are in my opinion bringing this about—the enlargement and technical perfection of the instrument and the "movies." Out of the mass of claptrap and fakery in the picture show, a gradual, but grandly evolving, the possibilities of which are just beginning to be realized. When a theater like the Newman of this city, now building, is willing to spend \$35,000 for an eighty-stop organ, it is time for the serious-minded to "sit up and take notice." Why should not a composer of note be engaged to write music for a picture, or, better still, a photo drama, and an organist of note be engaged to play it?

Suppose, for instance, it was announced that between the hours of 2 and 5, Bonnet or Lemare would improvise to "Les Miserables"—which one of us would not "break his neck" to try to get a reserved seat at \$1 per? Or supposing it was announced that Marguerite Clark in "The Seven Swans," with music expressly composed for it by Victor Herbert and played by the "dean of American organists," Clarence Eddy, would be given on a certain evening, who would not want to go? And where would Mr. Eddy find a more appreciative audience, listening to his music visualized?

I have long been attracted by the lure of the "movies," and felt that it is the legitimate field for improvising, and that there are many artistic possibilities not only in "sit up and take notice," but in "picture work." Whether I continue in it or not, I shall be glad to have had the experience. It is surprising the range of literature required adequately to accompany a picture as well as the possibilities for improvising, which the manager seems to prefer. Yours most cordially, LAWRENCE W. ROBBINS.

Thomas Moss, formerly of the Tome School, and now organist of the Mount Vernon Place Methodist Church of Baltimore, is giving a series of recitals Sunday evenings and is attracting large audiences. Mr. Moss recently recovered from an attack of influenza and is again able to look after all his duties.

Wanted: A Modern Prophet to Arise

Arthur Scott Brook Seeks Felix Borowski and Waits for a Beethoven, a Mozart or a Chopin for the Organ

New York, Feb. 17, 1919.—My dear Mr. Gruenstein:—Just a few words by way of greeting and congratulation, especially the latter. It is little short of criminal on your part to vend your most excellent Diapason for so low a charge as one dollar a year. Felix Borowski's article in your last issue was alone worth far more than that. There is comfort and encouragement in the fact that a celebrated composer has the courage to say just what Mr. Borowski has said, and I can conceive that even he might have trembled a little before committing himself to a public utterance such as he has made; a lesser light would have been completely "snuffed out" in such an attempt.

It is, indeed, high time for organ players to begin to strive after a realization of the kind of instrument they play upon. No one not utterly foolish will contend that Bach is the beginning and the end of organ playing, for great as is that master's work, and mightily beneficent the influence exerted on the art of organ playing thereby, to assert that the instrument has reached its greatest possibilities in the performance of the works of Bach is to place a limit on the resources of the organ at once unwarranted and disastrous.

Let us always remember that in the day of Bach and Handel the organ was an unwieldy and almost entirely inflexible affair, and that even in Mendelssohn's day it was not very much better. These men wrote in advance of their day, as it was. Who can tell what a reincarnated Mendelssohn would do for the organ of this day?

The organ world is (or should be) in a state of expectancy for a modern prophet to arise; perhaps a Beethoven for the organ, or a Mozart, or even a Chopin. Let no one say that the instrument itself is incapable. The only limitation allowable would be in regard to the strictly human element as to ability to perform. And if we "expect" strenuously enough, we may be rewarded by the advent of a prophet.

If Mr. Borowski's words have done nothing else, they have at least pointed to the existence of a most distressing void in respect to organ literature. If we had a Beethoven for the organ, most surely everyone would want to play him.

The silver collection organist is not always entirely to blame. There are cases within my own knowledge where that kind of service is compulsory. But, he it ever borne in mind that, so long as a player advertises himself as a 10-cent man, just so long will he be accepted by his hearers at his own miserable estimate of himself.

Mr. Borowski will doubtless be branded by some as a heretic, particularly on account of his strictures on "contrapuntal exercises." But his article is most refreshing, calculated not only to put a damper on so very much in organ playing that is distinctly meretricious, but also to bring to life in the heart of the earnest musician a conviction that there is a very real future for the music of the organ. The courageous words made a very deep impression on me, and I am resolved never again to play for 10 cents (whether worth more or not); never to play lacking a proper period of preparation; and, above all, to pray for the early coming of the modern prophet.

Yours very truly,

ARTHUR SCOTT BROOK.

Shipped by Hillgreen, Lane & Co.

Hillgreen, Lane & Co. of Alliance, Ohio, shipped an organ to the Gordon Square Theater of Cleveland, Feb. 11. Contracts are coming in frequently, and the officers of the company report that they are fortunate in securing accessions to their force of workmen. It is believed by them that the current year will be a very busy one in the organ world.



By HAROLD V. MILLIGAN.

PASTEL,
"HOMMAGE A BONNET."

By Walter Edward Howe; published by G. Schirmer, New York.

BERCEUSE IN F, by Clarence Albert Tufts; published by Musicians' Publishing Company, Los Angeles.

"TO PATIENCE."

"VIOLETS."

By Van Denman Thompson; published by Willis Music Company, Cincinnati.

"REVERIE," by Debussy; transcribed by Palmer Christian; published by Boston Music Company.

Organists are fond of telling each other (through the columns of their all-too-numerous magazines and in the solemn conclaves of their annual conventions) that the organ is "the king of instruments," but more often than not their actions belie their words. The organ may, indeed, be the king, but it is habitually played like the deuce; nor is it fed upon royal food. Can you blame the reviewer of organ music if he occasionally suffers from a fit of musical indigestion? A steady diet of lemon meringue and ice cream will take the edge off any palate.

Are the publishers giving the public what it wants, or are the composers giving the publishers what they want, or both? We are not knocking anybody; some of the airy trifles are adroitly written and captivatingly pretty or soporifically sweet. We don't object to them; in fact, we sometimes almost like them; but the musical fare which is spread before us month by month seems to be almost entirely composed of dessert. Will someone kindly send us a little roast beef well done?

Walter Edward Howe's "Pastel" is a very pastelly little French piece, of a scherzo-like quality, as light as thistle-down and as delicate as the wing of a dragon-fly. His "Hommage a Bonnet" is quite frankly the sincerest form of flattering the French organist's popular "Romance sans Paroles."

Clarence Albert Tufts' "Berceuse in F" is a Berceuse in F. If you like Berceuses in F, you will like it.

We wouldn't say a word against "Violets" and "To Patience" for anything in the world. They are as graceful and pretty as their names imply.

The essentially pianistic nature of the Debussyan "Reverie" makes its proper interpretation on the organ very difficult, if not actually impossible. A liberal use of the damper pedal lies at the very heart of the impres-

sionism of Debussy and his disciples and this blurring of color is accountable for much of the characteristic outline of his music. This is an effect which cannot be produced upon the organ, although sometimes careless players seem to be approaching it, especially when aided and abetted by bad acoustics. Without it such a piece as "Reverie" sounds painfully anaemic and at times almost unintelligible. Mr. Christian has done as well with the transcription as could be done, but why attempt the impossible?

"SONG OF VICTORY," by Louis Adolphe Coerne; published by Oliver Ditson Company, Boston.

This is a cantata in five numbers, three choruses and two solos for mezzo soprano or baritone. It is published in two forms, one an arrangement for mixed voices and the other for women's voices. Both words and music are the outgrowth of the present hour, and the cantata will be found useful for occasions of festivity and celebrations of victory. The first chorus, "The High Refrain," "Thank God for Victory," is also published separately.

"SPANISH SACRED MOTETS," edited by Kurt Schindler; published by Oliver Ditson Company.

There are six numbers in the series, four of them by Thomas Ludovicus Victoria and two by Christophorus Morales, both of whom lived during the Sixteenth century. They are noble specimens of the religious music of that epoch, and as such will interest directors of choral societies, as well as choirmasters. The two composers are worthy to take rank with Palestrina, di Lassus and their better-known Italian contemporaries. There is no finer test of unaccompanied singing than the proper presentation of these masterpieces. The numbers in the present series are provided with an English text by Winfred Douglas, as well as with the original Latin words.

ANTHEMS.

"Behold, I Create New Heavens," by Cuthbert Harris, A. P. Schmidt Co., bass and soprano solos.

"O Lord, How Excellent," by J. Lamont Calbraith, A. P. Schmidt Co., praise anthem with extended solo for mezzo voice.

"Yes, the Redeemer Rose," by Orlando Mansfield, A. P. Schmidt Co. Easter anthem with soprano solo.

"Christ Is Risen," by J. Edgar Bich, A. P. Schmidt Co. Easter anthem with soprano solo.

"Crossing the Bar," by Alfred Wooler, Boston Music Co. Unaccompanied anthem in four voices.

"Weary of Earth," "I Will Praise Thee," by Louis Adolphe Coerne, G. Schirmer.

"Blessed are the Undeified," by Henry Hadley, G. Schirmer. For four-part chorus, with bass and alto solos.

"In the End of the Sabbath," by Oley Speaks, G. Schirmer. An arrangement for four-part chorus and alto solo of a popular Easter song.

"Magnificat and Nunc Dimittis in G," by Christopher O'Hare, G. Schirmer.

"Be Ye Glad," by Paul Ambrose, A. P. Schmidt Co. Easter solo, published in high and low keys.

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The Quartet Choir

Palm Sunday, Good Friday, Easter

By HAROLD W. THOMPSON, Ph. D.

Key: (D) Ditson, (F) Fischer, (G) Gray (Novello), (S) Schirmer, (ST) Schmidt, (B) Boston Music Company.

The triumph of Easter will be real again this year, and to many Calvary will be a holier word. The choir-master has a heavy responsibility to make Holy Week beautiful; it is his shame that to many shuddering souls this week begins with Faure's "Palms" and ends in the dread expectation of Granier's "Hosanna." The quartet choir cannot present much of the great Passion music of Palestrina, Bach, Handel, Haydn, or even Gounod, but there are a few cantatas and anthems within its range which do not disturb a reverent listener. The following lists are too long; from a large library I have selected some numbers that I shall probably never repeat; but I have had in mind the great diversity in ability between the professional singer and the good-humored amateur who has not ventured far from the haven of hymns.

Palm Sunday.

The publishers are reticent on the subject of Palm Sunday. There is Elvey's simple and beautiful anthem, "Daughters of Jerusalem" (G). For a jubilant anthem about the best is Gadsby's "Rejoice Greatly" (G). Waghorne's "Blessed Is He that Cometh" (G) requires an extra tenor or soprano; it is cheerful and well written. Some choir-masters always use bright settings of the Benedictus. Others use Woodward's short anthem, "Rejoice Greatly" (D, G, S) or some other Advent anthem; for example, Stainer's "Hosanna in the Highest" (D, G), which has solos for soprano and bass. The first chorus and the first solo in Maunder's cantata, "Olivet to Calvary," are easy and appropriate. A recent solo that I like is Scott's "Ride on in Majesty" (Flammer).

Good Friday.

A service on the evening of Good Friday may well be the most impressive of the year. In Stryker's "College Hymnal," to which I referred last month, will be found the chorales "Herzliebster Jesu," "Ach Gott, verlass mich nicht," "Wer nur den lieben Gott," and the "Passion Chorale" with noble English words; there is also a chant setting of Christina Rossetti's exquisite poem, "I Bore with Thee Long Weary Days and Nights." There are various simple settings of the Reproaches; that by Dykes (G) with the cantor part for baritone is good. Somervell's "The Story of the Cross" (G) is a series of hymns with quiet interludes. For the Episcopal service Harker has arranged a Passion Service (S) with prayers, chants and hymns. The following anthems may be mentioned: Auber, "O Loving Saviour Slain" (G) Elgar, "Ave Verum," medium (G) Goss, "O Saviour of the World," (D, G, S) King, "All Ye Who Weep"; a capella. (G) Nevin, "Ave Verum," S. (D) Noble, "Go to Dark Gethsemane," (G) J. S. Matthews, "The Light of the World," T. (G) Stewart, "Ave Verum," A. (D) Willan, "Ave Verum," extra T. (G) Woyrsch, "Christ Jesus in the Garden," (G)

All of these except the numbers by Noble and Willan are easy; the two by Auber and Nevin are as simple as hymns. The best solos for Good Friday are usually to be found in oratorios and cantatas. Here are a few suggestions, however:

Buck, "O Saviour of the World"; 2 keys. (S) Chadwick, "A Ballad of the Trees and the Master," 3 keys. (D) Shelley, "The Christ"; 3 keys. (S) Ward, "What? Could Ye not Watch"; bass. (G) Ware, "The Cross"; 2 keys. (S)

CANTATAS.

Of the innumerable cantatas for Good Friday the following seem to me best for quartet or double quartet:

Rogers, "The Man of Nazareth," STBar. (S) Maunder, "Olivet to Calvary," TBar. (G) H. A. Matthews, "The Triumph of the Cross," STBar. (S) J. S. Matthews, "The Paschal Victor," STBar. (G) Stainer, "The Crucifixion," TB. (D, G, S)

Nevin, "The Crucified," SABar. (D) The Rogers cantata is written in the idiom of the quartet and is attractive all the way through; it is the only one in the list for which a second quartet is not demanded. It is a model of what a quartet cantata should be; I wish that Mr. Rogers would write as good a one for Christmas. The "Stabat Mater" solo can be given to the alto. The entire work can be sung in about forty minutes.

The Maunder cantata vies in popularity with Stainer's for first place. The scene in the judgment hall and the last chorus make a double quartet desirable, but a quartet can sing it all after a fashion. I use a double quartet and let my bass sing the recitatives while a baritone sings the rather high arias written for bass. It is all simple and devotional. The time of performance is about fifty minutes.

"The Triumph of the Cross" is more difficult and demands at least eight voices. I came from the Father (baritone solo), "Come Unto Him" (quartet), and "O Saviour of the World" (soprano and quartet) are numbers which are very useful for communion services. It is perhaps the most dramatic of the cantatas named. The time of performance is about one hour.

"The Paschal Victor" may be used for Easter, or half of it may be sung Friday and half Sunday. I have done most of it with a single quartet. There are two beautiful numbers for tenor and chorus: "The Saving Victim" and "The Following Love," both of which can be done pretty well by a quartet. "The Easter Sun" is an effective solo for baritone or alto. The time of performance is about one hour.

Stainer's cantata is doubtless familiar to every choir-master. The Nevin cantata is written simply in hymn style, but with that generous gift of melody that the Nevin family seems to possess. Of the twenty-eight pages the last nine deal with the Easter theme. For two of the nine parts a double quartet is required. The time of performance is twenty-five minutes.

EASTER ANTHEMS.

There are certain Easter anthems that have stood the test of time and have survived copyrights: Barnby, "Awake up, My Glory," S. Barnby, "Break Forth Into Joy," S. Elvey, "Christ Is Risen," Hopkins, "Why Seek Ye the Living," Martin, "As It Began to Dawn," S or T. Stainer, "They Have Taken Away My Lord," ST.

All these may be obtained from Ditson, Gray or Schirmer. The Martin anthem, which I like to give every year, makes heavy demands on a single quartet. Here are some others that are not yet classics:

Adams, "All Hail, Dear Conqueror," B. (G) Birch, "Christ Is Risen," STB. (ST) Certe, "And I Saw a New Heaven," Bar. (S) Cobb, "I Heard a Great Voice," B. (D, G) Coombs, "At the Rising of the Sun," AT. (S)

Dickinson (Ed.), "By Early Morning," S. (G) Dickinson-Joseph, "The Soul's Rejoicing," (G) Gaul, "The Three Lilies," (S) Hirsch (Ed.), "Passion-tide and Easter Anthems of the Sixteenth and Seventeenth Centuries," (B)

Jackson, "Awake, Thou That Sleepest," S. (B) Kinder, "I Am the Resurrection," SB. (G) Mansfield, "Yes, the Redeemer Rose," S. (ST)

Maunder, "This Is the Day," (G) Nagler, "Death, Where Is Thy Sting?" a capella. (B) Rogers, "Christ Being Raised," TB. (S) Shelley, "Victory," A. (S) Schilling, "Christ, Our Passover," SAT. (S)

Stewart, "To the Paschal Victim," S. (B) Storer, "I Heard a Great Voice," T. (D) Turner, "Christ Is Risen," SBAr. (B)

The Gaul anthem is based on an old Breton carol; it is the most interesting new Easter number that has come to my desk this year. There are several anthems in the Hirsch series, all attractive. The two edited by Dickinson have the beauty of an older day. The Stewart number has a solo with organ, harp (piano) and violin accompaniment. The Birch number is new, easy and bright. I expect to use the Kinder anthem for the first time this year; the soprano solo is rather difficult, but the whole long anthem repays work; Mr. Kinder knows how to express joy in music. There is not space for comment on the other numbers, but they are all good.

If you can get a double quartet or small chorus for Easter, look at the following:

Manney, "The Lord Is My Strength," SAT. (D) H. A. Matthews, "He Will Swallow up Death," A. (S) J. S. Matthews, "Lut Lo! the Dawn," TBar. (G)

Noble, "The Risen Christ," S. (G) Parker, "Behold, Ye Despisers," Bar. (G) Parker, "Come, See the Place," SBAr. (S)

Schlieder, "O Joyful Sound," (S) Stoughton, "Rejoice, Rejoice," S. (D) Targett, "In the End of the Sabbath," SATB. (G)

The Targett anthem was very popular last year. I have done four of these with a single quartet—the second, third, fourth, and fifth. "Behold, Ye Despisers" is one of Dr. Parker's best anthems—which is high praise—and the Noble anthem is as good as you expect a Noble anthem to be. Those two are likely to become classics. I have omitted mention of big anthems like West's "Light's Glittering Morn" that require a large chorus.

SOLOS.

I approach the subject of solos with

customary trembling. What a blessing it would be if there were no solos sung in church!

Ambrose, "Be Ye Glad"; 2 keys. (ST) Andrews, "Easter Dawn," medium. (G) Broome, "He Is not Here," 3 keys. (B) Coombs, "As It Began to Dawn," 3 keys. (S)

Hadley, "O Ice and Snow, Farewell," 2 keys. (S) Lester, "Sing the Resurrection Day," medium-low. (G)

Marks, "The Dawn of Easter," low. (G) Mansfield, "Hail, Prince of Life," 2 keys. (ST)

Marschal-Loepke, "Victory," high and medium. (B) Peace, "Hark, Ten Thousand Voices," 2 keys. (ST)

Shackley, "The Resurrection and the Life," high and medium. (B) Shelley, "In the Early Morning," 2 keys. (S)

Stearns, "Resurrection," 2 keys. (White-Smith) Torrance, "I am the Resurrection," medium-high. (G)

Ward-Stephens, "Shout, Ye Seraphs," 2 keys. (S) Woodman, "Easter Dawn," 3 keys. (S)

The Ambrose solo is new and attractive in words and music. The Broome number is in march time—a good, brisk tune. The Hadley solo is perhaps the best of the lot musically. The one by Marschal-Loepke demands a big, dramatic voice. The Shelley solo has violin, piano and organ accompaniment. In the low key the Stearns number answers the problem of the low bass.

EASTER CANTATAS.

The best six Easter cantatas in my library are:

Rogers, "The New Life," STB. (D) Shelley, "Death and Life," SATB. (S) Stevenson, "Easter Eve and Morn," SATB. (D)

Matthews, "The Life Everlasting," ATB. (S) Borch, "Easter-Tide," STBar. (D)

Stewart, "Victory," SBAr. (D) The Rogers cantata can be sung by a single quartet with effect. There is a fine bass solo, "God created man to be immortal," and the section descriptive of the Resurrection is in the composer's best style. The time of performance is twenty-five minutes.

The Shelley cantata, a trifle shorter, can also be sung by a single quartet. It contains an excellent duet for soprano and baritone and is melodious all the way through. The Stevenson cantata is on a larger scale, having the dramatic intensity that we expect of the composer. It requires a double quartet. There is an attractive tenor solo with trio of women's voices. The time of performance is thirty minutes.

The Matthews cantata I mentioned in my last article; it is about as long as the

Stevenson work and really needs at least a double quartet.

The Borch cantata is well written, particularly in the organ part. The first part might be used on Good Friday. The time of performance is twenty minutes. It requires a double quartet. So does the short Stewart cantata, whose time of performance is about twelve minutes.

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BONNET SUCCESS IN CHICAGO

Kimball Hall Filled to Overflowing with Enthusiastic Audience.

When an organ recital fills a concert hall to the point where people have to be turned away, where the performer receives one recall after another while the audience refuses to leave at the close of the program, and where the critics of the daily press actually are present and their enthusiasm is genuinely aroused, we may safely call it a "successful" organ recital. Such was that by Joseph Bonnet in Kimball Hall Jan. 28. Mr. Bonnet had the most appreciative and demonstrative audience heard at such a recital in Chicago within the memory of the oldest organists. For one thing, he did not labor under the blight of an inhibition against applause which has placed a damper on the manifestations of appreciation of so many performances of concert organists in churches.

Mr. Bonnet's faultless and inspiring performance with the Chicago Symphony Orchestra had a great deal to do with the demand for seats at the recital. All the organists were present, it seemed, and the music lovers in general did not stay away, as they so often do. The playing of Liszt's *Fantasia and Fugue on the chorale "Ad Nos ad Salutarem Undam"* was one of those masterly things which we seldom hear because it is not done except by the really great organists. And Mr. Bonnet played it with a spirit which revealed his love for the work and with never a phrase that indicated that it was a difficult performance. The effect on his audience was equally that of continued interest despite the length of the work. A graceful compliment to a Chicago composer was paid in playing Borowski's *"Meditation Elegie."* The well-known Widor *Toccata* received a most brilliant rendition. Mr. Bonnet responded generously to the demand for encores and played among other things his *"Romance sans Paroles"* and the *Martini Gavotte*. The complete program included: *Prelude,*

Henry Purcell; *"In Dulci Jubilo"* (Christmas Song), Bach; *Prelude and Fugue in D major*, Bach; *"Meditation Elegie,"* Borowski; *Fantasia and Fugue on "Ad Nos ad Salutarem Undam,"* Liszt; *"Poeme du Soir"* ("Angelus at Sunset"), Bonnet; *"Elfen,"* Bonnet; *Toccata*, Widor.

The transcontinental tour of Mr. Bonnet has proved that an organ virtuoso can command the same attention and audiences that assemble to hear the leading pianists, violinists and vocalists of the world. Mr. Bonnet's present tour is booked to Denver, Salt Lake City and California, and during his trip across the country he has played to capacity houses, with return engagements demanded in nearly every instance. In Ann Arbor 5,000 heard his program and at Grand Rapids 2,500.

Mr. Bonnet will remain in California three weeks, filling many engagements, and then open his southern tour in El Paso, Tex., March 25, proceeding to New Orleans and the north. In response to insistent demands from the middle west, the larger part of May will be devoted to return engagements in that section and in cities where time did not permit of his reaching on the way to the coast. He will devote April to Canada and a tour of the eastern states.

Mr. Bonnet will leave for Paris at the close of the tour.

Bonnet on New Detroit Organ.

The large four-manual divided organ of eighty-four speaking stops which Casavant Brothers of St. Hyacinthe, Quebec, have just installed in the First Congregational Church of Detroit, and the complete specification of which was published in *The Diapason* for Nov. 1, 1918, was played in a recital by Joseph Bonnet on the evening of Feb. 6. Mr. Bonnet and the new organ constituted a combination which drew the majority of the music lovers of Detroit and vicinity to the church, and the organists were largely represented.

THREE-MANUAL TO THEATER.

Austin Company Receives Order from the Euclid at Cleveland.

The Austin Organ Company has been awarded a contract to build a three-manual organ for the Euclid Theater, Cleveland. The Mall Company owns this theater, and three other picture houses. An Austin organ is installed in each of them. The Woodward Masonic Temple also has awarded to the Austin Organ Company a contract to build a two-manual organ. Elisha Fowler, Boston representative, negotiated these contracts.

The Euclid Theater specification is as follows:

- GREAT ORGAN.
- Diapason Phonon, 8 ft.
- Gross Flute, 8 ft.
- *Violoncello, 8 ft.
- *String Celeste, 8 ft.
- *Harmonic Tuba, 8 ft.
- Gedeckt Flute, 4 ft.
- Chimes (from Swell), 25 notes.
- (*Enclosed in Choir Box.)
- SWELL ORGAN.
- Bougon, 16 ft.
- Violin Diapason, 8 ft.
- Gedeckt, 8 ft.
- Viole d'Orchestre, 8 ft.
- Viole Celeste, 8 ft.
- Harmonic Flute, 4 ft.
- Horn, 8 ft.
- Orchestral Oboe, 8 ft.
- Vox Humana (Special chest and tremulant), 8 ft.
- Chimes, 20 notes.
- CHOIR ORGAN.
- *Gross Flute, 8 ft.
- *Violoncello, 8 ft.
- *String Celeste, 8 ft.
- Gedeckt Flute, 4 ft.
- Clarinet, 8 ft.
- Celestial Harp.
- (*Interchangeable with Great.)
- PEDAL ORGAN (Augmented).
- Open Diapason, 16 ft.
- Violone, 16 ft.
- Gedeckt (from Swell), 16 ft.
- Octave, 8 ft.

ESTEY WORK ON THE COAST.

Residence Organ to Be Placed in Its Los Angeles Studio.

The Estey Organ Company, represented in the Los Angeles territory by C. W. McQuigg, soon will have its Los Angeles studio equipped with a

fine residence organ. The studio is at 633 South Hill street. The organ, intended for display, will be equipped with the latest devices in the solo playing art of organ building, using the Estey rolls.

The Estey company has just finished an organ in the Loring Theater, Riverside, Cal., of twenty stops, with chimes and glockenspiel. The company is building an organ for the Baptist Church at Hollywood, Cal., and is about to begin erecting an organ in the home of Major Peshine of Santa Barbara. A contract for the organ for the Methodist Church of Anaheim was awarded to the Estey company some time ago and it will be installed in the near future when the church is completed. The organ is a gift from Mr. and Mrs. Charles Eggabroad and Mr. and Mrs. William Wagner, members of the church.

William Ripley Dorr Returns.

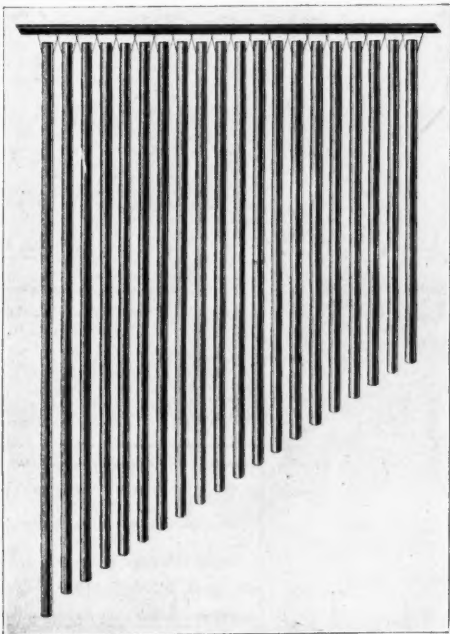
William Ripley Dorr, the Chicago organist, who came to this city several years ago from Minneapolis, has been discharged from the navy and has resumed his work with the Aeolian Company, and has been appointed organist and choirmaster of Emmanuel Episcopal Church at La Grange. He is devoting his time to making a fine choir of men and boys. Mr. Dorr has been conductor of a naval band under Lieutenant Sousa for the last few months. He was in charge of the Sixth Regiment band at the Great Lakes naval station until January, when he was released from active duty. The engagement of Miss Dorothy Countryman of St. Paul to Mr. Dorr is announced, and the wedding is to take place in June.

Hanchett at Former Post.

Edward A. Hanchett, well-known to Dallas and Texas as an organist and musician of more than ordinary talent and ability, has returned to his former post at the Second Presbyterian Church of Dallas.

Miss Dorothy Clarice Hempstead, formerly of New Orleans, has accepted the position of organist of the Marion Theater at Clarksdale, Miss.

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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago. Queries received by the 15th of the month will be answered in the succeeding issue.]

Note.—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:

O. S. = Organ solo copy (three staves).
P. = Piano solo copy.
Acc. = Piano accompaniment part for orchestra.
T. = Title.
D. = Descriptive.

Irish Music.

Ireland, the emerald isle, the land of the shamrock, the "blarney stone" and St. Patrick, is a country whose music is famous particularly for its songs and ballads, notwithstanding the present controversy between the Sinn Feiners and the Ulsterites. What musician does not know "Erin," "Killarney," "Tara's Harp" and many other famous songs?

Many years before "ye present movie editor" had his first music lesson we remember every Sunday afternoon we begged father to play "Money Musk" and "The Irish Washerwoman" on the violin to our delight. Many of these songs, some of which are as yet unfamiliar to many, are very beautiful. "Has Sorrow Thy Young Day Shaded?", which will be found in Langey's "Emerald Isle" (Schirmer) is an instance. Well-known compositions include Molloy's "Love's Old Sweet Song," "The Kerry Dance," Balfe's "Bohemian Girl" and Ball's "Mother Machree." Two songs which attained prominence during the war were "Long Way to Tipperary" and "Faugh-a-Ballagh."

The only organ solo known to us is "Chimes of Dunkerque," by Thomas Carter (1738), a set of variations on a G major theme. Few, if any, piano numbers can be listed, the mass of Irish music being in the form of songs or arrangements for orchestra (piano accompaniments).

Two especially fine arrangements are "The Emerald Isle," by Langey, and "Dear Little Shamrock," by Gruenwald (Ditson). The first contains "Little Red Lark" and "The Valley Lay Smiling" in addition to familiar ballads, while the latter was reviewed in the July, 1918, issue. C. Fischer publishes "Dreams of Erin," "Twelve Irish Songs" and "Erin Go Bragh," while "Memories of Tara" and "The Irish Artist" contain many that are beautiful, but not so well known. In Michael Balfe's opera "The Bohemian Girl," are the two famous ballads "Then You'll Remember Me" and "The Heart Bowed Down." Ditson publishes a fantasia on the Balfe opera arranged by Gruenwald. "The Rose of Erin" is an Irish gavotte suitable for dancing scenes other than jigs and reels, while "Shamrock Waltz" by Tobani has the typical airs in waltz measure. "The Harp of Erin" is a set of variations (Ditson).

Three Irish dances by Ansell (Chappell) and four numbers from Hawkes' catalogue—"The Boys of Tipperary," "A Celtic Lament," "Keltic Suite" and "Three Irish Pictures"—all by Foulds, are of high order of composition. Innumerable songs are to be found in the vocal scores of Chauncey Olcott's operas, in which Ernest Ball, who writes many original modern songs having a decidedly Irish flavor, collaborated. "Eileen Ashore," "Machushla," "The Heart of Paddy Whack" and many others are issued by Witmark. Two curiosities are Brewer's "Irish Tango" and de Witte's "The Racket at Gilligan's" (an old country party).

In the number of old songs the reader will find a very comprehensive list, while numbers like "A Little Bit of Heaven" and "Too-ra-loo-ra-loo-

ral" (an Irish lullaby) by Shannon and "Two Laughing Irish Eyes" by Herbert are examples of the modern style of the Irish ballad. "Barney O'Flynn" (from "Babes in Toyland") by Herbert, "Rosie O'Grady" ("Isle of Spice") and "Mamie O'Hooley" ("Office Boy"), which was one of Frank Daniels' famous songs, all are good, and Ball's "Mother Machree" attained great popularity. The latest song to be issued is "That Tumble-down Shack in Athlone" (Witmark), and a new romantic Irish opera by Herbert, "Eileen."

ORGAN SOLO.

"Chimes of Dunkerque," Carter.

PIANO SOLOS.

"Paddy Whack," Lampe (Remick).
"Echoes From Ireland," Rosey (Remick).

PIANO ACCOMPANIMENTS.

Twelve Irish Songs, DeWitt.
"Emmet's Lullaby," Short.
"Come Back to Erin," Hoch.
"Echoes From Ireland," Schlegel.
"The Boys of Tipperary," Foulds.
"A Celtic Lament," Foulds.
Keltic Suite, Foulds.
Three Irish Pictures, Foulds.
"Dreams of Erin" (Overture), DeWitt.
Three Irish Dances, Ansell.
"The Harp of Erin," Gruenwald.
"The Fairy Boy," Gruenwald.
"Beauties of Erin," Bennett.
"Dear Little Shamrock," Gruenwald.
"Emerald Isle," Langey.
Emerald Isle Medley, Bennett (Ditson).
Fantasia from Balfe's Operas, Gruenwald (Ditson).
"Rose of Erin" (Irish Gavotte), Behr.
Overture, "Bohemian Girl," Balfe.
Selection, "Bohemian Girl," Balfe.
Overture and Selection, "Maritana" (containing "Lullaby"), Wallace.
"The Kerry Dance," Molloy.
"The Irish Artist," DeWitt.
"Shamus O'Brien," C. V. Stanford.
"Lily of Killarney," Benedict.
Irish Fantasia, Popp.
Sounds From Ireland, Bendix.
"The Bard of Ireland," Kretschmer.
"Cead Mille Falte" ("Hundred Thousand Welcomes"), de Ville.
"Innesfaleen" Overture, Koppitz.
Irish American March, Frey.
Irish Dragons' March, De Ville.
"Irish King," Fry.
"Irish Patrol," Puerner.
"Memories of Tara," DeWitt.
"O'Donnell Aboo March," De Ville.
"Rose of Erin," Tobani.
"Irish Eyes of Love," Ball.
"Salute to Erin," Lamotte.
"Shamrock Waltz," Tobani.
"Rose of Killarney," Johnson.
"Erin Go Bragh," Claus (White-Smith).
Selection, "Eileen," V. Herbert.
"Rose of Ireland," White (White-Smith).
"Intermezzo Irlandais," Leigh (Jacobs).

IRISH DANCES.

"Racket at Gilligan's," DeWitt.
Irish Tango, Brewer (Wit).
"Emerald Isle Two Step," Cone.
"Irish Swell," Mackie.
"McLeod's Reel."

IRISH BALLADS.

"Believe Me, If All Those Endearing Young Charms,"
"Come Back to Erin,"
"Cushla Machree,"
"Cruikeween Lawn,"
"Garry Owen,"
"Girl I Left Behind Me,"
"Hop Through Tara's Halls,"
"Kate Kearney,"
"Kathleen Mavourneen,"
"Killarney,"
"Last Rose of Summer,"
"Let Erin Remember,"
"Love's Old Sweet Song," Molloy.
"Love-Backed Car,"
"Minstrel Boy,"
"McLeod's Reel,"
"Money Musk,"
"O'Donnell Aboo,"
"Off in the Still Night,"
"Paddy Whack,"
"Paddy's Wedding,"
"Pop Goes the Weasel,"
"Pretty Girl Milking Her Cow,"
"Rakes of Mallow,"
"Rory O'More,"
"St. Patrick's Day,"
"Savourneen Delish,"
"Sprig of Shillelagh,"
"Wearing of the Green,"
"White Cockade."

MODERN IRISH SONGS.

"A Little Bit of Heaven," Ball.
"Irish Lullaby," Needham.
"Two Laughing Irish Eyes," Herbert.
"Sweet Kitty Bellairs," Edwards (Folies, 1910).
"All That I Want Is in Ireland," Lloyd.
"Ireland Is Ireland to Me," Reed.
"Too-ra-loo-ra-loo-ral, That's an Irish Lullaby," Shannon (Wit).
"Barney O'Flynn" ("Babes in Toyland"), Herbert.
"Rosie O'Grady" ("Isle of Spice").
"Mamie O'Hooley" ("Office Boy").
"Where the River Shannon Flows,"
"Mother Machree," Ball.
"I'm on My Way to Dublin Bay," Lampe (Remick).
"My Irish Song of Songs," Sullivan (Wit).
"Little Colleen," Gaskill.
"Daughter of Rosie O'Grady," Donaldson.
"For Killarney and You," Teasdale.
"Ireland, I Love You," Browne.
"That Tumble Down Shack in Athlone."

WAR SONGS.

"It's a Long Way to Tipperary,"
"Faugh-a-Ballagh,"
Chauncey Olcott's Operas. (Selections from these may be had for orchestra (Witmark) and about 100 songs).
"Barry of Ballymore," "Edmund Burke," "Eileen Ashore," "Garret O'Magh," "Heart of Paddy Whack," "Isle of Dreams," "Macushla," "Old Lin-

erick Town," "O'Neill of Derby," "Ragged Robin," "Romance of Athlone," "Shamene Dhu," and "Voice of McConnell" (1915).

MUSICAL SETTING FOR THE FRENCH DRAMA: THE CAILLAUX CASE.

Madalaine Traverse, star. Fox Film.
Reel 1—(1) Improvise ala Prelude until (2) Among the Nations—France, "La Marseillaise" until (3) The Supreme Cause (Kaiser). "Crafty Spy" (Acc.) by Borch until (4) Nineteen years before, "Vanity" (Acc.) by Jackson until (5) Oh! I'm sick of obscurity, "Romance" (Acc.) by Lubinet until (6) Gaston Calmette, "The Flatterer" (P) by Chaminade.

Reel 2—Continue above until (7) The Home of the Calmettes, "Demoiselle Chic" (Acc.) by Fletcher until (8) The night of the reception, "Nights of Gladness" Waltz (P) by Ancliffe until (9) As the night wears on, "Premier Amour" (Acc.) by Benoist, using A minor part at T. Before the next Dawn, to end of reel.
Reel 3—D: Secret X Society (Red) (10) Improvise mysterioso until (11) With her feet definitely "Romance" by Karganoff (twice) and (12) "Romance" by Mericanto (twice) to end of reel.

Reel 4—T: In autumn of 1911. (13) "Russian Romance" (Acc.) by Friml (once) and (14) "Adieu" (Acc.) by Karganoff until (15) D: Servant steals paper. Agitato until (16) The editor's suite—Le Figaro, "Melodie" (Acc.) by Friml to end of reel.

Reel 5—D: Henriette enters editor's room. (17) "Cavatina" (Acc.) by Raff until (18) For the last time, "Agitato" and (19) "Nocturne" (Acc.) by Kryzanowski until (20) In the prison, "Erolic" (P) by Grieg until (21) It is early in July, 1914, "Le Reve" (Acc.) by Goltzman first four pages until (22) Gentlemen, it is not, "La Marseillaise" until (23) For seven days. Repeat "Le Reve" (last two pages) until (24) Here is the weapon, "Prelude" (O. S.) by Bachmannoff (twice) to end of reel.

Reel 6—T: And a week later, (25) "La Marseillaise" until (26) In Paris, improvise short march in F minor until (27) No! It is not true, "Serenata" (Acc.) by Cajani until (28) At last dawn's day, "Crafty Spy" (Acc.) by Borch until (29) While France, tireless, her armies, "La Marseillaise" to the end.

MUSICAL SETTING FOR THE FRENCH COMEDY DRAMA: "INFATUATION."

Pathe Film. Gaby Deslys, star.

Love theme; Song, "After All," by Roberts (Remick).
Christmas theme, "Serenade," Drolla (with bells).

Reel 1—(1) Theme until (2) Christmas eve, "Serenade" until (3) A private inquiry, "Extase d'Amour" (Acc.) by Roze until (4) Inspired by Yuletide, "Tendre d'Amour" (Acc.) by Clements until (5) In the studio, improvise short bright gavotte movement until (6) D: Flora enters store, "Sweet Visions" (P) by Phelps, to the end of reel.

Reel 2—T: And then, continue above until (7) The world can never, "Lysis-trata" (Acc.) by Lincke until (8) D: Paul sees Flora on floor, Theme until (9) Send me away, "Meditation" (Acc.) by Delmas until (10) D: Paul shows receipt to Flora, Theme until end of reel.

Reel 3—T: Love comes unannounced. Continue theme until (11) Twelve months have passed, "Pierrot Asleep" (Acc.) by Fantom (Schirmer) until (12) And the glorious first night, "Rackety Coo" (from "Katinka") by Friml until (13) And while Paul laments, "Love Song" (Acc.) by Bartlett to end of reel.

Reel 4—T: The same evening at Casino, (14) "Fairly Flirtations" (Acc.) by Boehnlein (or any 4-4 movement with triplets in eighths on each quarter). Cue: Watch dancers, until (15) As play proceeds, Selection "You're in Love" (Acc.) by Friml until (16) Gaby her head turned, "Eventide" (Acc.) by Schytte to end of reel.

Reel 5—T: The next day, (17) "Perfect Song" (Acc.) by O'Hara until (18) The first night of the Rose Queen, Selection, "Follies of 1915," by Stamper, using "Starlight" as girls march on stage, and "Jazz Dance" as Paul and two girls go on stage until (19) D: News item: Earl Grey injured, improvise until (20) D: Maid unfastens Gaby's dress, continue with Polkas selection until (21) D: Curtain falls (T: Gaby, it's her cue). Play a few maestoso chords in C major and (22) "Song of the Soul" (Acc.) by Breil to end of reel.

Reel 6—T: I am in adjoining room. Continue above until (23) Despair accompanies. A few chords on harp and (24) "Yesterday" (Acc.) by Borch (T: Once again) until (25) And again on Christmas Eve, Repeat "Serenade" until (26) D: Paul finds Gaby. Repeat theme until (27) Shall we open door? Repeat "Serenade" until D: Paul and Gaby alone. Theme to the end.

NEW PHOTOPLAY MUSIC.

Published by Sam Fox Co., Cleveland.
"Wedding March," by J. P. Sousa.
The latest mail brings us the long-awaited wedding march which Lieut. Sousa has written to take the place of the Mendelssohn and "Lohengrin"

marches. It opens in a majestic manner with a fanfare of trumpets which leads directly into the fine theme in B flat. A gradual modulation into G flat introduces a quiet, expressive second theme. After the first appears again, we have a sustained legato melody for sixteen measures following, after which a page is devoted to modulation, and a return to the same B flat theme, this time, however, with an arpeggio figure accompanying it. (Harp use on organ indicated). After a return of the first two themes the composition ends in grandioso style. "Library Folio No. 3." (Fox edition). This is the third book of this series. There are six bright numbers—one Oriental, one pathetic, three neutral and quiet, and one other number. Deserving of special mention are Eva Applefield's "Mood Pensive," with a beautiful "celluloid melody" reminding us somewhat of Massenet's "Elegie," and Varga's "L'Esprit de Nil" ("The Spirit of the Nile"), a lovely nocturne in G minor with an oboe solo relieved by passages for strings and woodwind. A useful volume for theater players.

Published by H. W. Gray Co.

Organ Transcriptions: Nocturne in G minor, Chopin; "Chanson Triste," Tschai-kowsky.

Chopin's Op. 37, No. 1, has been arranged to give the opening solo to the oboe with the hymn-like middle section to gamba or celeste. In the "Chanson Triste" the solo has again been given to the oboe. Evidently the English organs do not contain a variety of solo stops or Mr. West would have indicated a different one. We prefer carinet, French horn (coupled to octave) and later a tuba or soft diapason solo played an octave lower than written.

"Death of Ase," Grieg. This short pathetic number from the first "Peer Gynt" suite has been transcribed with an easy pedal part.

Published by Oliver Ditson Company.

"Capricious Vespers," Loseny.

"Love's Message," Brooks.

Two melodious and pleasing numbers (both piano accompaniments), the first being a woodland idyl, full of grace and charm, and the second having a theme which illustrates the hesitancy and coyness of lovers.

ANSWERS TO CORRESPONDENTS.

L. A. R., Buffalo, N.Y.—Blakeley's Tocatta in A is published by Weekes & Co., 14 Hanover street, London. Clayton F. Summy, 64 East Van Buren street, Chicago, is the agent in the United States for that firm.

E. L. T., Montgomery, Ala.—The great trouble in theaters is that nearly all managers know little but popular music, and will not allow really good, high-class music. On the other hand, there are organists who have come into this work from the church or concert field who persist in playing ultra-classical music. Needless to say they do not last long. A well-balanced program, including classical and popular music, and songs and selections from both grand and light operas, should prove interesting to any audience, as picture theaters number among their patrons all classes of persons with varying tastes. The aim should be to please all.

J. A., Peterborough, Ont.—We do not happen to know of any positions at this time. If you desire to enter this work, we suggest you consult the local secretary of the Musicians' Union. If there is none in your town, write to the nearest city. However, if you are receiving what you mention, we advise you to retain your present position.

SEVERAL READERS ask regarding moving picture organists' agencies. There is none in this country to our knowledge.

[NOTE: Readers desiring immediate answers to their letters will kindly include a self-addressed and stamped envelope if they expect an answer before the next issue of The Diapason.]

A large new Wurflitzer-Hope-Jones organ has been opened in the Lincoln Square Theater at Decatur, Ill. Claude Hall of Chicago gave the opening recital. Richard E. Dixon is the organist of the theater.



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FARNAM AT CAMP IN WALES.

Interesting Letter Received—Has Recovered from Influenza.

An interesting letter from W. Lynnwood Farnam, who until his enlistment in the Canadian army was organist of the Fifth Avenue Presbyterian Church of New York and previously was organist of Emanuel Church in Boston says that The Diapason is the only American paper he has received since he went overseas. He writes from Kinnel Park Camp, Rhyl, North Wales, as follows:

"In September the Seventy-ninth Battery, Canadian Field Artillery, in which I enlisted, was changed into a tank battalion, and early in October we were shipped to England for a winter of training. I was one of many on board the troopship to come down with influenza and on arrival in England was sent to a hospital. After spending seven weeks getting over the illness I was sent here and now have a sergeant's position in an orderly room. Shortly after the date of the signing of the armistice the Second Tank Battalion was sent home to Canada, but the hospital cases of the same are to stay in camp here for some time yet.

"Kinnel Park Camp is three miles from St. Asaph (where is the smallest cathedral in the British Isles—a considerable building nevertheless, and containing a four-manual Hill organ of forty-one speaking stops) and four miles from Rhyl, the popular watering place. Right by the camp is a very beautiful edifice built of white stone and marble—Boddelwyddan Church. It was erected by one lady in 1860 and is a particular gem of architecture, well set off by the trees, fields and hills surrounding it. Although the congregation is very small, there is an almost palatial vicarage attached and services are held in both Welsh and English. The church is lighted by oil lamps. The choir sit in the west tower gallery, where is also placed the sweet old-fashioned Walcker 1861 organ, whose specification is as follows: One manual, fifty-six notes, pedals, two octaves, pulling down manual keys, and eight stops—bourdon bass, 16 foot, twelve pipes; open diapason, stopped diapason, dulciana, principal, flute, twelfth, fifteenth; no swell-box."

ALLEN AT STANFORD POST

Appointed to Succeed the Late Louis H. Eaton at University.

Warren D. Allen, dean of the Conservatory of Music, College of the Pacific, has been appointed university organist at Stanford University, to succeed the late Louis H. Eaton. Mr. Allen is giving some excellent recitals at the Stanford Memorial Church. On Jan. 19 his program consisted entirely of the works of Belgian composers, from Peter Cornet, one of the great organists of the seventeenth century, to Jacques Lemmens. The following Sunday was devoted to Cesar Franck. Among the recent programs are these:

Jan. 12.—Prelude in B minor, Bach; Nocturne from "Midsummer Night's Dream," Mendelssohn; Prelude to "Lohengrin," Wagner; "Alleluia," Dubois.

Jan. 19.—"Ad te Clamamus" ("We Cry to Thee"); "O Clemens" ("O Be Merciful"); "Pro Fide" (written about 1600), Cornet; "Pacques Fleuries," Maillly; "Adoration," Callaerts; Fanfare and Finale, Lemmens.

Jan. 26.—Compositions by Cesar Franck; Prelude, Fugue and Variation; "Grand Piece Symphonique"; "La Brabanconne."

ACTIVITIES AT LANCASTER

Organists' Association Has Recital and Paper at Meeting.

At the last meeting of the Organists' Association of Lancaster, Pa., Miss Mentzer and Charles E. Wisner and Richard M. Stockton played the following short recital: Prelude and Fugue in E minor, Kinder; "Minuetto Antico e Musetta," Yon; "Petite Litanie de Jesu" (MS.), Grovlez; "Tempo de Minuet," Foote; Sonata No. 2, Mendelssohn. George B. Rodgers read a paper on "The Organ in France." Henry S. Fry of Philadelphia gave a recital at the First Presbyterian Church Feb. 18 under the auspices of the association.

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Sample copy sent on request.

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American Organ Music

By DR. ROLAND DIGGLE

Once again we have to thank Samuel A. Baldwin for the book of organ recital programs which he has given at the College of the City of New York during the past season. Surely there is no other place in the world where so remarkable a series is maintained. However, it is not of that that I wish to speak. I do wish to point out that of 100 original organ compositions on the season's programs sixty-nine are by American composers. This is a splendid showing, the more so when we realize that unless a piece is really worth while it does not appear on Mr. Baldwin's programs.

As a matter of fact nearly all these pieces are fine examples of modern organ music and should be in the library of every organist quite aside from the fact that they are American compositions. Again, at least half of them are within the reach of the average organist and can be made effective on a small organ. I do not for a moment wish to give the impression that they are masterpieces. At the same time, none of them deserves the unkind criticism and condemnation that American compositions seem to be getting of late from a few of our "high brow" organ professors, for, taken all in all, the organ music published in America during the last few years far surpasses anything that has been published abroad.

It is, indeed, hard to understand the position of these gentlemen who are so quick to cast slurs on what they call America's "Evensong" type of music. We will admit that a small per cent of the organ music published is of this type, but I maintain that there is a distinct place for it, just as there is a place for the ballad on the song recital program. If the people enjoy this sort of music, why should they be denied that enjoyment simply because the recitalist himself does not like the piece?

Aside from that class of music, at least 80 per cent of the organ music published does not belong in that class, and you will find on looking over the recital programs published in the different papers that it is from this 80 per cent that the majority of the organists draw. It must be discouraging to organists whose limitations of technique enable them to play compositions of medium difficulty, or whose organs will allow only of smaller works, to have these same works so harshly condemned. Personally I prefer hearing even one of the "Evensong" type well played to a bigger work badly played. Again, I prefer to hear an American work to one of Karg-Elert, whose name, I am sorry to say, still appears on the programs of some of our recitalists, even when from last accounts he was an officer in the German army.

An historical recital is splendid for a visiting organist, just as a Shakespearean play is always welcome, but to have either week after week, excuse me! A book by Joseph Conrad is always a treat, but that does not prevent one enjoying a good short story. The same surely applies to organ music. We can enjoy our Bach, Franck, Widor, etc., but we should be broad minded enough to appreciate the many excellent smaller works that in a way correspond to the short story. The trouble is that a man so saturates himself with a certain kind of music that he

can neither appreciate nor even tolerate any other kind, although his audiences may be anxious to hear these other works. Here is one of the reasons for the lack of interest in organ recitals. And here is the big reason for the large audiences that come to hear Mr. Baldwin week after week. There is not the slightest doubt that the public wishes to hear these things. They are, perhaps unconsciously, interested in the American composer. Thank goodness, they are! He deserves their support and the kindly interest of the organists all over the country. On the whole he has done a splendid work, and quite aside from patriotism, he is worthy to take his place beside his fellow composers from abroad.

It is impossible to give a complete list of the numbers played by Mr. Baldwin, but the following are especially suitable for church use where only a small organ and limited technique is available: Serenade, Mark Andrews; "Benedictus" and "On the Lake of Galilee," I. Barton; Serenade, L. G. Chaffin; Canzona and Reverie, C. Dickinson; Idyll, J. R. Gillette; Serenade, Macfarlane; "The Fountain" and "Epithalamium," H. A. Matthews; "The Swan" and "Oh, the Lifting Springtime," C. A. Stebbins; Air, Demarest; "Dreams" and Nocturne, R. S. Stoughton; "Gesu Bambino," P. A. Yon.

Contracts for Wicks Company.

Within the last few weeks the Wicks Organ Company of Highland, Ill., has won two Chicago contracts. One of these is for an organ in the Mandell Methodist Church on the west side. The other is for the First Swedish Methodist Church on Highland avenue, in the Rogers Park district. These instruments will have the Wicks direct electric action and will be of two manuals. Both churches are now under construction. The Mandell M. E. organ is to be ready for dedication on Easter Sunday.

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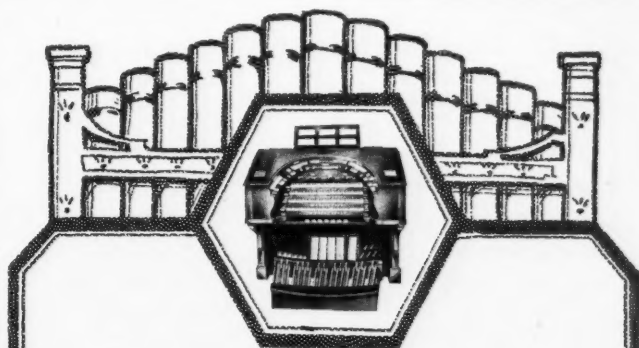
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