



THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Eight.

CHICAGO, JULY 1, 1919.

One Dollar a Year—Ten Cents a Copy.

ANNUAL GRADUATION AT GUILMANT SCHOOL

SPLENDID PROGRAM PLAYED

Eighteenth Annual Commencement Exercises in New York—Gold Medal to Lillian Ellegood Fowler—School Moves.

The eighteenth annual commencement of the Guilmant Organ School was held in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York City, Monday evening, May 26, before a large and representative audience. As the academic procession, including the graduating class, members of the alumni association, students of the school and faculty, entered the historic church, Willard Irving Nevins, post-graduate '13, played the brilliant "Variations de Concert" by Joseph Bonnet, the school's honorary vice-president.

A program of large interest was rendered by the graduates, showing the excellence of the training and high standards maintained by Dr. William C. Carl and his associates. Each of the young players showed a highly developed sense of rhythm and keen musical insight in the interpretation of the works performed, as well as in the registration, which was cleverly done.

The program included the allegro from the First Organ Symphony by Maquaire, played by Harry Wells Cosgrove; the scherzo from Guilmant's Fifth Sonata (Hugh James McAmis); Toccata and Fugue in D minor, Bach (Pauline E. George); Finale from the D minor Symphony, Guilmant (Marion Hodge); and Cesar Frank's Chorale in A minor (Lillian Ellegood Fowler, who has taken the post-graduate course).

The class then assembled for the distribution of the diplomas, when Mr. Nevins played the "Chorus Magnus," by Theodore Dubois, honorary president of the school.

The William C. Carl gold medal was presented to Lillian Ellegood Fowler for having attained the highest marks during the year, and the diplomas were presented by the Rev. Dr. George Alexander, pastor of the First Presbyterian Church, who in a happy speech gave excellent advice and encouragement to the members of the class.

Announcement was made that six free scholarships would be awarded next season by Philip Berolzheimer, chamberlain of the City of New York, and Mrs. Berolzheimer to students who pass the required examinations and possess talent and ability, but are unable to pay for the tuition of the school. The contest will be held previous to the reopening of the school, which is scheduled for Tuesday, Oct. 7.

After its long tenancy on Twelfth street the address of the office of the school and Dr. Carl's studio will be changed July 1 to the Hotel Van Rensselaer, 17 East Eleventh street, New York City.

The faculty of the Guilmant School includes the names of William C. Carl, Mus. D., director and head of the organ department; Clement R. Gale, M. A., Mus. Bac., Oxon, counterpoint and composition; Warren R. Hedden, Mus. Bac., F. A. G. O., harmony and musical dictation; Willard Irving Nevins, preparatory work and assistant to Dr. Carl; Howard Duffield, D. D., hymnology; Lewis C. Odell, B. A., organ construction, and Charles Schlette, organ tuning. The board of examiners consists of Samuel A. Baldwin, F. A. G. O., head of the music at the City College, New York, and Clarence Dickinson, Mus. D., professor of ecclesiastical music, Union Theological Seminary, New York.

Call to the Organ Builders

Adjourned Annual Meeting of Association Will be Held at Carnegie Institute, Pittsburgh, Aug. 7—Official Notice by Secretary.

The adjourned annual meeting of the Organ Builders' Association of America will be held at Carnegie Institute, Pittsburgh, Pa., on Thursday, Aug. 7, 1919, at 10 o'clock a. m., and will at that time and place be called to order by President John T. Austm.

This meeting-place and date was definitely decided upon by favorable replies received in answer to a letter sent out under date of June 9 to all the members of our association. Virtually a majority of the total membership voted to that effect.

Under date of June 23 a formal announcement was mailed to every member, setting forth the arrangements so far as at present completed, and promising that full information on all final details would duly follow.

It cannot be too strongly emphasized that if we want determinedly to make our organization a signal success, the largest and most representative attendance possible, even at some sacrifice or temporary inconvenience to the individual members, is absolutely essential at the forthcoming meeting. We all, more or less, are in a position where we "cannot spare the time" or "just cannot get away." Where there is a will there's a way. This announcement is made far over a month in advance of the meeting date; therefore let us all plan our engagements and general activities with always the memorandum "Pittsburgh, Carnegie Institute, Aug. 7" vividly before us, and there'll be a way to get there somehow.

To allow only a small representation to shoulder the inevitable responsibility linked with any significant resolution affecting the interests of our organization would be manifestly

unfair and would produce not even remotely that co-operation and unified action which must be paramount in any concerted effort to protect and promote our organization's interests.

Let us for once forget the old, time-worn maxim "each one for himself." Let us drop everything smacking of egotism, selfishness, individuality and self-imposed isolated existence. Our organization represents a grand and noble industry, with enough business available to give every member his proportionately fair share. Let us see how we can in a general or specific way help each other to make the organ building industry one of illustrious and conspicuous bigness. Co-operation has been proven a splendid and eminently satisfactory reality in other industries, so why should the genus organ builder fight all his battles alone?

Come, gentlemen, let us get together and let us get somewhere. Perhaps the proposed joint session with our esteemed friends and well-wishers of the National Association of Organists, scheduled for Friday afternoon, Aug. 8, will furnish the needed stimulus to do just that something which most of us agree should be done, without knowing precisely what, and how, and why.

Each member of our association is most cordially and urgently invited to attend this our formal first annual meeting, and to come prepared to enter into a discussion of such timely subjects as will pave the way for great future things to be accomplished.

ADOLPH WANGERIN,
Secretary.

RECORD AT CITY COLLEGE

Samuel A. Baldwin Played 358 Numbers at His Forty-three Recitals.

The interesting record of the recitals at the College of the City of New York by Samuel A. Baldwin is brought to the attention of organ devotees again through the publication of the programs for the twelfth year. Forty-three public recitals were given by Samuel A. Baldwin, head of the

adjacent to the college, on Sundays in November and December. The normal schedule was resumed in the Great Hall on Jan. 5.

The programs presented contain 358 numbers and 217 different compositions, fifty-eight of which were given for the first time at these recitals.

COURBOIN RECEIVES DEGREE

Organist Made Master of Music by Syracuse University.

Charles M. Courboin is not, like the prophets of old, "not without honor save in his own country." At the recent commencement exercises of Syracuse University the College of Fine Arts conferred on Mr. Courboin the degree of master of music, the presentation being made by Dr. Adolf Frey of the piano department.

The degree was bestowed on Mr. Courboin in recognition of his wide reputation as a concert artist and the honor which he has brought to the city of Syracuse. In commenting upon the commencement the Syracuse Post-Standard said: "To Charles M. Courboin the degree of master of music is eminently fitting. His reputation is national. His mastery of his instrument is phenomenal. His place in a community which owns a fine arts college in which it has pride is among the highly honored of that college."

Three Three-manuals Ordered.

Calvin Brown, Chicago representative of the Austin Company, received three orders for three-manual organs within the last two weeks. They are for the Walnut Street Baptist Church of Waterloo, Iowa, the First Congregational Church of Ann Arbor, Mich., where Earl V. Moore is the organist, and for the Franklin Street Methodist Church of Portsmouth, Ohio. The Waterloo organ will also have an echo division.

NEW JERSEY RALLY DAY HAS TWO BIG FEATURES

FINE ADDRESS AND RECITAL

Clement R. Gale Speaks Before National Association State Meeting and Gaston Dethier Plays at Morristown.

The New Jersey Council of the National Association of Organists held its annual meeting at the Church of the Redeemer, Morristown, on Tuesday, May 27. Organists were present from all parts of New Jersey, New York, Brooklyn, Philadelphia and other places. After the formal welcome by D. F. Barkman, mayor of Morristown, and the Rev. Clifton Macon, acting rector of the Church of the Redeemer, and by Mrs. Kate Elizabeth Fox, organist and choirmaster of the church, greetings were extended by Mrs. Bruce S. Keator, organist and choirmaster of St. Andrew's Methodist Church, New York City, and Frederick Schlieder, Mus. Bac., president of the National Association of Organists.

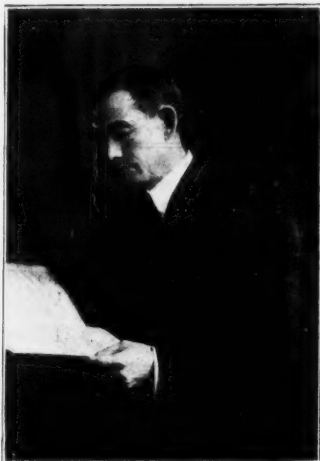
The morning session was devoted to the speaker of the occasion, Clement R. Gale, Mus. Bac., well-known organist and choirmaster and professor of music at the General Theological Seminary, New York City, who addressed the members on the subject, "The Church Organist's Duty to Himself." With dignity and eloquence, Mr. Gale unfolded the importance of self-development and character as the fundamentals of all things.

Dr. Gale's paper insisted on the highest ideals for the church organist, and demanded character, ability, "selflessness," punctuality and the attitude of always being a learner. Dr. Gale said that the organist should make it a point to write and compose, whether for publication or not. The discussion which followed was led by Frederick Schlieder, president of the National Association of Organists. Mr. Schlieder's leadership of the discussion was masterly and brought forth many valuable and interesting observations on the part of those present. George Ashdown Audsley spoke with great insight into the profession of the organist. He said that the finest organs yet designed were inadequate to the ideal expression of the organist's soul and spirit.

Rollo Maitland of Philadelphia spoke of the immense and widening field in the department of photo-play organ playing. Herbert Sammond of Brooklyn gave a new version of "K-K-K-Katy" that he has been using in the army camps, and delighted his co-workers after luncheon by uniting them in a simultaneous sing of "The Long, Long Trail" and "Pack Up Your Troubles." Clifford Demarest, when called upon by President Schlieder to say a few words on "Composition," said that it was a matter of getting a musical idea and encouraging it to grow in accordance with the teachings of harmony, counterpoint and form. His remarks were by way of comment on the notable paper which was read by Dr. Gale. Mrs. Julian Edwards of New York urged greater co-operation among organists for the betterment of themselves and their profession.

The reception by the fine old revolutionary town of Morristown and the Church of the Redeemer was a rare example of the new community hospitality. For a day the church's home became the home of organists.

At 1 o'clock the gong sounded and the party moved across the church yard to the parish-house, where luncheon was served. Mark Andrews, state first vice-president, acted, as he had the year before at Montclair, as toastmaster, in which capacity he was inimitable. The



SAMUEL A. BALDWIN.

department of music of the college, during the year 1918-1919.

At the beginning of the college year the buildings were occupied by the Students' Army Training Corps, and the Great Hall was used as a barracks. Through the courtesy of St. Luke's Church, however, it was possible to continue the recitals, and they were given at that church, which is

speakers at the luncheon included Clifford Demarest, whose subject was "Our New York Guests"; T. Scott Buhrman, "Our Console"; and Richard Keys Biggs, "Our Soldier and Sailor Musicians."

The day closed with a recital given by Gaston M. Dethier, professor of organ at the Institute of Musical Art, New York City. The church was filled with delegates and the music lovers of Morristown and its environs. Mr. Dethier's performance was a fine example of clean-cut organ playing and musicianship.

Mr. Dethier's program was as follows: Fantasia and Fugue on B-A-C-H, Liszt; Andante con moto, Philip Rufer; Toccata, Gigout; Cantabile, Franck; Allegro Appassionato (first performance), Dethier; Aria, Dethier; Caprice, Faulkes; Allegro Vivace (from the Seventh Symphony), Widor; Canzonetta, Mendelssohn; Etude, Op. 25, No. 10, Chopin-Schminke; "The Brook," Dethier.

CARL BARCKHOFF IS DEAD

Veteran Organ Builder Passes Away—Built Many Instruments.

Word has reached The Diapason of the death of Carl Barckhoff at Basic, Va. Mr. Barckhoff was said to have been the oldest organ builder in point of years of activity in the United States. His death occurred April 16 and was caused by cancer. He had been ill about six months, but previous to that time had been active since his coming to this country when a young man.

Mr. Barckhoff was 70 years old and was born in Germany. He completed his first organ in this country in 1865. Since that time more than 3,000 Barckhoff organs have been built. The business has been taken over by his son, H. C. Barckhoff, in conjunction with W. G. Shipman, under the name of Shipman & Barckhoff. Mr. Barckhoff first was located in Pittsburgh and in later years he had plants at Latrobe, Pa., and Salem and Pomeroy, Ohio. He had been at Basic for some years.

Kraft at Duluth and Northfield.

Edwin Arthur Kraft of Cleveland visited The Diapason office June 16 on his way to Duluth, Minn., where he gave a recital in the First Presbyterian Church, and to Northfield, Minn., where he played before the Minnesota Music Teachers' Association. Mr. Kraft gave the following program at Duluth: "Marche Triomphale," Hagg; "Song of India," Rimsky-Korsakoff; "Allegro Gioioso," Dethier; Serenade, Rachmaninoff; Cantilene from "Prince Igor," Borodin; "Caprice de Concert," J. Stuart Archer; Suite, "In Fairyland," R. S. Stoughton; Contemplation, E. H. Lemare; Scherzo, Alfred Hollins; Arabesque, John Gordon Seely; Caprice ("The Brook"), Dethier; Finale from the First Organ Symphony, Vierne.

R. P. Elliot, manager of the organ department of the W. W. Kimball Company, returned early in June from a trip to the Pacific coast, on which he visited representatives of the organ department in Spokane, Seattle, San Francisco, Los Angeles and Denver.

GREAT PREPARATIONS FOR N. A. O. CONVENTION

BUILDERS ALSO WILL MEET

Joint Session of Makers and Players of Organs To Be First on Record—Prominent Recitalists on the List.

Preparations for the convention of the National Association of Organists, to be held at Pittsburgh Aug. 6 to 8, are going ahead rapidly, both at the headquarters in New York, presided over by Frederick Schlieder, the president, and at Pittsburgh, where Charles Heinroth is the chief of the prominent organists who are ready to act as the hosts. The recitalists who will be heard at the convention on the fine organ in Carnegie Institute—the instrument reconstructed and enlarged two years ago by Ernest M. Skinner and made famous by the recitals of Mr. Heinroth—will include, among others, Edwin Arthur Kraft of Cleveland, Uesna Clarke Smith of Philadelphia, Hugo P. Goodwin of Chicago, Emory L. Gallup of Chicago and Mr. Heinroth.

The Organ Builders' Association of America will hold its adjourned annual meeting Aug. 7 and 8 at Carnegie Institute. The first day will be devoted to the business sessions of this association and the second day there will be a joint meeting with the N. A. O. This will be the first meeting of the kind ever held, and is expected to be a great feature of the convention. President John T. Austin and Secretary Adolph Wangerin of the organ builders are making efforts to have a representative gathering of the builders. The invitation from the N. A. O. followed the adoption of the following resolution by the executive committee of the N. A. O. at the regular meeting June 9:

"Resolved, That the executive committee of the N. A. O. hereby sends to the Organ Builders' Association of America a hearty invitation to meet at Pittsburgh simultaneously with the National Association of Organists' convention, Aug. 6, 7 and 8. It further suggests the great desirability of a joint session of the two associations, preferably on Friday morning, Aug. 8, the arrangements being in the hands of the two program committees."

Writing to The Diapason, Reginald L. McAll, to whom the arrangements for the joint session were intrusted, says:

"The feeling in the meeting was that the joint session with the representative organ builders would be of the utmost benefit to both organists and builders, and we certainly want to make the occasion so attractive that it will draw a large attendance from both associations. It will, I believe, be the first meeting of the kind ever held and the plain truths which will be exchanged as to the aims and ideals for which all are working will be a great stimulus."

Elwyn Owen of Kansas City has resigned his position as organist at the Liberty Theater to play the new organ at the Newman Theater, which is a large four-manual built by the Austin Company. The opening took place June 5. Mr. Owen is enthusiastic over the new instrument and expects to give recitals on it in addition to his regular theater work. He called at the office of The Diapason on a short trip to Chicago in June.

RESIGNS POST AT EVANSTON

Mrs. Middelschulte Will Relinquish First Presbyterian Organ.

Mrs. W. Middelschulte has resigned as organist and director at the First Presbyterian Church of Evanston and will close her service there on Sept. 1. Elias Bredin, who retires as head of the conservatory of music at Washburn College, Topeka, Kan., has been engaged to take the place of Mrs. Middelschulte upon her retirement in the fall. Mr. Bredin was formerly organist of this church and went from Chicago to Eureka, Ill., to become a member of the faculty of Eureka College. He has been in Kansas for the last year.

Mrs. Middelschulte is recognized as one of the most capable and thorough Chicago organists. She has been in the Evanston church for three years, and during her incumbency the music, both organ and choir, in this church has been noted for its excellence.

Cotsworth Plays at Salter Wedding.

Albert Cotsworth has returned to Chicago after a trip East on the invitation of his old friend, Sumner Salter, to play at the wedding of Mr. Salter's daughter on June 16 at Williamstown, Mass. Preceding the ceremony in the Congregational Church, Mr. Cotsworth gave a program of about forty-five minutes' duration. A humorous feature of the occasion was due to the fact that Mr. Cotsworth and Mr. Salter are virtually doubles. Many of the arriving guests believed Mr. Salter was playing for his daughter's wedding. A little later they were puzzled when the real Mr. Salter entered the church with his daughter on his arm. Mr. Cotsworth also stopped in New York and in Philadelphia, visiting his son and the latter's family at Overbrook, a suburb of the city of Brotherly Love. He reports a splendid time roaming in the Berkshire hills and seeing the sights in the company of his host at Williamstown.

George E. Turner Back at Organ.

George E. Turner of Alton, Ill., has been discharged from the service after having been bandmaster of the 209th Engineers for nearly a year. He is at present playing the three-manual Kilgen organ in the Second Church of Christ, Scientist, at St. Louis. He and Mrs. Turner, who is a soprano, also have resumed their concert work and one of their recent appearances was in a recital, May 9, under the auspices of the Alton Presbyterian brotherhood.

George Lee Hamrick, organist of the Strand Amusement Company, Montgomery, Ala., and known throughout the south for his theater and church work, was in Chicago for a few days in June and called at the office of The Diapason June 13 to talk over a few of the interesting questions that came up in the life of the moving-picture player.

THE DIAPASON.

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WANTS IN ORGAN WORLD

FOR SALE—TWO-MANUAL HOOK-HASTINGS: good condition; tracker action, twenty-one stops, walnut case, Orgbello, single phase. Height required, 21 ft. 6 in., width 14 ft., depth 8 ft. 2 in. Price, \$1,500. f. o. b. Ann Arbor, Mich. Further information from Prof. Earl V. Moore, Ann Arbor, or Calvin Brown, 4539 N. Richmond St., Chicago.

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Pupils of Truette Heard.

The annual pupils' recital arranged by Everett E. Truette, the Boston teacher, is always a notable event and the twenty-first, held at Jordan Hall, June 12, was no exception. Nine of Mr. Truette's class took part and the performers included some of the best-known younger organists of the Hub. The program was as follows: Toccata and Fugue in D minor, Bach (William F. Frank); Recitative and Finale (First Sonata), Mendelssohn (Miss Mildred M. Partridge); Finale in E flat, Guilman (Miss Gertrude Ensign); Intermezzo in D flat, Hollins (Miss Grace Lewis); Allegro from First Symphony, Maquaire (Mrs. Mabel Winslow Bennett); "Vision" in D flat, Rheinberger (Miss Mildred M. Parkerton); Concert Variations, Bonnet (Joseph K. Dustin, A. A. G. O.); Scherzo from Second Symphony, Vierne (E. Rupert Sircom); Finale from First Symphony, Vierne (Miss Jeanette Hart Howe, A. A. G. O.).

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Offers for sale the great 101-stop organ now under installation in the Colosseum, Columbus, Ohio, and immediate delivery following the Methodist Missionary Convention in June. This organ is the property of the Mission Board of the M. E. Church, and, arrangements for permanent retention in the Colosseum having failed, is now offered for sale.

This is an exhibition organ, built with unusual painstaking, large scale and high pressure throughout, completely octave duplex in the manner originated by C. S. Losh, and who is the exclusively authorized agent.

ANNUAL MEETING HELD BY A. O. P. C. MEMBERS

BIGGS THE GUEST OF HONOR

Reports Made on Activities of Year
and Officers Elected — Victory
Festival Held—Other Phila-
delphia News.

By DR. JOHN M'E. WARD.

Philadelphia, Pa., June 23.—The twenty-ninth annual meeting of the American Organ Players' Club was held June 19 in the Orpheus club rooms. Reports of the activities of the club were read, showing a healthy financial statement from the treasurer. Three candidates were examined and elected to active membership, as follows: Miss Frances McCollin, Fred S. Smith and Harry A. Sykes.

Mr. Fry, as chairman of the executive committee, reported concerning the recitals and lectures given during the season. There were only eight, due to the lack of coal and war conditions generally. The following were elected officers:

President—John McE. Ward.
Vice President—Henry S. Fry.
Secretary—Bertram P. Ulmer.
Treasurer—Herbert S. Drew.
Librarian—Mrs. L. W. Grebe.
Members of the Board of Directors—Frederick Maxson, Rollo F. Maitland, S. Wesley Sears and James C. Warhurst.

The guest of honor was Richard K. Biggs, organist of St. Luke's, Brooklyn, who recently returned from France. His address, while quite conversational, was enjoyed by a large attendance of members. Mentally he took the audience on a tour of the cathedrals of France, with special reference to the organs and all that relates thereto, the choirs, French organ music and personal meetings and conversations with many of the famous organists, organ builders and musicians of that despoiled country. Three statements are noteworthy:

"The greatest organ music of the day is French."

"There are no diapasons in the swell."

"The French organ is built up on reed tone."

Mr. Biggs was entertained at luncheon at the Musical Art Club by a few members of the A. O. P. C.; listened to Rollo Maitland's masterly interpretations at the Stanley Theater, and was given a dinner by Messrs. Fry, Maitland, Warhurst and others before the club meeting in the evening. He thinks the Philadelphia "bunch" are the best entertainers in the world.

Announcement was made by the president of the bestowal of a gold prize medal given by the club for original organ compositions in the larger forms. Competition is open to members of the club only.

The new Haskell organ in the Lutheran Church of the Incarnation was formally opened June 8 by the organist, Herbert Evans. A portion of "St. Paul" was successfully and artistically performed by the large chorus choir with the help of noted soloists.

The "victory festival" of the Episcopal diocese of Pennsylvania filled the Academy of Music on June 10 and 11. A chorus of 1,600 drawn from the various choirs of the city made a stage picture not to be forgotten, with tiers upon tiers of white surplices and the cassocks and mortarboards of the feminine singers. About sixty of the Philadelphia Orchestra furnished the accompaniment. The clergy entered during the playing of David L. Wood's "Processional March," directed by Rollo Maitland. Elgar's version of "My Country, 'Tis of Thee," followed. Dr. Herbert J. Tilly was represented with his "Te Deum" richly orchestrated by Victor Herbert and admirably conducted by the composer. It is a composition of merit and made its impress on the audience, as it well deserved to do. "The Souls of the Righteous" was written by Harry C. Banks, Jr., and selected after a lively competition, as the prize winner for the occasion. It is a well written work, showing the skill and erudition of Mr. Banks, who directed it admirably.

Other musical numbers were "The Morning Stars Sang Together" by West and "The Reckless" by Matthews. The festival came to a fine climax with Gounod's "Gloria" conducted with grace and authority by Mr. Fry. Organists who played accompaniments were Albert T.

Maynard, Percy Chase Miller, Edward Hardy, James H. Lord and Lyman Wheeler.

Girl of 14 in Wanamaker Recital.

A delightful organ recital was given May 15 at Wanamaker's Auditorium in New York by Miss Vera Dinnick, a young lady of only 14 years. Miss Dinnick is a pupil of the organist of St. Patrick's Church, Jersey City—James P. Dunn. Her program consisted of: Prelude and Fugue in C minor, Bach; "Fancies," Sellars; "Chanson Passionnee," Dunn; Even-song, Johnston; Spring Song, Hollins; Concert Overture, Hollins. Miss Dinnick was assisted by Miss May Stewart, soprano.

Presents Organ to School.

A gift of \$15,000 was received by the Cincinnati board of education for the erection of a large organ in the new East High School, which is near completion and which is one of the finest school structures in the country. The donor's name was a secret for some time, but it has been learned that R. K. LeBlond, one of the big machine tool magnates of the community, gave the money.

Dedicates a Kilgen Organ.

Walter Wismar dedicated a new organ for the Lutheran Immanuel Church of Wentzville, Mo., on Sunday, June 15. It is an instrument of twelve stops and two manuals and was built by George Kilgen & Son. In the evening Mr. Wismar gave a recital to an appreciative audience. He was assisted by the church choir, under the direction of the pastor, the Rev. H. D. Mensing.

Liszt's "137th Psalm" was given by the St. Cecilia Club of Tacoma, Wash., on May 13 under the direction of Ferdinand Dunkley, with the full accompaniment of violin, harp, piano and organ. Dr. Robert L. Schofield was the organist. Lotta Madden of New York sang the solo.

Ferdinand Dunkley, organist of the First Church of Christ, Scientist, Seattle, played at Chehalis, Wash., May 23, Three Negro Spirituals—"Deep River," "The Angels Done Changed My Name" and "Nobody Knows the Trouble I See," arranged by James R. Gillette; and "Finlandia," Sibelius. This was on the occasion of the two-day music festival under Mr. Dunkley's direction.

Henry H. Holtkamp of the Votteler-Holtkamp-Sparling Organ Company, Cleveland, was in Chicago June 18, on his way home after a business trip that took him to the northwest. On the way Mr. Holtkamp closed several contracts for organs, among them being orders from a Norwegian Lutheran Church at Minneapolis, the Reformed Church of South Kaukauna, Wis., and the Lutheran Church at Wrightsville, Wis.

The Austin Organ Company, through Elisha Fowler, Boston representative, has been awarded the contract to build a two-manual organ for St. Xavier Academy, Beatty, Pa. Mr. Fowler also has obtained a contract to build a two-manual organ for the Star Theater, Lawrence, Mass.

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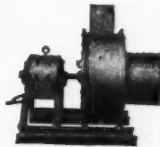
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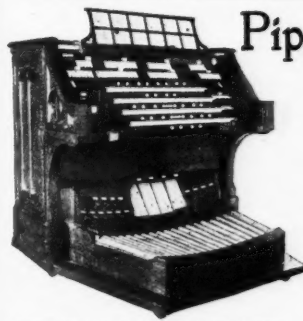
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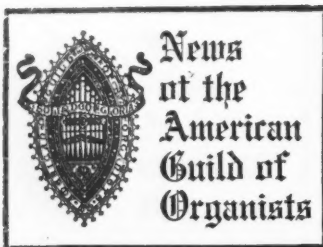
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Pennsylvania Chapter.

The annual dinner of the Pennsylvania chapter brought together a goodly array of organists, not only native, but from neighboring cities and towns. The event was held at the Rittenhouse Hotel, the honor guests being Richard K. Biggs and his charming French bride; Frederick Schlieder, Joseph Bonnet and Cyrus H. K. Curtis, publisher of the Philadelphia Ledger. Percy C. Miller, chairman of the dinner committee, was the capable and witty toastmaster.

Mr. Bonnet made mention of the fact in his address that among the first to greet him on his first tour here was the American Organ Players' Club, of which he subsequently became a member; and now, on the eve of his departure for France, the A. G. O., at this dinner, bids him farewell. He further remarked that he had played 100 recitals since last October.

Mr. Curtis spoke of the new Ledger Auditorium, where a very large organ will be installed and concerts given practically free to the masses.

Mr. Biggs' address concerned his experiences with French organs, dilating on the value and beauty of voicing of the individual registers; the dearth of mechanical aids; the artistic organ cases and general durability of the work.

Maryland Chapter.

At the annual meeting of the Maryland Chapter May 15 J. Norris Hering, organist and choirmaster of Christ Protestant Episcopal Church, was elected dean; John Denues, supervisor of music in the Baltimore public schools, was made sub-dean; F. Z. Phelps, secretary and registrar; Frederick D. Weaver (re-elected), treasurer; C. C. Carter and A. C. Torovsky, auditors; Harry Weyrich, Thomas Moss, Howard R. Thatcher, F. R. Huber and A. Mowbray, new members of the executive committee.

Headquarters.

On June 5 and 6 the guild examinations were held in the following cities of the United States and Canada: New York, Boston, Philadelphia, Chicago, St. Louis, Baltimore, Auburn, N. Y.; Portland, Oregon; Omaha, Oakland, Cal.; Los Angeles, San Diego and Toronto, Ont. The papers are in the hands of the examiners and results will be announced as soon as possible. All communications should be sent directly to Warren R. Hedden, chairman of the examination committee, 170 West Seventy-fifth street, New York City.

West Tennessee.

The West Tennessee chapter held the final meeting of the season Thursday morning, June 12, with the dean, J. Paul Stalls, presiding. Pleasure was expressed over regaining Adolph Steuterman after his long absence from the city.

The following resolutions expressing regret over the loss of John B. Norton from the chapter were presented and unanimously adopted:

"Resolved, That we feel a keen sense of loss in the departure from our midst of Mr. J. B. Norton, who was the founder and organizer of our local chapter and carried on its activities so efficiently during one term as dean of the chapter.

"Resolved, further, That we express our appreciation of Mr. Norton's musicianship and splendid businesslike methods in all that he undertook for the musical uplift and benefit of our community.

"Resolved, further, That we wish Mr. Norton Godspeed in his future endeavors to continue as he has in

the past to champion the cause of music and the musician."

The following officers were elected for the year:

Dean—J. Paul Stalls.
Subdean—Mrs. E. A. Angier, Jr., A. A. G. O.

Secretary—Miss Lucy Andrews.
Treasurer—Miss Eunice Robertson.
Registrar—Miss Belle S. Wade.
Librarian—William H. Estes.
Auditors—Mrs. Lunsford Mason and Mrs. Mary F. Heuer.

Executive Committee—Miss Elizabeth Mosby, Miss Vera Fisher, Miss Mary O'Callaghan, Miss Agnes Powers, Miss Marguerite Jackson, Miss Rachel Johnston, Ernest F. Hawke, F. A. G. O., A. R. C. O., Ernest D. Leach.

The meeting closed with an interesting and instructive address on "Church Music in General" by Ernest D. Leach.

Illinois.

The final service of the year, held on June 18 in the Church of the Ascension, Chicago, was a splendid climax to the work of the year, despite the heat which kept many organists away. Lester W. Groom, organist of the church, played the service in a masterly manner and the choir, under the direction of W. H. Knapp, did excellent work. The visiting organists were two of the leading performers in the city—Mason Slade and Hugo Goodwin. Mr. Slade played the Meditation-Elegie from Borowski's First Suite and the Caprice in B flat by Guilman. Mr. Goodwin played his own arrangement of Carter's "Chimes of Dunkerque."

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COLUMBUS COLISEUM ORGAN IS DEDICATED

AT TERCENTENARY CONCERT

Other Attractions Are Permitted to
Usurp Place that Should Have
Been Taken by the Large
Instrument.

The great organ in the Coliseum at Columbus, Ohio, built by M. P. Möller for the Methodist Episcopal tercentenary celebration, was opened with a celebration concert on the evening of June 13. The ninety-eight stop instrument was completed just in time for the great event and will rank as one of the really notable organs of the United States. Its introduction to the Methodists who gathered for the event was unfortunate in some respects. What should have been a real organ recital became a miscellaneous potpourri of musical numbers with no connection either with the organ or with each other, designed primarily to attract an enormous crowd—which it did.

The program played by William J. Kraft, Mus. Bac., of New York, in charge for the occasion, included: "Paeon," Matthews; "The Swan," Saint-Saens; Scherzo-Canon, Jadasohn; Evensong, Johnston; Intermezzo, Callaerts; Supplication, Frysinger; Hallelujah Chorus from "The Messiah," Handel.

The huge Coliseum was slow in filling up, for it takes time to get 7,000 people through one entrance. Consequently those who arrived on time were entertained for forty-five minutes by the popular selections of the Rainbow Division band. When Mr. Kraft started the Matthew "Paeon" he was accompanied by a continuous and unsubdued conversation on the part of the assemblage. And in spite of his requests for courteous attention, this condition prevailed each time the organ was played.

Of the other musical "features" Diapason readers will be most interested in the much advertised trombone choir of 100 players. It was found necessary to augment this organization at the last moment with professionals from other cities, so that it may not yet have reached its crest of excellence.

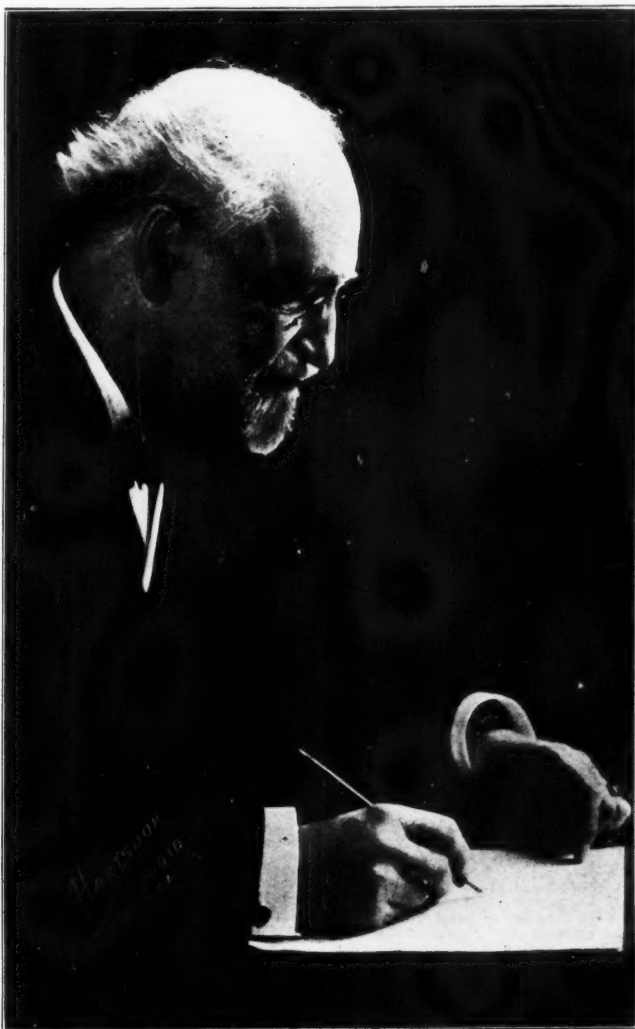
To get back to the organ, it was unfortunate that the performance had so little success. We have wondered if one or two more substantial compositions would not have helped. As it was, the people did not get settled down at the start and even the popular numbers failed to "pop." As suggested above, the cause of this almost total failure of the organ to command interest on its own merits was the absurd arrangement of the affair. The pitiable part is the discrediting of the organ in the eyes of a public which needs to be interested in an instrument which, contrary to the general belief, has a genuinely artistic function. In this dedication the other artists had been so played up that the audience seemed to regard the organ pieces as interludes between the "regular" parts of the program.

The organ is very powerful and brilliant, as was expected, and in the softer effects the strings and flutes appeared to best advantage. Other performances under different conditions will no doubt give a more adequate chance to hear more of the features of this instrument.

Pupil of Hansen Graduates.

Charles F. Hansen, the Indianapolis organist, presented Miss Norah A. Grady in a graduation recital at the Second Presbyterian Church June 23. Miss Grady has completed the five-year course under Mr. Hansen and in recognition of the excellence of her work a diploma was conferred upon her by her teacher. The Second Church choir assisted in the program. Miss Grady played, besides a test anthem and a test hymn, illustrating her preparation for church work, these compositions: Sonata in D minor, Guilman; "A Springtime Sketch," Brewer; Prelude and Fugue in D major, Bach; Caprice, Kinder, theme and variations, "My Old Kentucky Home," Lord.

CLARENCE EDDY.



EDDY RETURNS TO CHICAGO

Gives Recitals on Way Across Continent and Is Booked Here.

After an absence of several years Clarence Eddy has returned to Chicago for the summer, and in addition to his term of teaching at the Chicago Musical College, is booked for a number of recitals in and near the city, where organ lovers are taking the opportunity of his presence to hear him play. Mr. Eddy arrived in Chicago June 20 from his home at San Francisco.

To write anything about Clarence Eddy for Diapason readers seems superfluous. In fact, the idea reminds us of the story of the German newspaper published in Chicago some years ago. One Sunday afternoon there was a spectacular fire across the street from the office of the paper. The next morning all the newspapers had their front pages filled with the story. But not a line was in the German publication. The proprietor arrived at his office hotter than the fire of the preceding day.

"Why nothing on the big fire?" he shouted at the city editor.

"Why, the whole town was down to see it," was that functionary's answer, "and they know all about it. Why write about it?"

There are numerous distinguished services which in his long career Mr. Eddy has rendered the organists of America, but for none do they owe him more than for his consistent presentation of the works of American composers before his audiences. His programs are ever-new and he scrutinizes and utilizes more of the latest works of merit than anyone else in his field. Many of the best concert pieces of the present day were recognized as valuable and first played in concert by Clarence Eddy.

Mr. Eddy gave a number of recitals on his way to Chicago. June 13 he played at Sheridan, Wyo., June 17 at Emporia, Kan., and June 19 at Topeka. June 22 he gave two re-

citals in the First Methodist Church of Aurora, Ill. June 24 he played twice in the college hall at Adrian, Mich., and June 26 at Moline. Aug. 1 Mr. Eddy will give a recital on the large organ in Leon Mandel Hall at the University of Chicago. His engagement at the Chicago Musical College begins June 30 and will end Aug. 9.

Although it is midsummer, Mr. Eddy made the record of eight recitals in a week immediately after his arrival in Chicago.

To Hear Lecture by Milligan.

Harold V. Milligan of New York will deliver a lecture on "Pioneers in American Music," which concerns itself chiefly with Francis Hopkinson, the first American composer, and Stephen C. Foster, the balladist, before the biennial convention of the Federated Music Clubs at Peterboro, N. H., July 3. Mr. Milligan's biography of Foster is in process of publication by G. Schirmer.

Lucius Lescale, formerly of New Orleans and now organist of the Liberty Theater at Beaumont, Texas, has come out as the proponent of a plan for the organization of a symphony orchestra and choral society for Beaumont.

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RECEITAL PROGRAMS

DeWitt C. Garretson, Buffalo, N. Y.—Mr. Garretson, organist and choir-master of St. Paul's Episcopal Church, gave a recital in St. Paul's Evangelical Church at Erie, Pa., June 2, presenting this program: Concert Overture in E flat, Faulkes; "In the Morning" ("Peer Gynt"), Grieg; Intermezzo, Callaerts; "Finlandia," Sibelius; Meditation, Sturges; Symphony in B minor ("The Unfinished"), Schubert; Andante Cantabile, Tschalkowsky; St. Cecilia Overture, Batiste; "Will o' the Wisp," Nevin; March from "Aida," Verdi.

June 17 Mr. Garretson played as follows in the First Methodist Church of Dunkirk, N. Y.: Concert Overture, Faulkes; "Morning" from "Peer Gynt" Suite, Grieg; Intermezzo, Callaerts; "Finlandia," Sibelius; Allegretto in B minor, Guilmant; Meditation, Sturges; St. Cecilia Overture, Batiste; "Will o' the Wisp," Nevin; "Chant d'Amour," Liszt; "Marche Pittoresque," Kroege; Intermezzo, Archer; "Marche Militaire," Jounon.

Charles Eddy, Mr. Eddy in his recital at the Congregational Church of Sheridan, Wyo., played when on his way from his home in St. Francis to Chicago, gave the following program June 15: Prelude and Fugue on B-a-c-h, Bach; Romance Without Words, Bonnet; "Caprice Heroique," Bonnet; "Hope" (dedicated to Clarence Eddy), Yon; Caprice, Wolstenholme; "Evening Harmonies," Karg-Elert; "Septuagint" (new), Stoughton; "Ave Maria" (arranged by G. B. Nevin), Schubert; Scherzo in G minor, Bossi; Morning Song, Hollins; Evensong, Martin; Festal March, Schminke.

At the First Methodist Church of Aurora, Ill., June 22, Mr. Eddy gave a recital in the afternoon and another in the evening, the programs being:

Afternoon—Prelude and Fugue on B-a-c-h, Bach; Romance without Words and "Caprice Heroique," Bonnet; "Hope" (dedicated to Clarence Eddy), Yon; Caprice, Wolstenholme; "Evening Harmonies," Karg-Elert; "Septuagint" (new), Stoughton; "Ave Maria," Schubert; Scherzo in G minor, Bossi; Morning Song, Hollins; Evensong, Martin; Festal March, Schminke.

Evening—"Hesunah," Dubois; Russian Boatman's Song (arranged by Eddy), Anon; "Basso Ostinato," Arensky; Sonata in A minor (3 movements), Borowski; "Vision Fugitive" (dedicated to Clarence Eddy), Stevenson; Concert Variations in E minor, dedicated to Clarence Eddy, Bonnet; Berceuse (new), Eric Webster; Concert Etude (Fanfare), Shelley; "Battle Hymn of the Republic," Kinder.

Charles M. Courboin, Syracuse, N. Y.—In the recital he gave on the large Austin organ in the home of Walter Clark Runyon at Syracuse, N. Y., May 25, Mr. Courboin presented this program: Passacaglia, C minor, Bach; Aria, Bach; Duo from Second Sonata, Pagella; Schminke, Schumann; Toccata and Fugue, D minor, Bach; Andante from First Sonata, Mautner; Scherzo Cantabile, Lefebure-Weiz; Allegretto, de Boeck; Prelude, E major, Saint-Saens; "The Primitive Organ," Yon; "Marche Heroique," Saint-Saens.

S. Wesley Sears, A. R. C. O., A. A. G. O., Philadelphia—Mr. Sears, organist of St. James' Episcopal Church, gave a program on the pipe organ of June 1 in the First Presbyterian Church of Germantown. His offerings were: "Jesu, Hif Siegen," Karg-Elert; Adagio and Fugue (from First Organ Concerto), Handel; "Donne Nuit," Reiff; Allegro Cantabile (Fifth Symphony), Widor; Minuet, Calvin; Intermezzo, Szallit; Intermezzo, Callaerts; Romanza, Svendsen; Allegro Vivace, Vienne.

Dr. George Whitfield Andrews, Oberlin, Ohio—Dr. Andrews gave the following program at Northfield, Minn., playing in the Skinner Memorial Chapel: Prelude and Fugue in G minor, Bach; Prelude in E major, Op. 99, No. 2, Saint-Saens; Adagio and Fugue, Liszt; "From the Southland," Burleigh; "Con Grazia," Aria and Serenade in A flat (No. 2), G. W. Andrews; Finale in B flat, Franck.

Clarence Albert Tufts, A. A. G. O., Los Angeles, Cal.—Mr. Tufts gave a recital at the Bible Institute Auditorium June 10, presenting this program: Prelude in C, Krebs; Allegro from the C minor Sonata, Salome; Cantabile in F minor (Fifth Symphony), Widor; Dialogue, "Le Secret d'Amour," Klein; Berceuse Slavonic, Neruda; Canzonetta in B flat, Scammell; Cortège, Debussy; Bourrée in G, from Third Suite for Cello, Bach; Lullaby, Ethelbert Nevin; Staccato Canzone and March Joyous (MSS.), C. A. Tufts.

Edwin H. Lemare, San Francisco—Mr. Lemare played as follows at the Bible Institute Auditorium of Los Angeles June 3: Fugue on the Name "Bach," Liszt; Old Dance, Colby; Morning Serenade, Lemare; Sonata No. 6 (by request), Mendelssohn; Prelude to "The Deluge," Saint-Saens; Improvisation: Concert Fantasia on the tune "Hanover," Lemare.

Gordon Balch Nevin, Greensburg, Pa.—Mr. Nevin was assisted by Emma A. Hight Dean, soprano, of Pittsburgh, in his eighth recital on the large Skinner organ in the First Presbyterian Church June 15. Mr. Nevin played: Prelude in E minor, Dehler; Minuet in G, Beethoven; "Shepherd's Hey" (an old English Morris dance tune), Percy Grainger (arranged by Nevin); "Deep River" (Negro Spiritual), Coleridge-Taylor; Pavane (from the Sixteenth Century), Byrd; Fugue in G, Mendelssohn; Barcarole ("Tales of Hoffman"), Offenbach; "Siegfried's Funeral

March," Wagner (arranged for organ by Gordon Balch Nevin); "Marche Triomphale," Ferrata. This recital concludes the series of 1918-1919.

Harry E. Cooper, A. A. G. O., Kansas City, Mo.—Mr. Cooper gave this program at the Baptist Church of Liberty, Mo., June 9: Grand March ("Aida"), Verdi; Fanfare, Lemmens; Etude for the Pedals, de Briqueville; Melody in F, Rubinstein; "The Magic Harp" (Petal study), Meale; Gavotte, Lemare; Sea Sketches, Stoughton; "Poet and Peasant" Overture, Suppe.

Jennie M. Carroll, Philadelphia, Pa.—By special arrangement, Miss Carroll, organist of the Gloria Dei (Old Swedes) Church, is giving recitals every Sunday evening before the service in Trinity Lutheran Church. Her program June 8 was: Coronation March, Kretschmer; "In Springtime," Hollins; "In the Twilight," Harker.

At the 25th anniversary of Gloria Dei Church, June 22, Miss Carroll played the following program: Sonata, Stebbins; Oh, the Lifting Springtime, and the March from the Lenore Symphony of Raff.

Thomas Moss, Baltimore, Md.—The following programs were played by Mr. Moss at Mount Vernon Place M. E. Church at the Sunday series of recitals during April and May: Prelude in A minor, Faulkes; "Vesper Bells," Spinney; "Pilgrims' Chorus" (from "Tannhäuser"), Wagner; "Jubilant Deo," Silver.

Frank A. McCarrell, Harrisburg, Pa.—Mr. McCarrell, organist of the Pine Street Presbyterian Church, gave a recital at Zion Lutheran Church May 31, playing: Prelude and Fugue in F sharp minor, Brosig; Chorale Prelude, "Behold, the Saviour Comes," and Fugue in G major, Bach; Nuptial March, Guilmant; Canzona, Guilmant; Finale in E flat, Guilmant.

In a recital at the Church of God, Mount Joy, Pa., May 6, Mr. McCarrell played as follows: "Suite Gothique," Boellmann; "Evening Bells and Cradle Song," Macfarlane; "Le Carillon," Wolstenholme; Fugue in G major, (a la rigueur), Bach; Humoresque, Dvorak; Minuet in G, Beethoven; "The Nightingale and the Rose," Saint-Saens-Courteade; Funeral March and Hymn of the Seraphs, Guilmant; Variations on a Scotch Air, McCarrell; Offertoire in D minor, Batiste.

Frank H. Warner, New York—Mr. Warner, organist of the thirty-first Street Reformed Church, gave this program before the evening service June 1: "At Twilight," Stebbins; Berceuse, Iljinsky-Gaul; Prelude in C minor, Mendelssohn; Elevation in A minor, Lefebure-Weiz; "The Swan," Saint-Saens; Prayer in F sharp, Lefebure-Weiz.

Miss Ethel Lynn Ross, Springfield, Ill.—Miss Ross gave the following program May 18 at her sixth recital in the First Presbyterian Church: Overture to "Stradella," Dudley Buck; "The Death of Asa" (from "Peer Gynt"), Grieg; Evening Chimes, Wheelton; Variations on a Scotch Air, Dudley Buck; Barcarole (from "Les Contes d'Hoffmann"), Offenbach; Caprice, Charles A. Sheldon; Sonata No. 1, in E, Mendelssohn.

Oscar Frey, St. Paul, Minn.—Mr. Frey gave a recital in the Synod Church at Strum, Wis., May 25, presenting this program: Allegro Assai Vivace, from First Sonata, Mendelssohn; Cradle Song, Grieg; Fugue in G minor, Bach; "Pilgrims' Chorus," Wagner; Capriccio, Lemaigre; Alpine Fantasy and Storm, Flagler; Humoresque, Dvorak; Allegro, Frey; "Peer Gynt" Suite, Grieg; Largo (from "The New World" Symphony), Dvorak; Variations on a Scotch Air, Buck; "William Tell" Overture, Rossini.

Francis Sanford De Wire, Youngstown, Ohio—At a recital after evensong at St. John's Episcopal Church June 1, Mr. DeWire presented the following: Chorale, "Es ist das Heil uns kommen her," Kirnberger; "Dreams," Wagner; Elegy, Massenet; Sonata in F minor, Mendelssohn.

James T. Quarles, Ithaca, N. Y.—Professor Quarles' May recital program at Cornell University contained the following: May 7, Bailey Hall—Sonata in D minor, Op. 65, No. 6, Mendelssohn; Reverie, Debussy; "Cornamusa Siciliana," Yon; Finale from Symphony, Bach; Melody for Berchall Bells, Sibelius; Magic Fire Scene, from "Die Walküre," Wagner.

May 14, Sage Chapel—Prelude and Fugue in C minor, Bach; "Solitude on the Mountain," Ole Bull; Sonata in G, Op. 28, Elgar; "In a Mission Garden," Diggle; "Almeida," Schubert; March from "Casse Noisette" Suite, Tschalkowsky.

May 21, Bailey Hall—Fugue in D major, Guilmant; Andante Cantabile from String Quartet, Tschalkowsky; Symphony I, Op. 20, Maquer; Nocturne for Piano and Organ, Kroege; "In Fairyland" Suite ("The Enchanted Forest," Idyl, "March of the Gnomes"), Stoughton.

May 28, Sage Chapel—Choral Song and Fugue, Wesley; Largo from "New World" Symphony, Dvorak; Sonata 2, in C, Borowski; "Ronde des Princesses," from "L'Oiseau de Feu," Stravinsky; Finale from Symphony 2, Widor.

Frederick C. Mayer, A. A. G. O., Woodville, Ohio—At a joint musical service to welcome the soldiers home, held May 25 at Salem's Church, the participants were: Professor Mayer and the Salem male choir. The organ compositions played were: Concert Overture in E flat, Faulkes; Prelude and Fugue on "A Mighty Fortress," Stein; Largo from "New World" Symphony, Dvorak; "Oh, the Lifting Springtime," Stebbins; "In

Arthur Davis; Allegro Op. 39, No. 1, "Scene Orientale," Op. 30, No. 1, and Introduction and Fugue, Op. 27, Ernest R. Kroeger.

Leo Sowerby, Chicago—Mr. Sowerby played the following organ program at the Fourth Presbyterian Church Thursday afternoon, June 28: Chorale in E major, Franck; Spring Song, Lemare; Chorale Preludes, "And on Earth Peace," Bohm; "From Heaven High," Pachelbel; "In dulci jubilo," Buxtehude; "Ariele," Bonnet; Caprice Heroique, Bonnet; A Fountain Reverie, Fletcher; Festival Toccata, Fletcher.

Frank Q. T. Utz, Marshall, Mo.—Mr. Utz, organist and director at the Christian Church, had the largest attendance on record in the past season at his recitals. He had the assistance of his quartet in all the varied programs. May 18 his organ numbers were as follows: "War March of the Priests," Mendelssohn; "In Springtime," Hollins; Gavotte (from "Mignon"), Thomas; "The Answer," Wolstenholme; "The Rippling Brook" (Toccata), Gillett.

At his Easter evening recital Mr. Utz played: "Grande Offertoire," Vincent; Funeral March (from Sonata Op. 35), Chopin; "Resurrection Morn," Johnston; "Vesper Bells," Spinney; "Pilgrims' Chorus" (from "Tannhäuser"), Wagner; "Jubilant Deo," Silver.

Frank A. McCarrell, Harrisburg, Pa.—Mr. McCarrell, organist of the Pine Street Presbyterian Church, gave a recital at Zion Lutheran Church May 31, playing: Prelude and Fugue in F sharp minor, Brosig; Chorale Prelude, "Behold, the Saviour Comes," and Fugue in G major, Bach; Nuptial March, Guilmant; Canzona, Guilmant; Finale in E flat, Guilmant.

In a recital at the Church of God, Mount Joy, Pa., May 6, Mr. McCarrell played as follows: "Suite Gothique," Boellmann; "Evening Bells and Cradle Song," Macfarlane; "Le Carillon," Wolstenholme; Fugue in G major, (a la rigueur), Bach; Humoresque, Dvorak; Minuet in G, Beethoven; "The Nightingale and the Rose," Saint-Saens-Courteade; Funeral March and Hymn of the Seraphs, Guilmant; Variations on a Scotch Air, McCarrell; Offertoire in D minor, Batiste.

Frank H. Warner, New York—Mr. Warner, organist of the thirty-first Street Reformed Church, gave this program before the evening service June 1: "At Twilight," Stebbins; Berceuse, Iljinsky-Gaul; Prelude in C minor, Mendelssohn; Elevation in A minor, Lefebure-Weiz; "The Swan," Saint-Saens; Prayer in F sharp, Lefebure-Weiz.

Miss Ethel Lynn Ross, Springfield, Ill.—Miss Ross gave the following program May 18 at her sixth recital in the First Presbyterian Church: Overture to "Stradella," Dudley Buck; "The Death of Asa" (from "Peer Gynt"), Grieg; Evening Chimes, Wheelton; Variations on a Scotch Air, Dudley Buck; Barcarole (from "Les Contes d'Hoffmann"), Offenbach; Caprice, Charles A. Sheldon; Sonata No. 1, in E, Mendelssohn.

Oscar Frey, St. Paul, Minn.—Mr. Frey gave a recital in the Synod Church at Strum, Wis., May 25, presenting this program: Allegro Assai Vivace, from First Sonata, Mendelssohn; Cradle Song, Grieg; Fugue in G minor, Bach; "Pilgrims' Chorus," Wagner; Capriccio, Lemaigre; Alpine Fantasy and Storm, Flagler; Humoresque, Dvorak; Allegro, Frey; "Peer Gynt" Suite, Grieg; Largo (from "The New World" Symphony), Dvorak; Variations on a Scotch Air, Buck; "William Tell" Overture, Rossini.

Francis Sanford De Wire, Youngstown, Ohio—At a recital after evensong at St. John's Episcopal Church June 1, Mr. DeWire presented the following: Chorale, "Es ist das Heil uns kommen her," Kirnberger; "Dreams," Wagner; Elegy, Massenet; Sonata in F minor, Mendelssohn.

James T. Quarles, Ithaca, N. Y.—Professor Quarles' May recital program at Cornell University contained the following: May 7, Bailey Hall—Sonata in D minor, Op. 65, No. 6, Mendelssohn; Reverie, Debussy; "Cornamusa Siciliana," Yon; Finale from Symphony, Bach; Melody for Berchall Bells, Sibelius; Magic Fire Scene, from "Die Walküre," Wagner.

May 14, Sage Chapel—Prelude and Fugue in C minor, Bach; "Solitude on the Mountain," Ole Bull; Sonata in G, Op. 28, Elgar; "In a Mission Garden," Diggle; "Almeida," Schubert; March from "Casse Noisette" Suite, Tschalkowsky.

May 21, Bailey Hall—Fugue in D major, Guilmant; Andante Cantabile from String Quartet, Tschalkowsky; Symphony I, Op. 20, Maquer; Nocturne for Piano and Organ, Kroege; "In Fairyland" Suite ("The Enchanted Forest," Idyl, "March of the Gnomes"), Stoughton.

May 28, Sage Chapel—Choral Song and Fugue, Wesley; Largo from "New World" Symphony, Dvorak; Sonata 2, in C, Borowski; "Ronde des Princesses," from "L'Oiseau de Feu," Stravinsky; Finale from Symphony 2, Widor.

Frederick C. Mayer, A. A. G. O., Woodville, Ohio—At a joint musical service to welcome the soldiers home, held May 25 at Salem's Church, the participants were: Professor Mayer and the Salem male choir. The organ compositions played were: Concert Overture in E flat, Faulkes; Prelude and Fugue on "A Mighty Fortress," Stein; Largo from "New World" Symphony, Dvorak; "Oh, the Lifting Springtime," Stebbins; "In

Springtime," Kinder; Meditation, Sturges; "Sunrise and Sunset on the Alps," Cleg; Toccata in D minor, Nevin; "Marche Slav," Tschalkowsky.

Martin H. Schumacher, Jefferson, Wis.—In a recital May 18 in which he was assisted by William P. Moldenhauer, violinist, and the church chorus, at St. John's Lutheran Church, Mr. Schumacher's selections were: Concert Overture in C minor, Hollins; Andante Cantabile from Fourth Symphony, Widor; "Lamentation," Guilmant; Caprice, Guilmant; "Variations de Concert," Bonnet; Caprice, Botting; Fountain Reverie, Fletcher; "Christmas in Sicily," Yon; "The Holy Night," Buck; "Evening Rest," Hollins; Toccata, MacMaster.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at the Reed College chapel May 13 Mr. Becker's subject was "Belgian Composers" and he played: Scherzo-Fanfare, Loret; "Sonate En Re Mineur," Op. 1, Maill; "Intermezzo Si Bemol Mineur," Callaerts; "The Storm," Lemmens; "Piece Heroique," Franck.

June 2 the theme was "American Composers" and these were the selections played: "Manzanillo" (Mexican Dance), Alfred G. Robyn; "At Evening," Buck; "In Springtime," Kinder; "The Deserted Cabin" ("Magnolia" Suite), Dett; "In Olden Times," Hugo Goodwin; Venetian Love Song, Ethelbert Nevin; "Within a Chinese Garden," Stoughton; "The Curfew," Horsman; First Sonata in G, Rene Louis Becker.

Homor P. Whitford, Utica, N. Y.—The organist and director of music at Tabernacle Baptist Church, gives recitals before the evening service every Sunday. Recent programs were:

May 18—Fantasia, Stainer; Andante Cantabile from Fifth Symphony (requête), Tschalkowsky; March in C major, Read; "Sous la Feuille" ("Under the Leaves"), Thome.

May 25—Special Program for Memorial Day: "Piece Heroique," Franck; "Lamentation," Guilmant; Liberty March, Frysinger; Concert Variations on "The Star-Spangled Banner," Buck.

Miss Edna A. Treat, Urbana, Ill.—Miss Treat gave the following program in her recital at the University of Illinois Auditorium June 8: Overture in C, Hollins; Andante in G, Guilmant; "Adoration of St. Yvo," Dubois; Scherzo in E, Gigout; Nocturne, Parker; "Harlequin," Nevin; Sonata No. 4, in A minor, Rheinberger.

Thelma M. Robbins, Los Angeles, Cal.—Miss Robbins, a pupil of Charles H. Demorest, was presented by him in a recital at the Church of the Messiah, June 10. Miss Robbins played: Prelude and Fugue in B flat, Bach; Andantino in D flat, Lemare; Gavotte from "Mignon," Thomas; Minuet in G, Borowski; Persian Suite, Stoughton; "In Summer," Stebbins; Grand March from "Aida," Verdi.

Miss Ella B. Warriner, Los Angeles, Cal.—Miss Warriner, a pupil of Charles H. Demorest, gave this program at the Broadway Christian Church June 6: Toccata and Fugue in D minor, Bach; Andante from the Fourth Symphony, Widor; Sonata in the style of Handel, Wolstenholme; "Chant du Souhait," Lemare; An Autumn Sketch, Brewer; "To a Wild Rose," MacDowell; Epithalamium (Wedding Hymn), Woodman.

Mrs. James H. Greene, Urbana, Ill.—Mrs. Greene gave the recital at the University of Illinois Auditorium May 25, playing as follows: "Lullaby," Wolstenholme; "Chant du Souhait," Lemare; An Autumn Sketch, Brewer; "To a Wild Rose," MacDowell; Epithalamium (Wedding Hymn), Woodman.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—Mr. Erb in the recital at the University of Illinois May 18 played this program: March, "Pomp and Circumstance," Elgar; Prelude in E, Wood; "In a Mission Chapel," Diggle; Sonata No. 1, in D minor, Volckmar; Serenade in B flat, Jores; "Ave Maria," Verdi; Allegretto Scherzando (MSS.), Erb; Grand Chorus in B flat, Dubois.

On June 15 Mr. Erb's offerings included: Fantasia-Sonata No. 2 in A flat, Rheinberger; "In Capulet's Garden," Steere; Scherzo in F, Hofmann; "Suite Gothique," Boellmann; Andantino in D flat, Chauvet; "At Evening," Kinder; Anniversary March, Op. 10, Erb.

Otto T. Hirschler, Cedar Rapids, Iowa—Mr. Hirschler, head of the organ department at the Coe College Conservatory and organist and choir-master of the First Presbyterian Church, gave a recital before the Society of Music Teachers of Iowa in the Coe College chapel May 29, presenting this program: Toccata and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; "Will o' the Wisp," Nevin; "Marche Slav," Tschalkowsky; "Evening," Nevin; "Swing Low, Sweet Chariot," Diton; Second Concert Study, Yon.

John Knowles Weaver, Tulsa, Okla.—Mr. Weaver, organist and opening recital on the M. P. Möller organ recently purchased by the Community Church of Sand Springs, Okla., from the Presbyterian Church of Okmulgee, Okla. His program was as follows: Sonata, Op. 50, No. 3, Guilmant; "Tavator," Fantasia, Verdi arranged by J. K. W. Concert Caprice, Kreiser; "Cantique d'Amour," Strang; "Christmas in Sicily," Yon; "In the Forest," Guilmant; Grand Offertoire, St. Cecilia, No. 2, Batiste; "Poet and Peasant" Overture, Suppe; "America," Concert Variations, Flagler.

New York News Notes

By WILLARD IRVING NEVINS.

New York, June 23.—David McK. Williams, organist of the Church of the Holy Communion, is back from France, after having served for over two years in the field artillery. Mr. Williams did not wait for the entrance of the United States into war, but enlisted as a private in the Canadian army early in the spring of 1917. His many friends will be happy to know that he returns without serious injury, though he was in the thick of the fight from beginning to end. After spending the summer with his parents in Denver, Mr. Williams expects to resume his musical activities here, where so many have enjoyed his fine recitals.

On Thursday evening, May 29, at St. Luke's Church, Brooklyn, Richard Keys Biggs gave a noteworthy program in his brilliant style. A "Priere" by Mahieux was played for the first time. This piece was composed especially for Mr. Biggs during his sixteen months' service in France. The composer is a blind musician who resides in Brest and has won the first prize at the Paris Conservatoire in piano, composition and singing.

The First Presbyterian Church is to be equipped with a new organ. The work will be done by the Ernest M. Skinner Company, under the supervision of Dr. William C. Carl, organist and director of the music, and has already been started. The organs of the First Church and of the Madison Square Church will be utilized, together with a large amount of new material furnished by the Skinner Company. The instrument will have four manuals and will be placed in the northwest corner of the church. A large echo organ will be in the belfry.

The auditorium is to be enlarged during the summer, and choir stalls placed in the new chancel to be built. A large room to accommodate the musical library will be provided, as well as a new choir room. The library is one of the largest in the country, and contains many rare works. The specifications of the organ will be ready for the August issue.

Brayton Stark, a graduate of the Guilman Organ School, has been appointed organist and director of the Second Dutch Reformed Church of Jersey City. Mr. Stark is another organist just back from France.

Capt. Arthur Hyde, organist of St. Bartholomew's, has received his discharge from the army and is once more looking over musical matters for next season. When the United States decided to enter the war he enlisted in the artillery and rose rapidly to the rank of captain. Mr. Hyde was badly gassed soon after reaching France. Upon recovering from this he was put in charge of a large officers' training camp, a position which

he held until he came back to America. On Oct. 1 he will resume his duties at the new St. Bartholomew's Church, which was built during his absence.

Joseph Bonnet's departure for France has been again delayed by requests for several more recitals. On July 3, 4 and 5 he will appear at the Ocean Grove Auditorium, Ocean Grove, N. J.

H. V. Milligan was made better known to the people of Brooklyn on Wednesday evening, June 11, when the concert of May 28, as noted in the last issue of The Diapason, was repeated at Prospect Park. The Hopkinson songs again gave great pleasure to an audience of six or seven thousand.

PILCHER ORGAN AT CAPITAL

Three-Manual Installed in Representative M. E. Church South.

The installation of a three-manual organ built by Henry Pilcher's Sons of Louisville has just been completed by Edward C. Haury of the Pilcher staff in the Representative Methodist Church South at Washington. The scheme of the instrument is as follows:

GREAT ORGAN.

Open Diapason, 16 ft.
Open Diapason, 8 ft.
String Diapason, 8 ft.
Gross Flute, 8 ft.
Clara-bella, 8 ft.
Viola, 8 ft.
Flute Harmonique, 4 ft.
Octave, 4 ft.
Tuba, 8 ft.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Viol. d'Orchestre, 8 ft.
Salicional, 8 ft.
Vox Celeste, 8 ft.
Aeoline, 8 ft.
Stopped Diapason, 8 ft.
Chimney Flute, 4 ft.
Viollina, 4 ft.
Oboe, 8 ft.
Cornopean, 8 ft.
Contra Fagotto, 16 ft.
Spitz Flute, 8 ft.
Vox Humana, 8 ft.

CHOIR ORGAN.

Contra Gamba, 16 ft.
Open Diapason, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Quintadena, 8 ft.
Flute d'Amour, 4 ft.
Clarinete, 8 ft.
Concert Flute, 8 ft.

PEDAL ORGAN.

Resultant, 32 ft.
Open Diapason, 16 ft.
Bourdon, 16 ft.
Violone, 16 ft.
Contra Gamba, 16 ft.
Gedeckt, 16 ft.
Trombone, 16 ft.
Flute, 8 ft.
Viola, 8 ft.

The swell, choir and great, except for the great open diapason, are enclosed in concrete chambers.

Organ Opened by Whitford.

Homer P. Whitford, organist and director of music at the Tabernacle Baptist Church, Utica, N. Y., gave the opening recital on a two-manual Morey organ in Bethany Presbyterian Church of that city, June 11. A large audience was present and gave frequent evidence of its enjoyment of the organ and Mr. Whitford's playing.

ORGAN SELECTIONS

Thru the medium of the organ the melodious nature of these offerings may be expressively portrayed.

Liebestraum—Liszt—Arr. by
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The well-known beauty of this composition will make it acceptable to the organist.

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A theme of direct purity and graceful melody.

Cantique d'Amour—By Harvey
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England and the Organ

By DR. CHARLES H. MILLS
Director, School of Music, University of Wisconsin

Fifth Article.

I have now reached the second section of my subject, the period after the Puritan domination. I shall discuss only the question of the organs and improvements in building that the English have achieved.

When Charles II. was restored to the throne in 1660, the choral services in the cathedrals and parish churches were resumed as quickly as possible. But during the period of silence so many organs had been destroyed, the organists and singers scattered or dead, that only a few people were possessed of the necessary reconstructing ability. There were only a few organ builders, totally insufficient to cope with the problem, so that there was a great opportunity for foreign competition.

A German named Bernhard Schmidt came over in 1660 with his two nephews. His name was soon Anglicized and to distinguish him from his nephews he was called "Father Smith." Some of his stops are still in use on account of their beautiful quality, lasting so long because of the care with which he made his pipes. His action was noisy, the interior mechanism crude and the wind supply irregular. Some of his keyboards reversed our custom—that is, the naturals were black and the sharps white.

Shortly after Smith arrived, John Harris, an English builder who had settled in France, returned with his son Renatus, who soon had full charge of the business. These two firms became the leaders in organ building and constructed the instruments in most of the cathedrals and important churches. Needless to say, there was a great rivalry between them.

During this time the Englishmen were not idle. Some of them became famous, particularly Abraham Jordan and his son. These two invented the swell in 1712 and applied it first to the organ in St. Magnus' Church. They fitted the front of the echo box with a sliding shutter which was manipulated by means of a rope attached to a pedal and gave a crescendo and diminuendo effect. In the Spectator of Feb. 8, 1712, we find the following announcement:

Whereas Messrs. Abraham Jordan, senior and junior, have, with their own hands (joinery excepted), made and erected a very large organ for St. Magnus Church, at the foot of London Bridge, consisting of four sets of keys, one of which is adapted to the art of emitting sounds by swelling the notes, which never was in any organ before; this instrument will be publicly opened on Sunday next, the performance by Mr. John Robinson. The above-said Abraham Jordan gives notice to all Masters and Performers that he will attend every day next week at the said church to accommodate all those gentlemen who shall have a curiosity to hear it.

The new swelling organ quickly superseded the old echo organ in England, but was not adopted on the continent for a long time. In fact, it is only recently that German builders have succeeded in conquering their antipathy toward it.

About the middle of the eighteenth century Samuel Green, another English builder, greatly improved Jordan's swell by constructing it in the form of a Venetian blind. A swell built on these lines was added to the organ in St. Paul's Cathedral and Handel was very fond of playing this instrument.

Green was also responsible for horizontal bellows, which he invented in 1787. Previous to this all bellows had been diagonal, the upper plate being hinged on one side. The horizontal bellows gave a steadier supply of wind and were soon included in all English organs. A clockmaker named Cumins made a further improvement in 1814 with his anti-symmetric ribs; that is, one set of ribs worked outwards, while the other worked toward the inside. This clever invention was of the greatest value in equalizing the pressure, thus preserving the

intonation. Some claim now that Cumins was responsible for the horizontal bellows and that Green was the first to apply them.

In 1826 Bishop invented the concussion bellows and first applied it to St. Paul's organ. This was a great advance, as it kept the wind pressure even under all conditions. Besides the concussion bellows, Bishop contributed the composition pedals. At first they were single acting—that is, one pedal drew the stops and another pushed them in. A further improvement soon made them double-acting. Bishop was also the inventor of the brabell stop.

The anemometer which enables builders to measure the wind pressure with accuracy is also English, as are hydraulic engines for blowing, the first of which was supplied to a house organ in Leeds by David Joy of Middlesborough.

Pedals were not introduced in English organs until the end of the nineteenth century, and for a long time were very uncertain quantities. This is very strange when we remember Smith was a German. When introduced they met with great opposition. An anonymous writer early in the nineteenth century says that "the modern organist keeps up a perpetual thundering throughout the Psalms when the choir consists of ten little boys and six or eight men, some of whom are disabled by age or drunkenness." He admits the fugue playing is magnificent, "but fugue playing is not the chief object in an English cathedral."

Experiments were soon made to improve the pedals, chiefly turning on making the pedal board more convenient for the player, from being straight and of equal length to radiating, concave, etc., until the Royal College of Organists settled its scale by conference in 1880. The decisions arrived at have been generally adopted.

The improvement of the old, heavy touch so disastrous to the player's technique has always been in the mind of the English builder. In 1841 Hill invented the box pallet, which lessened the resistance, and a little later on an Englishman in New York, named Jardine, introduced the valve pallet. This was followed by Hill's relief pallet and later his divided pallet, which consists of opening a small portion of the pallet before the rest and allowing the wind to complete the opening.

This clever idea of allowing the wind to overcome the pressure was in the minds of builders for a long time. Booth in 1827 and Hamilton in 1835 made attempts at a pneumatic action, but it remained for Barker to complete the invention. He offered it in England, but could not get it taken up, and Cavaille-Coll saw its usefulness and at once included it in his St. Denis organ in 1841. This made his reputation and he soon became the leading builder in France.

The tubular pneumatic action is a recent improvement and was first used by Willis in 1874. The pneumatic action was applied to the sliders as well, making it possible to have composition pistons acted on by the thumb of the player. These were first used by Willis in his organ at the Albert Hall, which has eight under each manual.

Barker also conceived the possibility of using electricity as a means of communication between the key and the pipe. This had been tried by others, but they were unable to overcome the force of wind on the pallets. But Barker could do this with his pneumatic action, and applied electricity to his organ in St. Augustine's Church in Paris in 1867. Bryce made arrangements with him in 1868 to introduce it in England.

Hopkins claims that the real credit for electric action belongs to Dr. Gauntlett, a man who spent all his

life in England for the cause of the organ and organ music and who deserves the thanks of all organists for what he did.

Hope-Jones showed the way to carry the use of electricity to its limits. Various English builders made improvements on the couplers and Lincoln invented the sforzando pedal in 1844.

Of the great organ builders of the latter part of the nineteenth century I should without hesitation name Henry Willis—affectionately called Father Willis by those who knew him—the real pioneer of the organ as we know it. For all around excellence he has never been surpassed. He has built a larger number of great organs than any other builder. Of the men generally considered in his class are Hill, J. W. Walker and Lewis. This group of men were the real artists in their profession, and in this twentieth century they are succeeded by a number of farsighted men who are worthily following in their steps.

CONTRACTS GO TO HASKELL.

Large Three-Manual for Resurrection Church of Philadelphia.

The Haskell Organ Company of Philadelphia reports a large volume of business. Contracts for new work signed during June are for:

Resurrection Episcopal Church, Philadelphia, three manuals, forty-six stops.

Residence of Andrew V. Brown, Bryn Athyn, Pa., two manuals, eighteen stops.

Trinity Episcopal Church, Collingswood, N. J., two manuals, eleven stops.

Grace Reformed Church, Havre de Grace, Md., two manuals, twelve stops.

Princeton Seminary, Princeton, N. J., rebuild and enlarge.

Cheltenham Avenue Baptist Church, Philadelphia, two manuals, twenty-one stops.

Episcopal Church, Twohill, Pa., two manuals, fourteen stops.

BONNET BACK NOV. 15; HYDE AS HIS MANAGER

BOOKING TOUR FOR SEASON

Among Engagements Already Made Are Two Appearances with Boston Symphony Orchestra and Recital in Kimball Hall.

Joseph Bonnet, who will soon go back to France after a remarkable visit of two and a half years in the United States, during which time he gave recitals from coast to coast, will return in the late fall and give another series of concerts, under the management of Herbert E. Hyde of Chicago. Mr. Bonnet will begin his tour Nov. 15. A number of important engagements already have been booked in various parts of the country. Two concerts will be given with the Boston Symphony Orchestra in December. One of the Chicago engagements is for a recital in Kimball Hall Jan. 27.

Mr. Hyde is not only a well-known organist and composer, and an all-around musician, but he is a man of pronounced business ability. His friendship for Mr. Bonnet is of many years' standing and he was a pupil of Bonnet in Paris. This makes the combination by which Mr. Hyde will take care of Mr. Bonnet's tour a singularly happy one. Mr. Hyde has shown marked administrative ability in connection with the Civic Music Association of Chicago, of which he is superintendent. He is also organist and choirmaster of St. Peter's Episcopal Church and director of the Musical Art Society.

Dr. William C. Carl of New York, who managed Mr. Bonnet's tours last season, was compelled to abandon this task for the approaching season because of the enlargement of his school and its removal to new quarters, and because of the reconstruction of his organ in the First Presbyterian Church of New York, which will take a large amount of his time and attention.



DR. RAY HASTINGS
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This firm has concluded a contract with the Allen Theatre Enterprises of Toronto, Canada, involving about \$85,000.00 for the installation of Organs in various Theatres owned by this Syndicate throughout the Dominion. Hillgreen, Lane & Co. have already furnished several Organs for the Allen Theatres.

Correspondence is solicited.

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"The Organ of the Twentieth Century"

"The Organ of the Twentieth Century," by George Ashdown Audsley, L.L. D., "a manual on all matters relating to the science and art of organ tonal appointment," is off the press, and thus the anticipations of months are realized. It may sound trite to say that this work marks an epoch, but we do not think it is far from the truth. There has been so little written on the modern organ, that when such a volume as Dr. Audsley's appears, it is a genuine event for the organist and the organ builder.

Dr. Audsley earned his laurels earlier in his life as an expert writer on organ construction. His magnificent work in two volumes, "The Art of Organ Building," published in 1905, but long ago out of print, is still a standard treatise and there is really nothing to compare with it. "The Organ of the Twentieth Century" is brought up to date, is more practical because much smaller, and contains a clear exposition of ideas worked out by the author during many years. As such it is the crowning achievement of a half century devoted to a study of the organ, nine years of which were spent in building an exquisite chamber organ in his home, although, strange to say, Dr. Audsley is neither a professional organ builder nor an organist, but an architect.

As Dr. Audsley writes to the editor of The Diapason, this may be the last sermon by him on the greatest of musical instruments. Yes, it is a sermon, for he takes the methods of present-day organ builders to task severely, but his suggestions are constructive, and with his admonitions he points the way—like a true sermonizer. Briefly capitulated, the author's ideas of what the organ of the twentieth century should be are as follows:

A perfect musical instrument in every requirement. Not merely a mass of ingenious mechanism, with a conglomeration of stops, heterogeneously disposed, for its operation and display, but scientifically schemed and appointed tonally in strict accordance with the natural laws governing the production of compound and refined musical sounds; artistically stop-apportioned, in every division and subdivision in accordance with a definite plan, with the purpose of aiding the musician in the interpretation of his most complex and refined musical thoughts, and in the rendition of all classes of dignified music; endowed with complete tonal flexibility and control, thereby securing a graduated strength or power of tone in the stops apportioned to every division and subdivision commanded by all the different clavers, and multiplying the tonal resources or effects of the organ tenfold. Stop apportionments to be arranged according to an artistic system of pronounced tonal contrast, thereby obtaining the greatest possible range of distinct musical effects.

In this perfect musical instrument the powers of expression are to be imparted to all the manuals and the pedal, compound or dual expression being given to the stop-apportionments of the several clavers which compose subdivisions of contrasting tonalities. Provision is to be made for the artistic and effective massing of special tonalities without resort to the coupling necessary under the present method of tonal apportionment. This instrument would be provided with ancillary organs of special and markedly contrasting tonalities, endowed with powers of flexibility and expression, which could, at the will of the performer, be connected with anyone or more of the manuals at the same time, and, accordingly, associated, as desired, with any of the tonal divisions or subdivisions.

To point the way to the production of a "perfect musical instrument," combining all the requirements stated above, but which, Dr. Audsley says, no organ ever constructed meets, is the purpose of the work.

In an important chapter on specifications Dr. Audsley asserts that an organ specification should, in its way, be as fully detailed in all matters of construction and as binding in its letter and spirit as the architect's specification for the erection of the church or other building in which the organ is to be placed. A mere list of stops and mechanical accessories does not constitute an adequate specification for so important and costly a work as an organ, any more than a mere list of materials—bricks, stones, cement, wood, etc.—required for the erection of a church, would constitute a sufficient specification. The present skeleton form of organ specification is declared worthless by the author so far as the purchaser is concerned,

and unprotective as a legal document in many important directions.

"In a properly written * * * specification not only the diapason, but every speaking stop * * * should have its form, scale, material and desired tonality clearly and fully set forth."

One of the changes from custom in this country which is advocated by Dr. Audsley, as it was by W. T. Best, is the placing of the great keyboard at the bottom and the choir in the middle in three-manual organs. He strongly opposes four-manual instruments for churches and condemns organists who advocate them. The vox humana and high pressure reeds are placed under the ban for all but very large church organs.

Dr. Audsley strongly recommends placing the great in a swell-box.

"There is no more reason," he writes, in making any division of the organ unexpressive and invariably uniform in the strength of its tones than there would be in destining any division of the grand orchestra to deliver its sounds at one unvarying strength and without any expression whatever."

The author says in discussing the pedal organ that as commonly constructed it is tonally the most deficient and fundamentally imperfect division of the instrument. He roundly condemns the practice of "creating a pedal organ by wholesale borrowing from the stops of the manual divisions, merely supplementing some of them by adding an octave of pipes and perhaps a single special stop."

Dr. Audsley discusses thoroughly the question of the absolute and dual combination systems and in conclusion comes out for the dual system, saying: "We are decidedly of the opinion that this system should be adopted in the standardized console of the organ of the twentieth century."

There are two theories on which Dr. Audsley dwells throughout his work. One is that "tradesman organ builders" neither know nor care about the tonal appointments of the instruments they build. The other is that organists should not be permitted to control the designing of organs, on the ground of their imperfect knowledge of the subject. Sometimes we deem these strictures a little too severe, and their reiteration is the only thing we would criticize in the book. We all know that commercialism and carelessness are regrettable features of much that is done in this age; but we are not convinced that all organ builders are what Dr. Audsley believes they are. There is less commercialism in this business than in any other of which we know and a majority of the common errors of organ construction could be shown to be scarcely the faults of the men who build the organs, but the outgrowth of conditions that must be traced beyond them.

The opening chapter is entitled "Art in Organ Building" and presents to the reader a series of artistic plates which alone are worth the price of the volume to anyone interested in the most beautiful and most noted organs in the world. There are chapters on the console, on the church organ, on the concert organ, on the chamber organ, on the construction of the swell-box, on harmonic corroborating stops, on timbre-creating compound stops, on forms and construction of various kinds of pipes, with informative plates, etc., etc.

The print and binding of the volume are of the prime excellence that those who know Dr. Audsley would expect of any work prepared by him and the typographical appearance reflects great credit on the publishers Dodd, Mead & Co.

The Harrisburg, Pa., Christian Endeavor Choral Union gave its May festival at the Technical High School of Harrisburg May 3 under the direction of Frank A. McCarrell, musical director and well-known organist. Haydn's "Creation" was sung. The union has given a cantata or oratorio every year since 1910 under the leadership of Mr. McCarrell.

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Send for New "Console" Catalogue No. 10

THE SPENCER TURBINE COMPANY HARTFORD, CONN.

(ORGAN POWER DEPT.)



Amelita Galli-Curci singing to her own accompaniment in front of one of the great fire-places at Grove Park Inn.

We are contemplating installing a larger and more complete organ than we now have, and in as much as Grove Park Inn is without doubt the greatest exhibition opportunity to be offered an organ builder in the United States from a sales standpoint, we have decided to place all the conditions before the organ builders of the world.

We do not expect by this method to secure proposals from all builders, for there may be some who are not attracted by such a proposition and we quite fully understand that figuring on a matter of this kind is expensive, and at best we intend to reserve the right to reject any and all proposals. Because of the unique situation, however, we have felt it worth while to give publicity to the opportunity that offers itself. We now have a 3-manual Pilcher organ of the following specifications:

GREAT ORGAN
1. Large Open Diapason
2. English Diapason
3. Doppel Flute
4. Gross Flute
5. Gamba
6. Dulciana
7. Flute d'Amour
8. Clarinet

SWELL ORGAN
9. Bourdon
10. Horn Diapason
11. Stopped Flute
12. Aeoline
13. Flute Harmonic
14. Oboe

ECHO ORGAN
15. Salicional
16. Vox Celeste
17. Flute
18. Vox Humana
19. Chimes

PEDAL ORGAN
20. Bourdon
21. String Bass
22. Contra Bass

COUPLERS AND MECHANICALS
23. Gt. to Pedal
24. Sw. to Pedal
25. Echo to Pedal
26. Sw. to Gt.
27. Echo to Gt.
28. Echo to Sw.
29. Sw. to Gt. Sub.
30. Echo to Sw. Sub.
31. Sw. to Sw. Sub.
32. Gt. to Gt. Sub.
33. Echo to Echo Sub.
34. Sw. to Gt. Super.
35. Echo to Sw. Super.
36. Sw. to Sw. Super.
37. Gt. to Gt. Super.
38. Echo to Echo Super.
39. Ped. to Ped. Super.

40. Sw. Unison Off
41. Gt. Unison Off
42. Echo Unison Off
43. Sw. Tremolo
44. Gt. Tremolo
45. Echo Tremolo
Grand Crescendo Pedal
Sforzando Pedal
Balanced Pedals to Great, Swell and Echo Organs
Four interchangeable combination pistons to Great and Swell Organs
The action throughout the entire organ is electro-pneumatic
The organ is blown by a Spencer steel organ, coupled to a 6 h.p. electric motor and is controlled from the console

It has been in use about three years and has had no harm come to it.

The room in which it is located is 120 feet long, 80 feet wide with a 24-foot ceiling. The walls of the room are of mountain boulders, the floor is tile and the ceiling concrete. There are only six posts in this enormous room and it is acoustically one of the most perfect rooms in the world. Great singers like Galli-Curci, who have sung for us at our regular Sunday evening concerts, have praised it beyond all bounds. The faintest notes can be heard all over the room without the slightest echo. We have had some of the most exceptional musical occasions and in every instance in company with the organ. Galli-Curci has sung with it, Jacques Thibaud has played with it, Joseph Bonnet and Clarence Eddy have played on it, as well as many other of the world's greatest artists. During the entire spring we have had one of the greatest orchestral organizations we have ever attempted, consisting of two men from the Metropolitan Grand Opera Company, one of them being the leading violinist, Mr. LeMaire, two men from the Russian Symphony Orchestra, one the concertmaster of the Chicago Grand Opera Company, one from the Boston Grand Opera Company, one from the New York Philharmonic Society, one from Damrosch's Orchestra, and our own organist, Mr. F. Maurice Longhurst, the grandson of the great Longhurst of London. Mr. Longhurst is a gradu-

WANTED: Proposals

For Grove Park Inn,

ate of Leipsic, an F. R. C. O. and L. R. A. M., and has been with us nearly five years.

As at present arranged, the console is centrally located between the great and echo organs which are placed in opposite ends of the room, the organist thus being able to place an exact valuation on the tones produced.

The character of the clientele at Grove Park Inn is not found in any other place of this kind in the world. It is maintained on a basis of dignity and quiet, and especially caters to the biggest business men and their families. A list of some of our guests is printed at the end of this statement. In addition to these facts we do not entertain children.

We insist upon and maintain absolute quiet throughout our Sunday evening organ recitals. The organist plays one hour in the afternoon after lunch, every day in the year, and about one hour and twenty minutes in the evening, with an intermission of about thirty to forty minutes for motion pictures, during which time the organ is not played.

We can count among our guests not less than forty to fifty owners of organs and some of them have the largest home organs ever constructed. Among the men who frequently occupy the other end of the organ bench are Mr. C. M. Schwab (Aeolian), Sir John Eaton, Mr. Henry Ford (Esteey), Mr. Geo. M. Holley of Detroit, Mr. Jas. R. MacColl, Mr. Wade Fetzer, Dr. James B. Murphy and others.

It should be borne in mind that an organ located at Grove Park Inn is brought before our guests at a time when their minds are free and at rest and when they have time to consider the merits of an instrument for their home. We have known instances where our guests have stated that they have purchased organs after seeing the delights of an organ at Grove Park Inn.

The atmosphere in which this organ is used is vastly different from that found in the average hotel. We do not cater to so-called society, and a glance at the names printed below will readily convince anyone that the substantial business men of our country are represented at Grove Park Inn.

We have very little dancing, usually only on Saturday nights, and we never allow our organ to be played in connection with the dance orchestra. We have a very fine harmonium which is always used with our orchestra. It has been our opinion that it lowers

the dignity of a pipe organ to use it for dance music.

We desire what we describe as an Orchestral Concert Organ. We have in mind a specification something like the following, which comprehends a 4-manual organ:

The console located about sixty feet from main organ on one side and about sixty feet from echo organ on the other.

GREAT ORGAN

1. Double Open Diapason, 16 ft.
2. Large Open Diapason, 8 ft.
3. Bell Diapason, 5 ft.
4. English Diapason, 8 ft.
5. Gemshorn, 8 ft.
6. Clarabella, 5 ft.
7. Doppel Flute, 8 ft.
8. Violoncello, 8 ft.
9. Octave, 4 ft.
10. Harmonic Flute, 4 ft.
11. Fifteenth, 2 ft.
12. Double Trumpet, 16 ft.
13. Tuba, 8 ft.
14. Clarion, 4 ft.

SWELL ORGAN

15. Contra Gamba, 16 ft.
16. Bourdon, 16 ft.
17. Horn Diapason, 8 ft.
18. Violin, 8 ft.
19. Great Flute, 8 ft.
20. Stopped Diapason, 8 ft.
21. Salicional, 8 ft.
22. Vox Celeste, 5 ft.
23. Gemshorn, 4 ft.
24. Violina, 4 ft.
25. Harmone Piccolo, 2 ft.
26. Cornet, 3 Ranks
27. Fagotto, 16 ft.
28. Cornopean, 8 ft.
29. Orchestral Oboe, 8 ft.

ORCHESTRAL ORGAN

30. Quintaton, 16 ft.
31. Stercorphone, 8 ft.
32. Violin, 8 ft.
33. Viol d'Orchestre, 8 ft.
34. Celestes, 3 Ranks, 8 ft.
35. Concert Flute, 5 ft.
36. Chimes, 4 ft.
37. Celestina, 4 ft.
38. Clarinet, 16 ft.
39. French Horn, 8 ft.
40. Vox Humana, 8 ft.
41. Saxophone, 5 ft.

ECHO ORGAN

42. Contra Dulciana, 16 ft.
43. Phlomis, 8 ft.
44. Wald Flute, 8 ft.
45. Dulciana, 8 ft.
46. Tude Maris, 8 ft.
47. Quintadena, 4 ft.
48. Vox Humana, 8 ft.
49. Cox Anglals, 8 ft.
50. Chimes
51. Horn
52. Nylophone

PEDAL ORGAN

53. Contra Bourdon, 32 ft.
54. Open Diapason, 16 ft.
55. Violone, 16 ft.
56. Bourdon, 16 ft., from Sw.
57. Sub Bass, 16 ft.
58. Dulciana, 16 ft., from Echo
59. Octave, 8 ft., from 51
60. Flute Bass, 8 ft., from 57
61. Cello, 8 ft., from 55
62. Trombone, 16 ft., from Gt.
63. Bassoon, 16 ft., from Sw.
64. Tuba, 8 ft., from Gt.

STOP KEYS

1. Each for
String Organ
Flute
Reed

We desire proposals covering exchange of our present organ, or the extension of it, as the builder may see fit, and would thank you to address communications to

F. L. SEELY
Grove Park Inn

Also it is our intention to install especially for this room, still I shall be organs that may be offered because of estates and the like.

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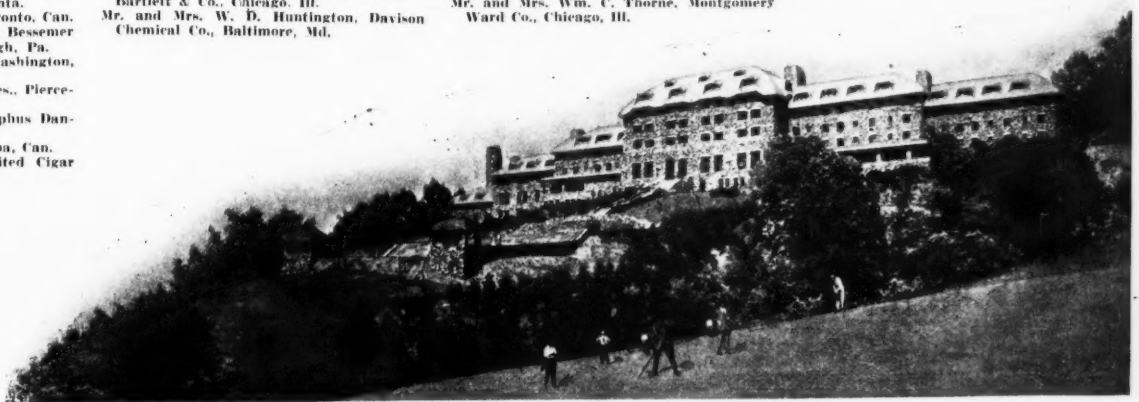
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Asheville, N. C.

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I shall be glad to consider
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Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER

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CHICAGO, JULY 1, 1919.

SAVE DAY FOR CO-OPERATION.

"In time of peace prepare for war" is an adage that has not been rendered nugatory thus far.

A year ago the Organ Builders' Association of America was formed at an enthusiastic and well-attended meeting and virtually every builder of organs in the United States became a member. There was a crisis at that time. Happily that crisis has passed. Meanwhile at least one great accomplishment was recorded by the association through the general counsel of the Music Industries Chamber of Commerce, George W. Pound. It was the killing of the proposed tax of 10 per cent on organs.

At this moment every organ builder is busy with new contracts and more work is in sight. The great cry is for more help. But any who may think that because they have all the work they can do—and more—there are no more problems on the horizon, are short-sighted indeed. The splendid start made by the association would render it most regrettable to permit this organization to lapse into a state of coma. Eternal vigilance and consistent co-operation are things which the organ builders have lacked in the past. The policy by which every man is for himself and the devil get the hindmost has been abandoned by all other professions and industries. They have learned that usually his Satanic majesty got not only the hindmost, but all of them. This is no new doctrine. Organ builders are no exception. And there are problems of labor, etc., right now which are as pressing as any of the past.

The call by Secretary Wangerin, printed on our front news page, presents an eloquent and convincing argument why there should be a large attendance at the meeting in Pittsburgh in August. The National Association of Organists has responded with alacrity and enthusiasm to the suggestion of The Diapason that a joint meeting of the N. A. O. and the builders be held, and that session is scheduled for Aug. 8.

Therefore on to Pittsburgh!

WHY NOT USE THESE ORGANS?

It is one thing to construct a large organ. It is another—and just as important a thing—to know how to use the instrument. With splendid organists doing church and concert work everywhere it seems a pity when an instrument is permitted to lie idle. It seems like a glaring futility to build a magnificent organ, advertise it widely and then have a "dedication" which is a pitiable anticlimax.

When the arrangements for the great tercentenary Methodist celebration at Columbus were being made a great deal of publicity was given the large organ built for the observance. Nearly every daily and weekly paper in the country contained an account of the size and cost of the instrument. A fine piece of press agent work. But

the actual show did not come up to the advertising. As our correspondent writes, the other musical features at the opening concert were made to put the organ in the shade. We need instance only the trombone choir of 100 players, which we will not deny was thrilling. And when the crowd permitted itself to hear the organ at all, it had to listen to only a few light pieces. Incidentally the program misspelled the names of three out of seven organ composers on the program. As far as the account of the occasion shows, it would have been just as well for the Methodists to save their money and buy a small second-hand organ, as a supplement to the plethora of trombones.

From Portland, Oregon, comes a similar story, published last month. The municipal organ is used only spasmodically and then the organists are compelled to give only such music as is "light." Why the organ, if it is thus to be circumscribed? In Chicago we have before made mention of the neglect accorded the fine Auditorium organ, one of the most famous in the world. Nearly as large and thoroughly up to date is the great instrument in the Medinah Temple. But it costs \$750 a night to obtain the use of the large temple auditorium and this precludes the giving of organ recitals. Thus another really great organ is consigned to desuetude.

We have no desire to argue a taste for organ music into those in authority among the Shriners of Chicago, or the owners of the Auditorium, or the Methodist church leaders, but where is their business sagacity when they make large investments for things they do not use?

AUDSLEY'S NEW BOOK.

In another column we have reviewed at length the new volume by George Ashdown Audsley, LL. D. So much connected with the organ is a labor of love that we become accustomed to it. The organ builders and their men never have received in coin of the realm the reward they deserve, as we have frequently pointed out. Organists as a rule are slimly paid, even the leading concert players receiving not nearly what pianists and singers receive. Something along this line might even be said of editors of organ papers. But here is a man who has been young and now is old—in years, not in spirit—and who has devoted more than half a century to a study of organ development. He previously gave the world probably its finest work on the organ. He does not build organs, neither does he play them, but he has designed them with the most minute care. Now he has given us as the fruition of his long experience a summary of his ideas of what the organ should be. He has done it as a labor of love. He says he does not believe he will live to see the carrying out of his ideas. We think and hope he will. The organ builders are more ready than Mr. Audsley realizes, perhaps, to make better organs. That which is best in his ideas will be studied and put to use, we feel sure, in our optimism. And we might say that some of the methods already are being followed by the best builders when they have the freedom to do so. We have the most roscate hopes concerning the organ of the twentieth century and we expect some day to say to Dr. Audsley: "We told you so."

J. NORRIS HERING'S PEN AN AID.

Some men promote the cause of the organ with their playing. Others do it with their pens. J. Norris Hering, F. A. G. O., of Baltimore does it with both. Mr. Hering has long been the musical editor of the Baltimore Star, and through this paper, with its large circulation and influence, he can frequently speak a word that does a vast amount of good. One of the valuable articles contributed recently to the columns of the Star concerns organ construction. In it he inveighs against "borrowing" and he pleads for a stop nomenclature by which anyone can tell at a glance whether a certain stop represents a complete set of pipes or merely an extension of a set of pipes for a stop of another pitch. Another issue presents a splen-

did review of the new Episcopal Hymnal. Mr. Hering is the dean-elect of the Maryland chapter of the A. G. O. for 1919-1920 and his position in the musical world of Baltimore reflects credit on the organization which has honored him.

TRANSCRIPTIONS DEFENDED.

Editor of The Diapason: Now that the great European war is over we organists are about ready to stage a little war of our own. Mr. Goldthwaite in your June issue opens on Fort Transcription with heavy artillery and the thunder will reverberate from coast to coast.

The viewpoint of the anti-transcriptionists has always been a puzzle to me. Who cares, when listening to an interesting piece of music, whether the original was a bass drum solo, piccolo duet, or a selection by a jazz band? Compositions are not to be judged by their history, but by their sound. If it is good, pleasing music in the form presented, what's the difference how it originated?

Suppose Mr. Goldthwaite's ideas were logically carried out in all branches of music. Practically all folk songs would be eliminated, as they could hardly be used in their original form—none but the peasant himself with his environment can give them their real flavor. They would, of course, be sadly "misused" and the "standard lowered" if transferred to a concert hall, or even a city home.

Strange to say, the great makers of music have never shown any scruples on the subject. Bach arranged, and presumably played, violin pieces on the organ; Handel juggled his own and other compositions about in a most reckless fashion. And what about Liszt? "Arranger" must have been his second name. Saint-Saens, too, never hesitates to arrange his orchestral writings for piano—in fact, for two of them. Guilmant has been quoted as being opposed to arrangements, but nevertheless he made and had published a number of arrangements. Actions speak louder than words.

Countless piano pieces sound as well or better on the organ than on the piano, and the only reason many of them were not organ pieces in the first place is that the composer was a pianist, not familiar with the organ, or, perhaps, the greater market for piano music has something to do with it. Many orchestral pieces can be effectively done on the organ, and there need be no great amount of orchestral imitation either—they make good organ music. Why not play them?

Some years ago I was discussing a particularly heavy and indigestible orchestra program with one of the players, maintaining that some of those exacting numbers should be played with light, light things permitting relaxation. He thought it a very good program as it was. I insisted and he clinched the argument with, "But what would they say over in Europe?" In like manner some of our organists seem to play their program to "look well" rather than to "sound well."

There are undoubtedly many orchestral and other pieces which do not fit the organ. Then don't play them—not because they would have to be arranged, but because they do not fit the instrument. By the same rule you will cut out a vast quantity of original organ compositions, and heading that list, I would put nearly all of the fugues, at least those in quick tempo, most of which, after the subject and answer have been given out, are simply an avalanche of notes, with the subject so effectively buried that even a tax collector couldn't find it. Fugues come out much better on the piano, but even better with orchestra. I for one would like to see our organists subordinate the great G minor fugue to the subject and answer. It would certainly be a revelation to most of us to hear that sublime composition with all its thematic complications brought out clearly.

I am inclined to think Bach used the organ to express his tremendous ideas, because he had no choice. The orchestra of his day was a rather lame affair. The tinkling harpsichord wouldn't do. So he turned to the organ, which at least had volume and dignity. If he were living today, he perhaps would have used the orchestra.

In conclusion I would ask: In what way is a person harmed by playing or hearing tuneful music—music that can be enjoyed at first hearing, without a dictionary, map or diagram and no preliminary course of lectures to explain its meaning? Take, for instance, the last three numbers in the second program in Mr. Goldthwaite's letter—the "Mignon" Gavotte, Nevin's "Will o' the Wisp," and Calkins' Festival March. All of these will be understood at once by anyone at all musical. The gavotte is a veritable little flower nodding in the breeze. The Nevin piece is a gem and the march has good movement and is an interesting example of original organ music. Will someone explain in what way one becomes degraded or demoralized by hearing them? Just what are the effects produced? Does it make a man beat his wife, or steal his neighbor's chickens?

It would be interesting to know if Mr. Goldthwaite in his church work always plays piano accompaniments on that instrument? And does he always bring in a fifty-piece orchestra to accompany such oratorio extracts as he uses? If he doesn't he is himself an arranger, and in the latter case doubly so, as he no doubt arranges the arrangement, thus "sadly misusing the instrument" and "lowering the standard" of oratorio music.

EMIL LARSON, A. A. G. O.
Bush Conservatory, Chicago.

Presents the Other Side

Rollo F. Maitland, the Philadelphia Organist, writes of Transcriptions.

Philadelphia, Pa., June 19.—My dear Mr. Gruenstein: May I be allowed a little space in your columns to comment on Mr. Goldthwaite's article in the June issue, which I read with very much interest. It is, indeed, significant, and indicative of a better day for the organ and organist that programs such as the one mentioned as being played in Boston are listened to and enjoyed by a large number of people. I also note the statement regarding the recitals at Emmanuel Church. But is it not possible that the fine large organ, as well as Mr. Farnam, may deserve some credit for drawing power? The series of six recitals on the 121-stop organ in Germantown were also very well attended.

I believe in the best original organ music that can be had, and plenty of it on a program. Also, I do not advocate a too free use of transcriptions, especially on a church recital program. But "circumstances alter cases." An organist serving his program quoted in full could hardly help recognizing it. I assert without fear of contradiction that a program such as that played by the famous Boston organist would not have "gone over" with an audience of friends of high school graduates, who were being entertained for a half hour before the graduation exercises began. And, further, I beg to disagree with the assertion that there was anything "fantastic" about the program. The transcriptions were of standard works of high merit. The same audience, in a church, listening to a large organ, no doubt, would have much enjoyed and appreciated the first mentioned program.

Mr. Goldthwaite is evidently laboring under a wrong impression as far as Bonnet, Coupinon and the really great organists are concerned. The fact is that their programs show that they do play transcriptions. How about Bonnet and the "Sour Monique" of Coupinon? On Coupinon's program I have seen (and heard) the "Fairy Dolls' Dance" of Tchaikowsky, Schubert's "Marche Militaire," Saint-Saens' "Marche Heroique," etc. Heinefort plays the "Marche Slave," "Le Ruet d'Omphale," and hosts of others.

Well, Well! The organ is so young and tender, we must be careful to what treatment we subject it. The piano and the violin are such great, hardy beings. Liszt can take the piano into the realm of the Schubert song, and it sings like a lark, to the land of the Bach ORGAN Fugue and it gives forth mighty utterances, to the Venusberg, and it throbs with the conflicting emotions of a "Tannhäuser." Kreisler makes the violin sing anything at all, from a Beethoven waltz to a Viennese waltz in a most charming manner. But the poor little organ must stick close to Papa Bach, Uncle Franck, Cousins Widor, Vierne and the rest, for fear it will be exposed—to criticism. If criticism even return the compliment of the piano's visit.

To be serious, however, I have heard more than once, and have been impressed and much pleased with an orchestral arrangement of the Great G minor Fugue of Bach by John J. Albert, a very talented musician of the highest caliber. He uses as a prelude No. 1 of the first book of the "Well-tempered Clavichord," transposing it to D minor. Between this prelude and the Great Fugue he inserts a chorale for brass. This chorale is then woven by the brass section of the orchestra into the fugue in a most ingenious manner, and the effect of the whole is one decidedly not to arouse indignation in the mind of any sensible organist, or any other musician. Dr. David D. Wood, one of the greatest Bach exponents this country ever knew, and who uses as his guide his Bach training, spoke in very high terms of this arrangement.

Yours for the organ as a MUSICAL INSTRUMENT.

ROLLO F. MAITLAND.

G MINOR FUGUE FOR ORCHESTRA.

Philadelphia, June 2, 1919.—To The Diapason: While I certainly enjoy either playing or hearing well-played, good, solid organ music, more than transcriptions for the instrument, I think Mr. Goldthwaite has overlooked several facts in his article in the June Diapason under the head of "Transcriptions Are Condemned." Any organist who does much recital work will play in connection with his church work 300 to 400 organ pieces in a year. I have no doubt some play double that number, and the modern organ, with all its possibilities of quick change of registration and tone coloring, can and does in my opinion give a mighty good account of itself in many transcriptions, and the organist who, as I said before, does much work cannot get along very well without them. And why should he?

I will venture to say that a fairly good sized modern organ will interpret many things written for the orchestra better than they are played by the orchestra, simply because they don't have enough men and the organ can give more color than a small orchestra.

As to the big G minor Fugue by Bach, a very good musician of Philadelphia, a blind violinist, told me some years ago he heard Theodor Thomsen's orchestra play it and that it was great, and with a good orchestra and plenty of it I should think it fine to hear this wonderful fugue played. I don't think any organist should be jealous. If they played it well they would earn all the praise received and

WILLIAM C. YOUNG.

ORGAN FOR AUBURN, N. Y., DRAWN BY W. S. STEVENS

CONTRACT TO M. P. MÖLLER

Entire Three-Manual Instrument Under Expression and Borrowing Is Eliminated—To Stand in Beautiful Edifice.

Trinity Methodist Church of Auburn, N. Y., is to have a three-manual organ, the contract for which has been awarded to M. P. Möller, the instrument to be completed Sept. 15. The Rev. W. S. Stevens, M. A., of Moravia, N. Y., drew up the specifications. Several features will be noted in the scheme, one of them being that the entire organ will be under expression. There will be electro-

Methodists of Central New York. The specification is as follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. Doppel Flute, 8 ft., 73 pipes.
4. Gamba, 8 ft., 73 pipes.
5. Flute Traverso, 4 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

8. Poudron, 16 ft., 73 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. Stopped Diapason, 8 ft., 73 pipes.
11. Aeoline, 8 ft., 73 pipes.
12. Viol 4' Orchestre, 8 ft., 73 pipes.
13. Fugara, 4 ft., 73 pipes.
14. Dolce Cornet, 3 rks., 183 pipes.
15. Oboe, 8 ft., 73 pipes.

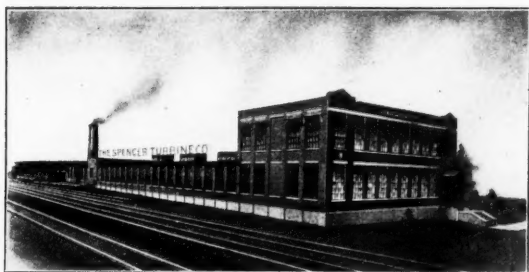
CHOIR ORGAN.

16. Violin Diapason, 8 ft., 73 pipes.
17. Melodia, 8 ft., 73 pipes.
18. Dulciana, 8 ft., 73 pipes.
19. Flute Harmonic, 4 ft., 73 pipes.
20. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

21. Double Open Diapason, 16 ft., 12 pipes.

NEW PLANT OF SPENCER TURBINE COMPANY.



THE illustration herewith presented shows the new factory of the Spencer Turbine Company at Hartford, Conn. This company is the manufacturer of the Orgoblo. As the organ field has extended rapidly to theaters, residences, etc., making necessary new types of organ blowing apparatus, the engineering department of the Spencer Turbine Company has taken special pains to produce equipment required for each

new type. It has tried to place organ blowing on a scientific basis. The company has taken out a large number of patents in the organ blowing field, the first of which was issued in 1892, and since that date has followed the organ blowing specialty continuously. At the present time President Ira H. Spencer believes that he has the most up-to-date and best equipped organ blower factory in the world.

pneumatic action throughout, with detached console of the English type. The organ will be placed in two cement swell rooms especially prepared for its reception. With the exception of two eight-foot pedal stops, every speaking register is to be possessed of its own requisite number of pipes.

The church in which this organ is to be placed is one of the most handsome in the city of Auburn and one of the most prominent among the

22. Bourdon, 16 ft., 42 pipes.
23. Lieblich Gedekt, 16 ft., 39 pipes.
24. Octave, 8 ft. (from No. 21), 39 notes.
25. Flute, 8 ft. (from No. 22), 39 notes.

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ST. BARTHOLOMEW'S CHURCH, NEW YORK

"The organ removed from the old chapel was rebuilt and enlarged by the Möller Co. of Hagerstown, Maryland. It is an instrument of beautiful tone and was installed upon the day agreed upon without friction or trouble of any kind. On the day the organ was accepted the bill was paid. We desire to record our satisfaction with the organ and our appreciation of the efficiency, courtesy and promptness of the Möller Co."

(Report of the Rector.)

M. P. MÖLLER

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Valuable Advice for Theater Players, Settings for Photo Dramas, Reviews of New Music, Etc.

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.

Music for Fairy Scenes.

Last month we gave music suitable for scenes of childhood and in this line of work, and closely associated with it, is the realm in which all children take delight, whether it be book or picture—fairytale tales of princes and princesses, giants, fairies, witches, dwarfs and gnomes. The Fox company has produced "Jack and the Beanstalk," "Babes in the Woods," "Aladdin and the Wonderful Lamp" and "Ali Baba and the Forty Thieves," while Paramount produced Maeterlinck's "Bluebird" last year. Music of this class is either ultra descriptive or else a characteristic movement, such as a fairy revel, or a gnomes' march, etc.

An organ number recently published (Ditson) is "In Fairyland," by Stoughton. The first movement, "The Enchanted Forest," is an impressionistic piece of descriptive music worthy of Debussy. Detached groups of notes suggesting the moaning of the wind, with registration indicated to heighten the color effect are followed by dainty chromatic passages interrupted by pedal recitatives, and by weird harmonies on the vox humana. The second number, "Idyll," is a tranquil lento full of changing harmonies, but with the theme easily recognizable. The last movement is a splendid fantastic march, "March of the Gnomes," in E. One can mentally picture the dwarfs as they stumble along in a heterogeneous procession. A second theme is used with the rhythm marked and works up to a tremendous climax.

In the accompaniments some of the best numbers are "March of the Dwarfs" by Grieg, "Capricious Wood Nymphs," by Losey, "Bird and the Bottle" by Luders and "A Halloween Episode" by Lake. In this last number many mysterious and startling effects are to be obtained through use of piccolo, strings, tuba, horn, etc.

Organ Solos.

"In Fairyland," Stoughton.

"Elves," Bonnet.

Piano Solos.

"Fantastic Fairy Tale," (F), Pachulski.
"Fantastical Fairy Tale," (B), Pachulski.
"Dainty Butterfly," Loesch.
"Shadow Dance," Engelmann.
"Danse des Fées," Engelmann.
"Butterflies," Johnson.
"Valse Lente (Coppelia)," Delibes.
"Fairy Life," Dana (Schmidt).
"Telling Fairy Stories," Parlow (Schmidt).
"Badinage," Herbert.

Piano Accompaniments.

March of the Dwarfs, Grieg.
"In Gnomeland," Gruenwald.
"A Halloween Episode," Lake.
"Bird and the Bottle" (Dance), Luders.
"Capricious Wood Nymphs," Losey.
"The Dancing Fairy," Langey.
"Elves at Play," Gruenwald.
"Witch Dance," Goetz.
"Dance of the Elves," Kraft.
"Fleur-de-lis," Gruenwald.
"Terpsichorean," Kappey.
"Devil's Carnival," Bray.
"Caprice Jocoese," Bray.
"Frolie of the Pixies," La Brie.
"Little Imps," Salome.
"Dream After the Feast," Laurendeau.
"A Night with the Bogies," Langey.
"Capriciousness," Rollinson.
"Enchantment," Bondis.
"Entracte Valse," Helmesberger.
"Fanchon and Fanchonette," Gruenwald.
"Puss in Boots," Gruenwald.
"The Fairy Boy," Langey.
"Danse des Grisettes," Gruenwald.
"Dance of the Zephyrs," Pabst.
"Dance of the Butterflies," Copone.
"Nadine" (Dance Poétique), Pabst.
"Forge in the Forest," Michaelis.
"Babbalage," Gillet.
"Fata Morgana," Tobani.

"Fanchon, the Cricket," Isenman.
"Fairy Tales," Eilenberg.
"Sleeping Beauty," Tobani.
"Bewitching Beauty," Laurendeau.
"Vision" (Fairy Dreams), Blon.
"Fairies' Flirtation," Losey.
"Once Upon a Time," Mahr.
"Capricious Ninette" and Forest Scenes Orth.

"The Witches' Patrol," Waddington.

"Wooing the Muse," Brooks.

"Dwarf Dance, Roth.

"La Fee Mignonne," Bernstein.

"Fairy Tales," Roth.

"Puppeteer Polka," Bayer.

"Fairy Fancies," Sudds.

"In Dreamland," Rolfe.

"Fairy Flirtation," Boehlein.

"Fairy Tales," Komzak.

"Danse des Sylphes," Berlioz.

"Fairy Greeting," Heed.

"Dance of the Goblin, Recker.

"Cinderella," Loraine.

"Blue Beard and Fatima," Bendix.

"Dance of the Fairies, Tschaukowski.

"Mignonne," Friol.

"Fanchette," Bendix.

"Little Fawn," Rosenbaum.

"Castles in Spain," Lemaire.

"Teddy Bears' Picnic," Bratton.

"Dance of the Marionettes, Gurney.

"Dance of the Night Hawks, Gurney.

"Queen of My Dreams," Stuart.

"All Hallow'en Quadrille," Bennett.

"Jeannette," Riesendorf.

Selections.

"The Princess Bergar," Robyn.

"Fantana," Hubbell.

"Fallen Fairies," German.

Also those listed under Childhood music in June issue.

Ballets.

"Sleeping Beauty" (Suite), Tschaukowski.

"Puppeteer" (Dolls' Fair), Bayer.

Ballets from "Coppelia" (Delibes) and "Faust" and "Queen of Sheba" (Gounod).

Overtures.

"The Fairy Queen," Tobani.

"The Fairy Glen," Schlegel.

"Frolie of the Fairies," Bigge.

"The Fairy Lake," Auber.

"Phantasma," Schlegel.

"Santa Claus," Olney.

"Feast of Lanterns," Bennett.

"Jack and Jill," Thomas.

"Magic Sceptre," Gruenwald.

"Spirit of the Winds," Bennett.

"Hill's Portion," Meyerbeer.

"King of the Dwarfs," Adam.

Songs.

"Only a Story from Fairy Tales," Coleman.

"Games of Hallow'en" ("Lady of the Slipper"), Herbert.

"How to Tell a Fairy Tale" (Wonderland), Herbert.

"Love Is Just a Fairy Tale" (Girl o' Mine), Tours.

"Rip Van Winkle Slept with One Eye Open," Fisher.

"The Story Book Ball," Montgomery and Perry.

MUSICAL SETTING FOR THE FAIRY EXTRAVAGANZA: "JACK AND THE BEANSTALK." Fox Film. Francis Carpenter and Virginia Lee Corbin, stars.

Reel 1—(1) Improvise until (2) Katie the nurse. Selection, "Babes in Toyland" (Acc.) by Herbert until (3) That must be enchanted forest. "The Enchanted Forest" (O. S.) by Stoughton.

Reel 2—Continue above until (1) Once upon a time. "Once Upon a Time" (Acc.) by Mahr until (5) So Jack started off. "Little Jack Horner" selection (Acc.) by Rollinson to end of reel.

Reel 3—(1) Mother throws beans away. (6) "Little Fairy" (Acc.) by Rosenbaum until (7) D: Jack reaches top. "Capricious Wood Nymphs" (Acc.) by Losey until (8) I am a traveler. Selection, "Wizard of Oz" (Acc.) by Tietjens.

Reel 4—Continue above until (9) While Blunderbore, etc. Agitato until (10) Blunderbore's wife was unhappy. "Teddy Bears' Picnic" (Acc.) by Bratton. "Teddy Bears' Picnic" (Acc.) by Bratton.

Reel 5—Continue above until (11) Down in giant's dungeon. "Night with the Bogies" (Acc.) by Langey until (12) D: Jack gets out of barrel. Agitato until (13) Mother, we're rich. Selection, "Little Boy Blue" (Acc.) by Bereny.

Reel 6—Continue above (twice) until (14) After a huge dinner. Agitato (giant chases Jack) until (15) Run for your lives. "From Childhood Days" (Acc.) by Waldteufel.

Reel 7—T: To the walls. Continue above until (16) Princess has been stolen. "Adieu" (Acc.) by Karcanoff (pp. and vox) until (17) The good king of Cornwall. "Idyll" (Fairytale Suite) (O. S.) by Stoughton.

Reel 8—Continue above until (18) Everyone was glad. "When the Moon Shyly Winks in the Night" (Acc.) by Rubers until (19) You have insulted me. Agitato until (20) The princess messenger. "Dreams of Childhood" (Acc.) by Waldteufel.

Reel 9—Continue above until (21) To the chopping block. "March of the Gnomes" (O. S.) by Stoughton or "March of the Dwarfs" (Acc.) by Grieg until (22) I want fifty men. Allegro. Romantic Overture (Acc.) by Keler-Bel.

Reel 10—Continue above until (23) D: Jack at bottom of beanstalk again. Song, "Only a Story from Fairy Tales," Coleman, until (24) D: Princess and Jack. "Promise Me Never," Song ("Toyland") by Herbert to the end.

MUSICAL SETTING FOR THE SOUTHERN COMEDY-DRAMA: "MISS DULCIE FROM DIXIE." from Mrs. Ragstaff's book of same name. Vitaphone Film. Gladys Leslie, James Morrison and Charles Kent, stars.

Love theme: "In the Gloaming" (Familiar Air).

Reel 1—(1) Improvise alla prelude until (2) Den I wish. Song, "Dixie" twice until (3) Arden was a country show-place. Song, "My Old Kentucky Home," until (4) In his will. Song, "Suwannee River," until (5) D: Mammy enters with cake. "Old Black Joe" until (6) Uncle John Culpepper, "Crossing the River" (Acc.) by Barthelmy until (7) Dulcie and Mammy prepare. Repeat "Old Black Joe" until (8) Goodby to Arden. "Dixie" in waltz form and in C minor until (9) Dulcie was met in New York. Nocturne (O. S.) by Stoughton.

Reel 2—Continue above until (10) The next morning. "Carnations" (Acc.) by Albers or other Gavotte (mysterious) until (11) I'm going to send. "Tendre d'Amour" (Acc.) by Clements until (12) The Culpepper reception. "Kisses Waltz" (P) by Zamecnik until (13) Albert Lockhardt, bachelor. Short one-step until (14) The reception a success. "The Carrot" (P) by Lemont until (15) Dulcie has vowed. Theme to end of reel (twice).

Reel 3—D: Orrin buys flowers. (16) "To My Valentine" (P) by Lemont until (17) Are you going to stay up here? Repeat theme until (18) D: Dulcie sings "Nellie Gray." Song, "Nellie Gray," by Foster (chorus once) until (19) Dulcie and Orrin alone. Repeat theme (last strain once) until (20) And I wouldn't have told. "Love's Willfulness" (Acc.) by Barthelmy until (21) I have learned scheme. "Melodie" (Acc.) by Friol until (22) D: Orrin knocks at Dulcie's door. Repeat theme to end of reel.

Reel 4—T: When Uncle John returns. (23) "April Song" (O. S.) by Brewer (twice) until (24) Aunt John now determined. "Love's Message" (Acc.) by Brooks until (25) D: Lockhardt leaves. Dulcie and Orrin alone. Repeat theme until (26) It seems to Dulcie. "Legend of a Rose" (P) by Reynard.

Reel 5—T: All her castles hurled. Continue above until (27) Once more in Dixie. "Kentucky Home" until (28) All the unhappiness. Song, "Come Where My Love Lies Dreaming" by Foster (Ditson) until (29) Come on, boy. "From the South" (O. S.) by Gillette until (30) D: Dulcie and Col. Culpepper alone (after T: There's old town). "Home, Sweet Home" until (31) D: Dulcie and Orrin alone. Repeat theme (last eight measures) to the end.

MUSICAL SETTING FOR THE IRISH-AMERICAN COMEDY-DRAMA, "A YANKEE PRINCESS." Vitaphone Film. Bessie Love, Star.

Abbreviations: D. S. = "Dear Little Shamrock" by Gruenwald (Ditson), E. L. = "Emerald Isle," Langey (Schirmer). Love theme: "Kathleen Mavourneen" in D. S.

Reel 1—(1) "Dear Little Shamrock" (omit No. 2) until (2) Princess Patsy's royal mother. "Irish Washerwoman" (E. L.) until (3) Her royal father. "Wearing of the Green" (D. S.) and (4) "Come Back to Erin" (D. S.) and (5) "St. Patrick Was a Gentleman" (D. S.) until (6) D: Patsy steals out of house to stable. "St. Patrick's Day" (D. S.) until (7) Shamrock (mule). "Dear Little Shamrock" (D. S.) twice and (8) "Red Lark" (E. L.) until (9) D: Patsy mounts mule. "Garry Owen" (E. L.) until (10) D: Boys attack Patsy. "Paddy Whack" (P) by Lampe until (11) D: Fight begins. Agitato or song, "If I Knock the 'L' out of Kelly," by Grant.

Reel 2—Continue above until (12) Sure now, McCarty. "Pigs Is Pigs" (P) by Campbell twice and (13) An Irish waltz until (14) The sacred secret. Mysterioso agitato to end of reel. (Last scene: Ship.)

Reel 3—T: So best being none too good. (15) "Too-ra-loo-ra-loo-ra!" (Acc.) by Shannon and (16) "My Irish Song of Songs" (Acc.) by Sullivan until (17) Paying the price. "Has Sorrow Thy Young Day Shaded" (E. L.) until (18) In my ancestral halls. "Harp That Once Thro' Tara's Halls" (E. L.) to end of reel.

Reel 4—T: Lord Percy feels at home. (19) "When Knighthood Was in Flower" (P) by Gustin until (20) A stranger in New York. "Caprice Elegante" (P) by Lack (Piccolo) until (21) Mr. Larry Burke (Patsy with Larry). Love theme until (22) D: Larry's mother and Patsy's father enter. Gavotte in A (Acc.) by Westerhout.

Reel 5—Continue above until (23) Every afternoon in Harry. "Serenade Nocturne" (Acc.) by Volpatti until (24) Tea-time and no tea. "Love Fancies" (Acc.) by Zamecnik until (25) Some days we can't be happy. Love theme until (26) But night follows. "Moonglow" (Acc.) by Barth until (27) I have confession. Improvise mysterioso (vision of stealing child) and (28) T: I am Lord Windbourne, crescendo to maestoso ff. until (29) D: Larry and Patsy alone. Repeat love theme to the end.

NEW PHOTO-PLAY MUSIC.

Published by G. Schirmer.
"March of the Dwarfs," Grieg. This charming genre number is suitable for fairy and childhood scenes, its weird chromatic theme and dissonant harmonies creating an impression of fantastic vision.

lions. The second theme (lento) is in sharp contrast to the first.
"Tumble In," Friml. We always supposed that the terms "comic opera" and "light opera" were correct when speaking of selections from these scores, but it remained for this number to show us that a new phrase had been coined. Hereafter up-to-date musicians will refer to the above as "comic rhapsody." In Friml's characteristic style.

"Love Song," Langaard. "Tendresse," Pente. A double number. The first has a maestoso introduction, followed by a passage in A in which the use of solo horn is adaptable. The second piece is well named. It is a delicate little theme in E and will be found excellent for a love theme.

Published by Oliver Ditson Company. "Mazurka," Williams. "Valsette," Woodman Martin. "The Sleigh Ride," Horter. "Potpourri," Valse Gracieuse, Morse. "Serenade Caprice," Saar. "Folk Song," Manney. "Nocturne," Woodman. Martin's Valse and Morse's piece are two dainty numbers, the latter being in the French style of Berger's "Amoreuse." Woodman's Nocturne has a pleasing theme with harp accompaniment. The Folk Song is in the chorale style. Saar's Caprice is a piquant andantino in D minor, while Horter's "Sleigh Ride" is a sparkling presto in E minor. All are piano solos and useful on bright scenes.

ANSWERS TO CORRESPONDENTS.

R. G., Detroit, Mich.—An article on music suitable for western scenes will appear in about three months, following two on overtures and dramatic music.

T. G., Toledo, Ohio—The numbers you mention are published by Belwin Company, New York.

Hirschler to Muskingum.

Otto T. Hirschler, who has been head of the organ department at Coe College, Cedar Rapids, Iowa, and choirmaster and organist of the First Presbyterian Church of that city for the last two seasons, has resigned to accept the position of director of the conservatory at Muskingum College, New Concord, Ohio. Mr. Hirschler will teach piano and organ and some theory and direct the chorus and glee clubs. Before going to Cedar Rapids Mr. Hirschler was in charge of the organ and theory department at Albion College, Michigan. He has held church positions in Los Angeles, Up-land, Cal., Albion, Mich., and other cities. He was a pupil of William Middelschulte and Henriot Levy of Chicago, also taking composition under Arthur Olaf Andersen. He received the musical bachelor degree at the American Conservatory in 1916 and is a colleague of the American Guild of Organists. Mr. Hirschler has been very successful at Cedar Rapids, having done a great deal of concert work and built up a large class in organ.

The annual concert by pupils of Henry B. Roney was given in the Letitia A. Barnum recital hall at the Fine Arts building, Chicago, June 28. Thirty boys and girls who are taking advantage of Mr. Roney's ability to instill musical knowledge in youth took part in the program.

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BY HAROLD V. MILLIGAN.

"A HYMN OF THANKSGIVING FOR VICTORY," by Peter Christian Lutkin.

This "Hymn of Thanksgiving," written in commemoration of the peace of Versailles, is a noteworthy setting of the "Te Deum Laudamus." Not only is it outlined and executed in a broad way, but it is also infused with real feeling, guided by a keen dramatic instinct and served by musical inspiration of a high order. As a festival setting of the Te Deum not only is it one of the best of recent years, but it is also one of the notable contributions to choral literature, whether for the choir loft or for the concert room. It was written especially for production at the eleventh music festival of the Chicago North Shore Festival Association, held at Evanston, Ill., from May 30 to June 5 of this memorable year. It calls upon the united efforts of tenor soloist, chorus, orchestra, chimes and organ, but is published with accompaniment for organ alone. The effectiveness of certain portions of the work will be enhanced by the use of a small chorus sufficiently removed from the main chorus to produce an antiphonal effect, but this, too, may be dispensed with if impractical. The music is well balanced and full of variety. The various forces engaged are handled with restraint, which increases their effectiveness. Dr. Lutkin has done much splendid writing before this, but this "Te Deum" will stand as one of his finest achievements. We do not know of any composer capable of handling the wonderful old hymn of praise in any finer fashion than this.

THEME AND VARIATIONS, by Carlo Angelelli; edited by Pietro Yon.

Mr. Yon's "Modern Anthology for the Organ," of which this is the first number to be issued by his publishers, J. Fischer & Bro., promises to disclose much interesting music and to increase the American organist's familiarity with contemporary Italian organ music, as yet but little known in this country. Angelelli's Theme and Variations is perhaps not the best possible choice for a first number. The theme and variations has never been a popular form in this country; our public is not much interested in it, and it must be confessed that most efforts in that line are interesting largely because of the technical skill displayed, and if, as in the case of the general public, you don't know anything about technical skill in musical composition and recognize neither its presence nor its absence, what can you expect?

It cannot be said that these variations entirely escape the accusation of dryness. They are interesting in their way and well enough written, displaying skill and familiarity with the instrument, and they certainly afford an opportunity for the display of virtuosity, but we anticipate that future numbers of the "Anthology" will bring greater musical value. The theme itself is short, in G minor, and the ten variations are all in that key, with the exception of two in G major. The seventh variation reminds one of those dashing bravura pieces much loved by Hungarian orchestras, full of flourishes and elaborate embellishments. The eighth is a minuetto, the ninth contains some interesting harmonic development and the tenth, with a pedal cadenza, brings the composition to a dazzling finish.

"THE DESERTED CABIN."

"A SONG, MAMMY."

By R. Nathaniel Dett.

These two little pieces by Nathaniel Dett, the negro composer, have been transcribed for the organ by Gordon Balch Nevin and make very good organ pieces. They display only a trace of the familiar negro

musical physiognomy, being slightly MacDowellish in character, but they are full of a plaintive charm which is quite their own.

"MEDITATION," by Robert G. Hailing.

This "Meditation," which was mentioned in these columns upon its first appearance a number of years ago, has just been re-issued. It is not strikingly original, but is a good example of the organ meditation, which doubtless accounts for its longevity.

GEORGE L. HAMRICK.



IN THE growing list of organists who are devoting themselves to making moving-picture music better a prominent name is that of George Lee Hamrick, chief organist and musical director of the Strand Amusement Company, conducting several theaters in the south. Mr. Hamrick's headquarters are at Montgomery, Ala., and he presides over a new Austin organ. Mr. Hamrick has associated with him Edwin Lyles Taylor, F. A. G. O., and Miss Margaret Ryan. Aside from being pronounced the largest theater instrument in the south, his organ is noteworthy in that the entire instrument, including pedals, is under expression. The organ is located in chambers, above the auditorium, the sound being reflected through grill openings, and the effect is considered ideal.

Mr. Hamrick represents a type of musician who has realized the possibilities in the photoplay accompaniment. Having been associated with the industry from its infancy, he is considered an authority on the art, at present being engaged in the preparation of the first work written on the subject, having been commissioned by one of the leading publishing houses. He was for four years the head organist of the Strand Theater in Birmingham, having resigned that position to accept the one at Montgomery.

Jack Griffith, organist of the Saenger Amusement Company of Alexandria, La., writes that he has returned to his duties as organist after having served in France. While overseas he had the opportunity to see and play some of the largest organs in France, including the one in Notre Dame, Paris. He feels that American organs are ahead of those of Europe and in this respect he has undergone a change of mind as a consequence of his visits to the foreign instruments.

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CLOSES LANCASTER SEASON

Organists' Association Has Recital by Wagar and McHose.

The progressive Organists' Association of Lancaster, Pa., held the final meeting of the season at the First Reformed Church Sunday afternoon, June 1. Carl H. Wagar, organist of that church, and Clarence McHose, organist and director at Trinity Lutheran Church, gave a recital, assisted by William Eichler, bass soloist at the First Reformed. Mr. Wagar's selections were: St. Ann's Fugue, Bach; "On Wings of Song," Mendelssohn; Spring Song, Hollins, and Grand Chorus in March Form, Guilmant. Mr. McHose played:

Fugue in G major, Chorale Prelude, "Liebster Jesu, Wir Sind Hier," and Pastorale in F, Bach; Intermezzo, Mildenberg, and "Will o' the Wisp," Nevin. Mr. Eichler sang the recitative and aria, "Lord God of Abraham," from Mendelssohn's "Elijah."

Steere Organ for Waukesha.

A three-manual organ of twenty-six speaking stops is to be built for the Methodist Church of Waukesha, Wis., by the Steere Organ Company of Springfield, Mass. The contract was let in June, the deal being negotiated by George E. La Marche, Chicago representative of the Steere factory.

WELTE STOCK IN NEW HANDS

George W. Gittins Buys Control of Organ Building Company.

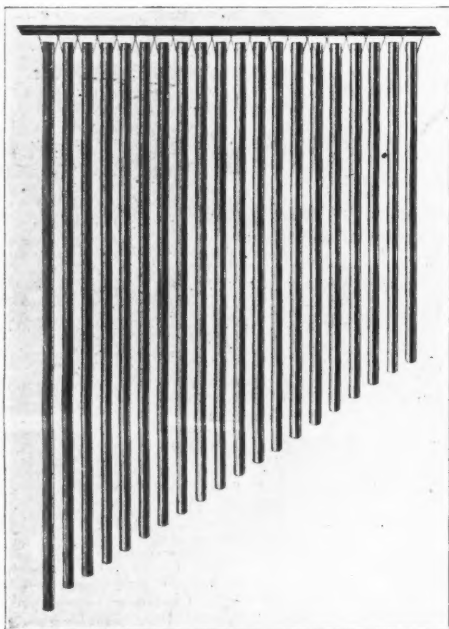
George W. Gittins, treasurer of the Estey Piano Company of New York, has purchased nearly the entire capital stock of M. Welte & Sons, Inc., manufacturers of organs. The Welte factory is at Poughkeepsie, N. Y., and the offices are at 667 Fifth avenue, New York City. The concern makes the Welte Philharmonic organ, used principally in homes, and many of the leading organists have had their playing reproduced by the company for its rolls.

After the entry of the United States into the war with Germany the busi-

ness of M. Welte & Sons was taken over by the alien property custodian, and later was put up for sale and bought by H. E. Mitchell, the former president.

The new officers of the company will be: George W. Gittins, president and general manager; A. Dalrymple, treasurer, and Myron Harris, secretary. The directors include the officers and James M. Beck, former United States attorney general; Edward Holbrook, president of the Gorham company, and director of the Hanover National Bank, Philadelphia; Luther D. Lovekin, vice-president of the American International Ship Building Corporation; Charles R. Dubois and Robert H. Gittins.

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The Quartet Choir

Music for Evening Services

By HAROLD W. THOMPSON, Ph. D.

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

Considering the attitude of our musical intelligentsia in condemning anything labeled "Evensong," I should probably defer this article until the cool weather returns. And yet the evensong service can be made reverent and beautiful even with a quartet, and I have had requests for suggestions upon this subject from more than one organist. As usual, I have to lament the limitations of the quartet. The finest evening anthem written in this country—one of the finest pieces of ecclesiastical music written in the last fifty years—is Dr. Parker's noble chorus anthem, "Now Sinks the Sun" ("Jam sol recedit"). However, I have never heard it from the pew, and chorus conductors seem to be totally ignorant of it, though they all know his "The Lord is My Light." Of the latter work one "Orville Pipes" spoke temperately and justly last month.

Anthems.

Classifications according to merit are always impressionistic and unjust, but there are so many evening anthems that deserve mention that for once I am going to attempt such classification. It is impossible that I have seen all the evening anthems published; probably I have seen only a few thousand. But I select from them all a few which seem to me worthy of the best attention of a good quartet:

Andrews, "The Shadow of Thy Wings," T or S. (G)
Baldwin, "Tarry With Me," Bar. (G)
Candlyn, "God That Madest," S. (G)
Candlyn, "Lighten Our Darkness," (G)
Elgar, "How Calmly the Evening," (G)
Gaul, Harvey, "Lighten Our Darkness," (S)
Gaul, Harvey, "O Brightness," SB. (B)
Gaul, Harvey, "The Light at Eventide," A. (D)
James, "As Now the Sun's Declining Ray," SB. (G)
James, "The Day Is Gently Sinking," Bar. (S)
Jenkins, "Light in Darkness," ST. (G)
Martin, "Hollost, Breathe an Evening Blessing," (G, S)
Matthews, H. A., "The Day Is Gently Sinking," T. (S)
Matthews, H. A., "Hide Me Under the Shadow," (S)
Noble, "Hail, Gladdening Light," quartet arr. (S)
Noble, Vesper Hymn ("Lord, Keep Us Safe"), (S)
Rogers, "Seek Him That Maketh the Seven Stars," S. (D)
Stair, "O Brightness," Bar. (D)
Woodward, "The Radiant Morn," (D, G, S)

The old favorites by Baldwin, Martin and Woodward will need no comment. "The Shadow of Thy Wings" seems to me the best anthem that Mark Andrews has written; the organ part is specially interesting. The first Candlyn anthem should be the standard setting of the words; there is a beautiful melody for the soprano and some very clever part-writing, in which, of course, Candlyn always excels, sometimes to the point of seeming willfully difficult, though not in this number. In his other anthem there is a decided influence of Cesar Franck to be noted, interesting because the composer's other work that I have seen is in the English and Russian traditions. Both the James anthems show modern French influence, too, unless I am mistaken; the second is difficult; both are exceedingly good. I can agree with Rowland Dunham in his praise of James, though I do not believe that Parker and James are our only important American composers of anthems. The Elgar number is very simple, but useful. Gaul's "Lighten Our Darkness" vies with Candlyn's as the finest setting of a beautiful collect; Gaul's is more obviously intended for a chorus; the part-writing is excellent; I have used it again and again as an introit. The second Gaul number is quiet and effective; the third is bigger—dedicated to Mr. Noble and evidently intended for a chorus; however, it is excellent for quartet work. The first Matthews number works up to a fine culmination in the last stanza; the

second is a good introit of four pages. Noble's "Vesper Hymn" I use also as an introit; I believe it is the best two-page anthem ever written. The other Noble number is short also—four pages of perfectly written music. I have never had the pleasure of meeting Mr. Noble and I have no implement to grind when I say that for harmonic resource, fine taste and perfection of workmanship he seems to be unsurpassed among living writers of ecclesiastical music. "They had a gift in old days of saying a proud thing simply," says Washington Irving; Mr. Noble has that gift. Stair's "O Brightness" is a fluent and effective setting of one of the finest of evening hymns. On the other anthems I have commented in previous articles.

A second list follows of anthems that I just missed putting in the first, probably from mere personal vagary:

Adams, "Sun of My Soul," T. (G)
Bartlett, "Abide with Me," SAT. (S)
Berwald, "Now, When the Dusky Shades," (D)
Broome, "God That Madest," (S)
Dalton, "Light at Evening Time," extra A. (D)
Demarest, "Our Day of Praise Is Done," S. (S)
Dorey, "I Will Lay Me Down," (S)
Gadsby, "I Will Lay Me Down," (D, G, S)
Harrat, "The Roseate Hues," S or T. (G)
Matthews, H. A., "The Shadows of the Evening," T. (S)
Matthews, J. S., "Keep Me, Lord," extra B. (G)
Marks, "The Day Is Past," extra S and T. (G)
Ward, "The Shadows of the Evening," (S)
Williams, "I Will Lay Me Down," med. (G)
Woodman, "Again as Evening's Shadow," (S)
Woodward, "The Sun Shall Be No More," S. (D, G, S)
Woodward, "The Day Thou Gavest," (G)

The Woodman number is excellent for an introit. The Harrat anthem has an attractive melody, and so has the favorite Marks number. The numbers by Berwald and Dorey are intended to be sung a cappella. All these I have found useful and attractive.

A third list follows, of easy anthems for amateur quartet or professional quartet in a hurry; some of them have decided merit:

Berwald, "When the Day of Toil," (S)
Berwald, "Saviour, Now the Day," (D)
Frey, "Go Down, Great Sun," A. (D)
Nevin, "Saviour, Now the Day," Bar. (D)
Osgood, "Tarry with Me," (D)
Scott, "Soft as the Voice," SAB. (St)
Spence, "The Sun Is Sinking," AB. (D)
Storer, "Lighten Our Darkness," S. (D)
Storer, "Peacefully Round Us," A. (D)
Shelley, "Saviour, When Night," Bar. (S)
Stoughton, "The Shadows of the Evening," S. (D)
Stearne, "Sun of My Soul," (D)

The second Berwald number is useful for the end of a service.

Solos.

There is much to deplore in the average evening solo; the words are almost invariably mushy and mournful, and the music is not better. Here are some that may be useful:

Andrews, "Lead, Kindly Light," High. (G)
Baldwin, "Tarry with Me," Medium. (G)
Bartlett, "The Day Is Ended," 3 keys. (D)
Buck, "I Will Lay Me Down," S. (S)
Coombs, "The Vesper Hour," 2 keys. (S)
De Koven, "Abide with Me," Alto or Bar. (S)
Ellis, "I Will Lay Me Down," High and Med. (S)
Harris, Cuthbert, "Lead, Kindly Light," 2 keys. (St)
Henrich, "The Shadows Lengthen," 2 keys. (D)
Ludebuehl, "Now the Day Is Over," 2 keys. (D)
Nevin, "The Strength of the Hills," High and Med. (D)
Park, "Tarry with Me," 2 keys. (St)
Parker, "Evening," High and med. (S)
Shelley, "Now the Wings of Day," 3 keys. (S)
Shelley, "Abide with Me," 3 keys. (S)
Speaks, "Now the Day Is Over," 3 keys. (S)
Speaks, "Thou Wilt Keep Him," 3 keys. (S)
Speaks, "Day Is Dying," 2 keys. (S)
Spicker, "Evening and Morning," 3 keys. (S)
West, "Eventide," A or Bar. (G)
West, "Lead Me," 2 keys. (St)

The Parker solo has good words and sturdy music—about the only one of the lot of which that may be said. The first Shelley solo has a harplike accompaniment. The Bartlett solo, a prime favorite, has an effective violin obligato. West's "Eventide" is a bit more difficult than the rest and is worth the pains.

A few duets may be mentioned:

Bartlett, "The Day Is Ended," SA. (D)
Florida, "Now the Day Is Over," SA. (D)
Gaines, "Light at Eventide," High and Low. (D)
Gounod, "Until the Day Breaks," SA. (S)
Harris, "O Gladsome Light," High and Low. (St)
Matthews, H. A., "The Lord Is My Light," S or T and B. (S)
Neidlinger, "Thy Peace, O Lord," SA. (S)
Nevin, "Twilight," 2 keys, ST or AB. (D)
Nevin, "The Vesper Hour," ST or AB. (D)
Nevin, "Eventide," SB. (D)
Sarjeant, "Watchman, What of the Night," TB. (Boosey)
Shelley, "The Vesper Hour," SA. (S)

None of these is difficult; the numbers by Nevin and Neidlinger are easiest. Two trios that you might find useful are:

Chadwick, "Abide with Me," STA. (St)
Grandvaal, "Tarry with Me," STA. (D)

Responses.

For the opening of an evening service some of the short anthems mentioned above may be found useful. I like the sunset chant of Barnby ("The Day Is Gently Sinking") to be found in Stryker's "College Hymnal" (Biglow & Main). "Six Vesper Hymns" (D) by Marks may be found useful and "Three Closing Responses" (D) by Harvey B. Gaul. Even in the non-liturgical churches a Nunc Dimittis is always fine for the close of a service—say one of the fine Noble settings in G minor (S) or in A minor (B). Sometimes we open the service with the reading of the Commandments, and in that case I use Noble's "Seven Kyries" (G), which seem to me finer than any to be obtained in any communion service.

Postscript.

A request came for suggestions regarding a quartet choir concert. Everyone is familiar with the Lehman cycles. In my opinion the best song cycles for quartet are two arranged by Arthur Whiting—one of Old Irish and another of Old Scottish melodies (S).

Miss Laura P. Ward, F. A. G. O., recently sent me a program sung by

her quartet at the Old First Presbyterian Church of Bloomfield, N. J., entitled "God's Out-of-Doors in Music." It is as follows: Organ, "Springtime Sketch," Brewer; Pastorate, Guilmant; "The Nightingale and the Rose," Saint-Saens; "Daybreak," Grieg. Anthem, "A Song in Praise of the Lord," Nagler. Bass, "God in Nature," Beethoven. Alto, "Gloria," Buzzi-Peccia. Tenor Aria from "Rebekah," Barnby. Anthem, "The Desert Shall Rejoice," Whiting. Anthem, "As Torrents in Summer," Elgar. Organ, "Moonlight," d'Evry. A skillful piece of program-making!

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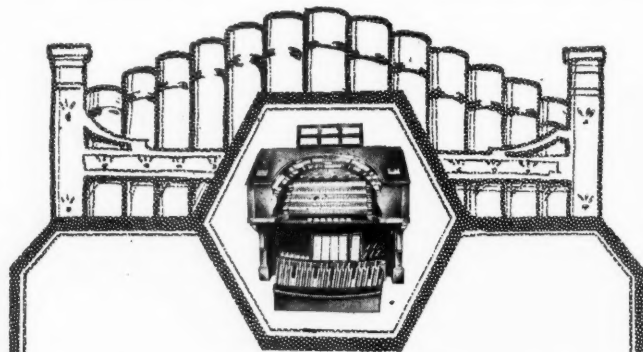
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8 ft. Melodia	C*-49	2 3/16 x 2 3/4	
8 ft. Melodia	CC-61	1 15/16 x 2 3/4 Use No. 2 S. B's	
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