

# THE DIAPASON

DEVOTED TO THE ORGAN

Tenth Year—Number Nine

CHICAGO, AUGUST 1, 1919.

One Dollar a Year—Ten Cents a Copy.

## FOURTEEN POINTS FOR THE ORGAN BUILDERS

### PROGRAM FOR CONVENTION

Large Number of Important Questions Will Be Discussed at Pittsburgh Sessions—George W. Pound to Speak.

By the time this issue of The Diapason reaches the members of the Organ Builders' Association, they will have received from Secretary Wangerin a formal outline of the program, setting forth what is to come up for attention in the line of regular and new business at the adjourned annual meeting which will take place on Thursday, Aug. 7, at 10 a. m., in Carnegie Institute, Pittsburgh, Pa.

A feature of the program will be the presence of George W. Pound of the Music Industries Chamber of Commerce, whose efforts in behalf of the organ building industry were so successful, in that he brought about a total exemption of pipe organs from the proposed excise tax of 10 per cent. Mr. Pound will address the meeting on matters of future importance.

Another feature of the meeting will be a free discussion of "fourteen points" which contain an interesting list of suggestions received by Secretary Wangerin from members of the association. These topics for discussion were sent to the office of the secretary for the purpose of making the meeting an important and active one—active, because the need is felt most urgently that the association must set out energetically to protect and promote its manufacturing and trade interests. That is the underlying spirit and intent of its organization, and for the sake of its future existence and that what has already been accomplished may not be in vain, things that vitally affect every organ builder will be brought up for debate. The full list of fourteen points has been mailed to all members of the association.

Some of the outstanding topics embraced by the fourteen points are:

In the face of present high and still climbing costs of labor and materials, what can be done to enable every organ builder to make ends meet?

Do organ builders realize that at coming sessions of congress strong efforts may be made to include pipe organs in taxation schedules?

Will a "uniform contract" be used by all association members be feasible?

Would it not be just and fair to incorporate in such a uniform contract terms of payment customary in all other important trade or building contracts?

Is it possible to establish clean sales methods by improving the tactics of salesmen?

Following is the program for the meeting:

#### THURSDAY, AUG. 7.

Meeting will be called to order by President John T. Austin at 10 a. m. in one of the assembly rooms of Carnegie Institute.

President's report.  
Treasurer's report.  
Secretary's report.  
Reports of committees.  
Election of officers and standing committees.

Discussion of possible changes in the by-laws of the constitution and deciding the question of the time and place of the next annual meeting.

Address by George W. Pound of the Music Industries Chamber of Commerce.  
Discussion of a series of suggestions calculated to protect and promote the manufacturing and trade interests of this association.

#### FRIDAY, AUG. 8.

Joint session with the National Association of Organists, Carnegie Institute.

Meeting will be called to order at 10:30 a. m. by special chairman S. E. Gruenstein.

Address by Clifford Demarest, warden of the American Guild of Organists.  
Address by Ernest M. Skinner of the board of directors of the Organ Builders' Association.

General discussion, to be led by President Frederick Schlieder of the National Association of Organists.

## MUSIC ROOM AND ORGAN IN HOME OF J. B. STRUBLE.

(See page 11.)



## FOR CYCLE OF ORGAN MUSIC. PIERCE TAKES OVER HEDGES.

### John Wanamaker Makes Great Plans for Season—Courboin to Play.

John Wanamaker announces for the season of 1919-20 a "Cycle of Organ Music" for the cities of New York and Philadelphia, on a scale not hitherto attempted, with Charles M. Courboin as honorary guest soloist. The organ in the New York Wanamaker auditorium is being reconstructed for this purpose.

This is in line with the many years of musical activity of the Wanamaker stores, and opens a new era as foreshadowed in the recent recital in Philadelphia, when the largest organ in the world was played by Mr. Courboin, in conjunction with the Philadelphia Orchestra, Leopold Stokowski conducting.

Immediately following this event negotiations were opened by the Wanamaker interests through Alexander Russell, concert director of the Wanamaker stores and music director of Princeton University, with Mr. Courboin.

Mr. Courboin will give probably forty recitals. Those on the Philadelphia instrument will begin in September and those on the New York instrument as soon as it is ready, which will probably not be before January. The New York organ is being rebuilt under Mr. Courboin's direct supervision.

Mr. Courboin will retain his present position as organist of the First Baptist Church of Syracuse and will do a limited amount of concert work, though his new duties will prevent him from giving much time to outside recitals.

The Philadelphia organ of 232 stops is the largest in the United States; the New York organ of 120 stops will be the largest in that city, and the Syracuse organ is the largest in New York state outside of the metropolis. It will be indeed a distinction for one man to have the honor to play three such magnificent instruments and to be rated as the highest paid organist in America, which doubtless means in the world.

### Naval Academy Needs Man.

According to the Baltimore Star there is wanted at the United States Naval Academy, Annapolis, a male choirmaster and organist possessing the necessary qualifications to render the necessary services. For further particulars address the commandant of midshipmen, United States Naval Academy.

Russell Carter, the organist, formerly of Albany and other New York cities, has been elected head of the public school music department of the University School of Music at Ann Arbor, Mich.

### Two Well-Known Organ Pipe Making Concerns are Merged.

Edwin B. Hedges, for many years well known as a builder of organ pipes, with headquarters at Westfield, Mass., has united his business with that of the Samuel Pierce Organ Pipe Company.

Any business house of today entitled to carry over its door the words "Established in 1847" seems in these times of rapid change, and rise and fall, an old and well established concern. To such a reputation the Samuel Pierce Organ Pipe Company of Reading, Mass., lays claim. Founded seventy-two years ago by Samuel Pierce and conducted by him until his death, its only changes have been along the line of material growth and increased efficiency since its incorporation under the present management in 1898.

The Hedges factory was another of the oldest organ pipe manufacturing companies in the country. The excellence of its work is attested by the fact that its pipes were originally used in the Johnson organs.

The business will be carried on at the plant of the Pierce Company under the management of W. S. Dennison, and the standard characteristic of both companies will be maintained.

## ORGAN BUILDERS

Planning to Attend the Important Annual Meeting at Carnegie Institute, Pittsburgh, Pa., Thursday, Aug. 7, Please Take Notice:

Hotel reservations have been arranged for at the WILLIAM PENN HOTEL. The rates are \$3 per day for a room with bath, \$2 without. In order to secure accommodation in due time in advance, all members planning to go to Pittsburgh, but not yet having made reservations, are urgently requested to write to the undersigned forthwith, stating whether a \$3.00 or \$2.00 room is wanted, also mentioning without fail date and time of their arrival. Requests for reservations received after Aug. 4 will not reach the undersigned in time to be given attention.

ADOLPH WANGERIN, Secy.  
112 Burrell St., Milwaukee, Wis.

## PITTSBURGH IS READY FOR N. A. O. CONVENTION

### FINE PROGRAM IS PREPARED.

Stage Set for Well-Attended Annual Meeting of Organists' Association—Joint Session With the Builders on Friday.

The stage is set at Pittsburgh for the opening of the annual convention of the National Association of Organists and a large attendance is expected by those in charge. The convention will open Tuesday evening, Aug. 5, with a reception at the Y. W. C. A. hospitality house by the musical societies of Pittsburgh. Wednesday, Thursday and Friday will be devoted to the business sessions at Carnegie Institute, and there will be two recitals a day—one in the afternoon and the other in the evening—as at previous conventions. The recitals will be given on the large Skinner organ in Carnegie Institute. This is one of the greatest organs in the country and is used for the recitals by Charles Heinrich, the municipal organist. The organ is the gift to the city of Andrew Carnegie.

As Pittsburgh is farther west than the convention has ever been held, there is expected to be a better attendance than in the past from points in the west. The names of the recitalists and speakers are such as to convince every organist of the benefits to be derived from the trip, in addition to the pleasure in meeting the organists who gather at these conventions. Charles N. Boyd, president of the Music Teachers' National Association and one of the leading musicians of Pittsburgh; Charles Heinrich, the noted organist of Carnegie Institute, and Harvey B. Gaul, organist of Calvary Church and known far and wide as a composer for the organ and choir, are the leaders in the arrangements for the convention at Pittsburgh.

A special feature not heretofore a part of the N. A. O. program is a joint session with the Organ Builders' Association of America. This will take place Friday forenoon. The builders' organization will meet on Thursday with President John T. Austin in the chair, for its annual session, and at the invitation of the N. A. O. will participate in the joint meeting.

The program for the convention, as received from President Frederick Schlieder, is as follows:

#### TUESDAY, AUG. 5.

8:30 p. m.—Carnegie Institute—Reception to members of N. A. O. and friends under the auspices of the musical clubs of Pittsburgh. Harvey B. Gaul, chairman.

#### WEDNESDAY, AUG. 6.

9 a. m.—Registration.  
10 a. m.—Formal opening of convention. Address of welcome. Hardeen Church, president of Carnegie Institute. Response and annual address by Frederick Schlieder, president of N. A. O. Appointment of committees.

11 a. m.—Conference. Subject, "How Bach Came to Be, and Why." Frederick Schlieder, New York. Discussion.

2 p. m.—Round Table. Subject "Church Music."

4:15 p. m.—Recital by Charles Heinrich, organist of Carnegie Institute, Pittsburgh.

8 p. m.—At Cathedral of St. Paul—A service of Catholic music by male choir of Cathedral of St. Paul, Joseph Otten, conductor.

#### THURSDAY, AUG. 7.

9:30 a. m.—"The Organ With Moving Pictures." Edward Napier, organist of Liberty Theater, Pittsburgh. To be held in the Liberty Theater.

11 a. m.—Business meeting. First reading of constitution.

2 p. m.—Conference. Charles N. Boyd, chairman. "Modern French Organ Music." Henry S. Fry, Philadelphia.

4:15 p. m.—Recital by Uelma Clarke Smith, organist of St. Martin's-in-the-Fields, Philadelphia.

5:30 p. m.—Sight-seeing trip by automobile.

8:15 p. m.—Recital by Edwin Arthur Kraft, organist of Trinity Cathedral, Cleveland.

#### FRIDAY, AUG. 8.

9 a. m.—Business meeting. Reports of

officers and committees. Election of officers. Amendments to constitution.  
10:30 a. m.—Conference. S. E. Gruentstein, editor The Diapason, chairman. Joint session of Organ Builders' Association and N. A. O. Matters relating to the organ from the viewpoint of the builder and the organist will be discussed. Papers by Alexander Russell, general musical director of Wanamaker stores; Clifford Demarest, warden of A. G. O., and Ernest M. Skinner.

2:15 p. m.—Conference. Dr. Francis Hemington, Chicago, chairman. Address on "The Influence and Responsibility of the Organist," Frank E. Morton, Chicago.  
4:15 p. m.—Spanish compositions. Recital by Sidney C. Durst of Cincinnati.

8:15 p. m.—Recital by Hugo Goodwin of Chicago, organist of Paulist Choristers and of First Congregational Church, Evanston.

There has been a strong sentiment in favor of holding the 1920 convention in Chicago. Several of those interested consulted the W. W. Kimball Company, with the result that the use of Kimball Hall has been granted free for the meetings and recitals. Kimball Hall is a center of musical activity in Chicago. The past season has brought many great artists there and Bonnet, Courboin, Eddy and Von have played the big concert organ. The organ is a well-balanced, modern instrument of three manuals and pedal, with a two-manual and pedal echo in the rear of the hall. It was dedicated during the season of 1917-18 with a series of twenty recitals by Chicago organists in which leading members of the A. G. O. and the N. A. O. participated.

All facilities for such a convention exist, and Robert P. Elliot, manager of the organ department, gives assurance that the hall will be kept free during convention week for the organists, organ builders and their friends, who will be made comfortable in every way.

EDWIN LYLES TAYLOR, F. A. G. O.



EDWIN LYLES TAYLOR, F. A. G. O., who has been back at his old post of organist of the Strand Theater, Montgomery, Ala., since the first of the year, has been retained as the solo organist to alternate with the new ten-piece orchestra, under the new policy of the Strand, now under the management of the Montgomery Enterprises, Inc. This theater has at present probably the largest theater organ in the south. Mr. Taylor was born of a musical family and spent his youthful years in New York City, studying with Rafael Joseffy, Max Spicker, Carl C. Miller and Charles Heinroth. He was graduated from the National Conservatory of Music of America and completed his general education in Columbia University.

Chicago loses one of her most rapidly advancing young organists in the removal to California of Miss Alice Beales Gray, A. A. G. O. Miss Gray departed for the Pacific coast in July and henceforth will make her home there, because of the removal of her parents, Mr. and Mrs. C. M. Gray. Her address for the present will be at Santa Barbara. Miss Gray has lived in the suburb of Morgan Park and until her departure was the organist of the Morgan Park Methodist Church.

**FOUR-MANUAL ORDERED BY PITTSBURGH CHURCH**  
**AUSTIN OBTAINS CONTRACT**

**East Liberty Presbyterian Will Have Large Organ for Beautiful Edifice—Specification as Prepared.**

The Austin Organ Company has been awarded a contract to build a four-manual organ for the East Liberty Presbyterian Church, Pittsburgh, Pa. Elisha Fowler, representative of the Austin Company, was the negotiator.

This is one of the largest and most beautiful Presbyterian churches in the country and it is planned that the organ shall be second to none in tonal and mechanical appointments.

The specification is to be as follows:

- GREAT ORGAN.**  
Major Diapason, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Horn Diapason, 8 ft., 73 pipes.  
Philomela (Pedal Extension), 8 ft., 73 notes.  
\*Clavichord, 8 ft., 73 pipes.  
\*Erzähler, 8 ft., 73 pipes.  
Octave, 4 ft., 61 pipes.  
\*Harmonic Flute, 4 ft., 61 pipes.  
\*Tuba, 8 ft., 73 pipes.  
\*French Horn, 8 ft., 73 pipes.  
Clarion, 4 ft.; Tuba Mirabilis, 8 ft., and Ophicleide, 16 ft., 85 notes.  
\*Celestial Harp, 61 bars.  
Cathedral Chimes (from Echo).  
Tremolo.

- \*In separate Swell Box.  
**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Vox Celeste (2 ranks), 8 ft., 146 pipes.  
Salicional, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Flute Celeste (2 ranks), 8 ft., 134 pipes.  
Traverso Flute, 4 ft., 61 pipes.  
Solo Mixture (3 ranks), 183 pipes.  
English Horn, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (special tremolo and box), 8 ft., 73 pipes.  
Tremolo.

- CHOIR ORGAN.**  
Gamba, 16 ft., 73 pipes.  
English Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Celestial Harp from Great, 61 bars.  
Tremolo.  
Stentorphone, 8 ft., 73 pipes.  
Gross Flute, 8 ft., 73 pipes.  
Gross Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Clarion, 4 ft.; Tuba Mirabilis, 8 ft., and Ophicleide, 16 ft., 85 pipes.  
French Horn (from Great), 8 ft., 73 notes.  
Tremolo.

- ECHO ORGAN (playable from solo manual).**  
Gedeckt, 8 ft., 73 pipes.  
String Celeste (2 ranks), 8 ft., 146 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Cathedral Chimes (Tenor A to F), 21 bells.  
Tremolo.

- PEDAL ORGAN (Augmented).**  
Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 32 pipes.  
Trombone, 16 ft., 44 pipes.  
Gedeckt (from Swell), 16 ft., 32 notes.  
Contra Gamba (from Choir), 16 ft., 32 notes.  
English Horn (from Swell), 16 ft., 32 notes.  
Ophicleide (from Solo), 16 ft., 32 notes.  
Major Flute, 8 ft., 32 notes.  
Dolce Flute, 8 ft., 32 notes.  
Viol, 8 ft., 32 notes.  
Tuba, 8 ft., 32 notes.

**HAS NEW PLANT, NEW NAME.**

**Beman Organ Company Now Under Management of C. R. McKay.**

Important changes have taken place in the organ building firm of Frank Beman & Son of Binghamton, N. Y. The name has been changed to the Beman Organ Company and C. R. McKay, for many years an organ man, is the manager. He has been at Elmira the last four years and previously was with the Austin Company and with M. P. Möller. He returned from service in France recently. The company has taken possession of a new factory on Eldridge street, vacating the old plant on State street. New machinery has been installed in the plant and the working force has been enlarged.

This firm has been in business since 1884 and at the present time is busy on several organs. It recently installed an organ in the Star Theater at Binghamton.

**N. A. O. RECITAL PROGRAMS.**

- BY CHARLES HEINROTH.  
Allegro Appassionato, Dethier.  
"Speranza" (Hope), Von.  
Minuet, Lulle.  
Fantasia and Fugue in G minor, Bach.  
Andante from Symphony in D (Clock Movement), Haydn.  
Fantasia in D flat, Saint-Saens.  
Sonata, the "Ninety-fourth Psalm," Reubke.

- BY USELMA CLARKE SMITH.  
"Marche Pontificale" (First Symphony) and Moderato Cantabile (Eighth Symphony), Charles M. Widor.  
Prelude and Fugue in A minor, Bach.  
Novlette, Horatio Parker.  
Scherzo Pastorale, Uselma Clarke Smith.  
"Bon Jour," Stanley T. Reiff.  
First Symphony (Allegro Vivace, Andante, Finale), Louis Vierne.

- BY EDWIN ARTHUR KRAFT, F. A. G. O.  
"Marche Triomphale," Hagg.  
Serenade, Rachmaninoff.  
Barcarolle, Arensky.  
"Allegro Gioioso," Dethier.  
"Song of India," Rimsky-Korsakoff.  
Scherzo, Hollins.  
Overture in C sharp minor, Johnson.  
Arabesque, Seely.  
Suite, "In Fairyland," Stoughton.  
Minuet, Dethier.  
Canticle from "Prince Igor," Borodin.  
Finale from the First Organ Symphony, Vierne.

- BY SIDNEY C. DURST, F. A. G. O.  
Prelude and Fugue, Elias.  
Diferencias (Variations), Cabezon.  
Postludio, Manzanera.  
Plegaria, Torres.  
Comunion, Torres.  
Andante, Beohide.  
Final, Beohide.  
Prelude, Turina.  
Interludio, Arabaolaza.  
Adagio, Otaño.  
Interludio, Guiridi.  
Ofertorio Sinfonico, Serracant.  
Comunion, Urteaga.  
Plegaria, Urteaga.  
Salida, Urteaga.

- BY HUGO GOODWIN, F. A. G. O.  
Gothic Symphony (Allegro and Andante Cantabile), Widor.  
"Dance of the Odalisques," Rebikoff.  
Tocata in E, Demereaux.  
"Piece Heroique," Franck.  
Rigaudon from "Dardanus," Rameau.  
"Told by the Camp-Fire," Goodwin.  
Adagio in B flat, Pleyel.  
Symphonic Scherzo, Goodwin.  
Second Legend, Bonnet.  
Oriental Sketch, B minor, Kroeger.  
Cossack Cradle-Song, Napravnik.  
Sketches of the City (dedicated to Mr. Goodwin), Nevin.  
Finale from the First Symphony, Vierne.

**Bullis Succeeds Slade.**

Carleton H. Bullis, A. A. G. O., has been appointed professor of organ and theory at Lawrence College Conservatory of Music, Appleton, Wis., according to news from Appleton July 26. Mr. Bullis will succeed Mason Slade of Chicago, who after making a splendid record at Lawrence, has resigned because the growth of the work has been such that he was not able to devote to it all the time required. Mr. Slade has been going to the Wisconsin city once a week for two days. A few weeks ago Mr. Slade underwent an operation for appendicitis and he is well on the way to recovery. In his new work Mr. Bullis will preside over the large new Steere organ at Lawrence College. Mr. Bullis has been in educational work for some time, having recently left the Milwaukee Normal School. He will leave Chicago to take up his new duties soon after Sept. 1.

**WANTS IN ORGAN WORLD**

**WANTED—BOTH METAL and wood pipe makers. When answering state full qualifications. Send replies to H 4, care of The Diapason.**

**WANTED—A FIRST-CLASS voicer wanted for wood and metal pipes. Address H 6, care of The Diapason.**

**FOR SALE—AT A BARGAIN. TWO-Manual Reed Pedal Organ. Manuals, 5 octaves; pedal compass, 30 keys. Two independent pedal stops; swell organ has 3 stops and great 3 stops running throughout. Organ also has couplers, swell pedal and vox humana. Beautiful case. Price \$90.00. Organ can be pumped by player and has a pump on the side. No motor. Address JAMES DE VRIES, 238 North Eleventh street, Paterson, N. J.**

**WANTED—WORKMEN FOR THE Kimball organ factory in Chicago, especially cabinet makers. Positions for men both with and without organ building experience. Continuous employment under excellent working conditions for those who can qualify. Apply to Superintendent, Pipe Organ Factory, W. W. KIMBALL COMPANY, Twenty-sixth street and Marshall boulevard, Chicago.**

**ORGANIST AND CHOIR DIRECTOR desires church position. Trained under American and European teachers. Much experience handling large choirs. Well known as concert organist. Only churches possessing large, modern organ need answer. G-4, The Diapason.**

**FOR SALE—A TWO-MANUAL PIPE organ of twenty-two speaking stops. A well-built instrument of good tone, neat design and in first-class condition. For further particulars address the Rev. G. S. Gerhold, 412 Front street, Hamilton, Ohio, or Wicks Pipe Organ Company, Highland, Ill.**

**WANTED—FIRST-CLASS ORGAN men. Good pay and steady work may be had, to those that can qualify, by applying to The Austin Organ Company, Hartford, Conn.**

**WANTED—EXPERIENCED CONSOLE and electric action men. Also first-class organ builders in all States. State experience and wages expected. Steady work. GEORGE KILGEN & SON, St. Louis, Mo.**

**FOR SALE—TWO-MANUAL ORGAN of fourteen stops. Built by Hook & Hastings. In good condition. New Orgbello included. Address DR. FREDERICK S. SMITH, 1303 East Market street, Warren, Ohio.**

**STEADY EMPLOYMENT AND GOOD wages will be given expert chest makers and action men at the factory of THE HALL ORGAN COMPANY, West Haven, Conn.**

**WANTED—FIRST-CLASS ORGAN builders in all branches. Apply THE RUDOLPH WURLITZER MANUFACTURING CO., North Tonawanda, N. Y.**

**WANTED—FIRST-CLASS METAL and Zinc pipe makers. Apply to HENRY PILCHER'S SONS, 914 Mason avenue, Louisville, Ky.**

**FOR SALE—THREE MANUAL, TWENTY-eight stops, Roosevelt organ; in good condition. Write for specifications, etc., to S. E. GILL, Bessemer Building, Pittsburgh, Pa.**

**THE DIAPASON.**

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

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

**C. Seibert Losh**  
**Steinway Hall, N. Y.**

Offers for sale a section of the Columbus Coliseum organ reserved for presentation of the Pageant in New York. Thirteen stops and Harp. High Pressure Solo Organ. Great opportunity for distinguished Antiphonal, Echo or Solo Organ. Can be easily added to an electric organ. Price, \$3,000.

Also offers two three-manual rebuilt Electric Organs—very moderate price.

**EVANSVILLE, IND., BUYS  
TERCENTENARY ORGAN**

**CITY TO BE A MUSIC CENTER**

**Mayor and Council Close Deal for  
Large Instrument Built by M. P.  
Moller for Methodist Cele-  
bration at Columbus.**

Evansville, Ind., pushes to the front this month as a prospective organ music center through the purchase of the immense instrument built for the Methodist tercentenary celebration. The organ, which has been attracting wide attention since its recent installation at the Columbus, Ohio, Coliseum for the great church jubilee, will be taken down and moved at once and will be installed in the Evansville Coliseum.

The purchase was made by the mayor and council of the Indiana city and M. P. Möller, builder of the organ, was represented by Edward V. Clarke. The purchase price is \$34,500. Mayor Bosse and President Hughes of Evansville College joined in underwriting the necessary fund and the Rotarians of the city and other organizations are giving their support to the purchase. The public sentiment there is illustrated by an editorial in the Evansville News in which it says among other things:

"Evansville is to become the musical capital of this Ohio valley section through the purchase of the tercentenary organ. Too much importance can not be attached to the addition of this instrument to Evansville's community life. The mere fact that there is no organ closer than Pittsburgh on the east, Atlanta on the south and Denver on the west which compares with Evansville's is alone a matter of sufficient recompense to the city for the sum to be expended. But the greatest return to the city will come over a period of years in the tremendous source of enjoyment and inspiration which the organ will be to all the residents.

"In underwriting the purchase of the organ, Mayor Bosse displayed a most commendable spirit of civic enterprise and added another to the list of achievements which he has made possible for the city. The mayor and President Hughes of Evansville College more than any other men are responsible for the bringing of this great instrument here and it is a pleasure to extend to both these men recognition of their service to the community.

"If Evansville is to follow the plans of other cities which possess great municipal organs, a comprehensive policy will be adopted, providing for the best music obtainable to be presented to the people at the lowest possible price. The possibilities in the way of organ recitals, choruses, festivals, etc., are limitless. Its acquisition will transform the Coliseum from an assembly hall into one of the leading music halls on this continent."

The organ has been fully described in The Diapason and has made a deep impression on those who have had the opportunity to hear it played.

News from Columbus reveals that there was a spirited contest for the large organ and that Macon, Ga., the other competitor, came near crossing the line ahead of Evansville with a contract for the purchase of the instrument. As a compromise it is announced that Mr. Möller is to build an exact duplicate of the organ for Macon. In the Evansville purchase the echo division was not included and a new echo organ, more suitable for the hall in which the organ will stand, is to be built at the Möller plant.

**Honor for Harrison M. Wild.**

Pierre Nuytens, the Belgian artist, has finished an etching of Harrison M. Wild, the distinguished Chicago organist and director of the Apollo Musical Club and of the Chicago Mendelssohn Club. This etching was presented to Mr. Wild by the Mendelssohn Club as a token of appreciation for his services to the club during the last twenty-five years.

**MASON WILL MAKE CHANGE.**

**Leaves Ohio Position to Direct Illinois Wesleyan School.**

Dr. Edward Young Mason, organist and instructor at Ohio Wesleyan University, Delaware, Ohio, has accepted the post of director of the college of music at Illinois Wesleyan University, Bloomington, and has resigned at Delaware, where he has been a member of the university faculty for eighteen years. Dr. and Mrs. Mason have been among the most beloved residents of the community during this time.

Dr. Mason has been identified with Ohio Wesleyan since 1901, occupying the position of professor of pianoforte and organ. His services have been so much in demand that he is conducting a six weeks' summer course for those unable to receive instruction



EDWARD YOUNG MASON.

under him during the school year. Dr. Mason is also widely known for his recital work throughout Ohio and contiguous states. He has been organist and musical director of the William Street Church, noted for its music, for many years, and is a member of the church official board. He is organist for all local Masonic bodies and for several years was organist for the Scottish Rite Masons at Columbus. He has given many recitals in Delaware and other cities.

Dr. Mason is president for Ohio of the National Association of Organists, having been elected three years ago. He was formerly one of the vice presidents of the association. The degree of doctor of music was conferred upon him by Ohio Northern University.

**Austin Organ for Chicago.**

The Austin Company, through its Chicago representative, Calvin Brown, has received an order for a two-manual organ from Unity Evangelical Lutheran Church, Magnolia and Balmoral avenues, Chicago. Mr. Brown has also received an order for a two-manual instrument from the Westminster Presbyterian Church of Waterloo, Iowa.

**Hinners Organ Co.**

The Hinners Organ of today is the artistic result of 39 years' successful experience.

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—Convenient Appliances.

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| St. Francis, Montreal, Que.        | First Baptist, Ottawa, Ont.           |
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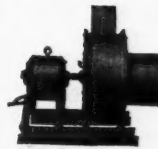
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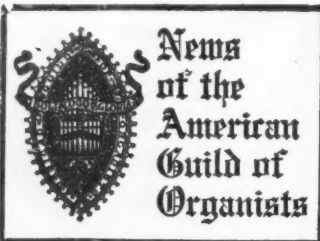
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**News of the American Guild of Organists**

**Headquarters.**

Warren R. Hedden, chairman of the examination committee, announces the election by the guild's council of eleven fellows and forty-one associates as follows:

Fellows—Miss Lillian Carpenter, Brooklyn; Beecher, Annie D. Kolp, Jacksonville, Ill.; Albert B. Mehnert, Brooklyn; Joseph K. Dustin, Lanesville, Mass.; Edwin E. Wilde, Providence, R. I.; Mrs. Florence R. King, Allston, Mass.; Van Denman Thompson, Greencastle, Ind.; Miss Mary L. Penn, Covington, Ky.; Miss Goodwin, Chicago; Karl Haase, Seward, Neb., and Wesley Krehbiel Kuhnle, Los Angeles, Cal.

Associates—Miss Alice Andrew, Washington, Pa.; Miss Emily C. Bookell, New York; Andrew J. Baird, Middletown, N. Y.; Miss Mabel E. Burnett, Brooklyn; Royal A. Brown, San Diego, Cal.; Le Roy V. Brant, San Jose, Cal.; Arthur C. Becker, Chicago; Miss Ethel M. Clark, Brooklyn; Richard F. Donovan, New York; H. Alan Floyd, New York; Miss Pauline E. George, Kittanning, Pa.; Lester W. Groom, Chicago; Miss Marion Hodge, New York; Miss Margaret L. Hill, Swarthmore, Pa.; Miss Rachel Johnson, Chicago; Mrs. Lucy D. Kolp, Jacksonville, Ill.; Miss Martha R. Little, Dallas, Tex.; Edward K. Macrum, Brooklyn; Eugene Moses, Chestertown, N. Y.; Arthur Meyer, Wilkes-Barre, Pa.; Miss Catherine Morgan, Norristown, Pa.; Hugh James McAmis, New York; Mrs. J. L. Price, Tyler, Texas; Newell Robinson, Philadelphia; Benjamin N. Scudder, New York; Gustave Sax, Passaic, N. J.; Henry F. Selbert, Reading, Pa.; Miss Jeanette C. Sayre, Cincinnati, Ohio; Miss Katharine Sterling, Cincinnati, Ohio; Miss Edna Stebbins, Ithaca, N. Y.; Fred S. Smith, Wilmington, Del.; Miss Grace Switzer, Dallas, Texas; George E. Turner, Alton, Ill.; Alford Torovsky, Jr., Baltimore, Md.; Mrs. May B. Thom, Quebec, Canada; Frank W. Van Dusen, Chicago; Clarence E. Watters, East Orange, N. J.; Mrs. Jessie B. Winterbottom, New York; Edward B. Whittridge, Dorchester, Mass.; Miss Edith M. Yates, Tarrytown, N. Y.; Mrs. Louise S. Zabriskie, Omaha, Neb.

The test pieces for 1920 have already been chosen and will be:

Associate Degree—Bach, Toccata and Fugue in D minor, and Guilman, Second Meditation, F sharp minor.

For Fellowship—Bach, G minor Fugue (The Great) and Mendelssohn, First Movement of Sonata No. 4, in B flat.

Now that the examination duties are over for this season Chairman Warren R. Hedden has left for his vacation trip, which will take him across the continent and as far north as Alaska.

**Western New York.**

At the annual election of the Western New York Chapter, held at the home of Mr. and Mrs. Norman Nairn, Rochester, Mr. Nairn was re-elected dean. Other officers chosen are: Sub-dean, Emil R. Keuchen, Buffalo; secretary, Miss Alice C. Wysard; treasurer, Miss Lucy McMillan; registrar, Miss Gertrude Miller; executive committee, Fred C. Lee and Carl Paul.

A report was made by the dean on the annual meeting of the guild held recently in New York, and plans were discussed for the season, which will include recitals by some of the prominent organists in the country, and special church services in charge of the chapter. Previous to the election the members of the chapter were entertained at dinner.

**Oregon Chapter.**

At the annual meeting of the chapter which was held on the evening of June 10, William R. Boone, managing director of the Ellison-White Conservatory of Music, was elected dean. Fred A. Brainerd was elected subdean. Other officers chosen are: Martha B. Reynolds, secretary; Paul T. Stucke, treasurer; Carl Denton and James A. Bamford, auditors.

George Lee Hamrick has accepted the position of organist of the Strand Theatre at Birmingham, Ala., having left Montgomery, where he was the organist at the Strand. This takes him back to his old home and he is happy in the anticipation of a promised large new organ.

**GOES TO VISIT CATHEDRALS.**

Alfred J. Chaplin-Bayley of San Francisco on English Tour. Alfred J. Chaplin-Bayley, A. A. G. O., F. R. V. C. M., organist of Grace Episcopal Cathedral at San Francisco and subdean of the northern California chapter of the American Guild of Organists, will sail for England on the Adriatic Aug. 1 from New York to devote six months to a tour of the famous cathedrals of England and to study of cathedral methods. He will also join his cousins, the Chaplin trio, who will revive the ancient court dances of the twelfth and fourteenth centuries, using the music originally written for these dances and playing the viola d'gamba, the harpsichord and the violin. The Chaplin trio has been playing in France under the auspices of the Y. M. C. A. during the war. Mr. Chaplin-Bayley has obtained a leave of absence of six months from the San Francisco cathedral. He has been the organist here for six years, giving recitals on Sunday afternoons which have drawn large audiences and have been among the leading musical attractions of the Pacific coast city.

**Staps Will Go Abroad.**

K. O. Staps, organist of St. Paul's Cathedral, Cincinnati, and connected with the Cincinnati Conservatory faculty, will leave on Aug. 6 for England. He will remain there until the first of the year and will then proceed to Paris, where he intends to do some studying with Widor. His successor as choirmaster of St. Paul's will be a talented pupil of his, Jeanette Butler.

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Among the interesting organs under construction in the plant of the Hall Organ Company at West Haven, Conn., are a four-manual and echo instrument for the First Baptist Church, Norfolk, Va.; a three-manual for the Church of the New Jerusalem, New York City; two large theater organs for New York City; a three-manual for St. Peter's Episcopal Church, Washington, N. C., and a two-manual for St. John, the Evangelist, Catholic Church, Columbus, Ohio, besides a two-manual for the Nicholson Memorial Church, Philadelphia; a two-manual for St. Vincent's Catholic Church, St. Paul, and a two-manual for the Christian Church of Greensburg, Pa.

Specifications for the Baptist Church organ at Norfolk are as follows:

- GREAT ORGAN (Five-inch wind.)
- 1. Open Diapason, 16 ft.
- 2. First Open Diapason, 8 ft.
- 3. Second Open Diapason (from No. 1), 8 ft.
- 4. Gross Flute, 8 ft.
- 5. Gemshorn, 8 ft.
- 6. Clarabella, 8 ft.
- 7. Principal, 4 ft.
- 8. Harmonic Flute, 4 ft.
- 9. Horn, 8 ft.
- 10. Chimes (from Echo).
- 11. Numbers 4 to 9 inclusive enclosed in choir swell box.)

- SWELL ORGAN (Five-inch wind.)
- 11. Bourdon, 16 ft.
- 12. Open Diapason, 8 ft.
- 13. Salicional, 8 ft.
- 14. Vox Celestes, 8 ft.
- 15. Aoline, 8 ft.
- 16. Viole d'Orchestre, 8 ft.
- 17. Stopped Diapason, 8 ft.
- 18. Flauto Traverso, 4 ft.
- 19. Cor Anglais, 8 ft.
- 20. Contra Fagotto, 16 ft.
- 21. Cornopean, 8 ft.
- 22. Oboe, 8 ft.

- CHOIR ORGAN (Five-inch Wind.)
- 23. Contra Gamba, 16 ft.
- 24. English Open Diapason, 8 ft.
- 25. Dulciana, 8 ft.
- 26. Concert Flute, 8 ft.
- 27. Unda Maris, 8 ft.
- 28. Flute d'Amour, 4 ft.
- 29. Clarinet, 8 ft.
- 30. Harp (49 bars).

- CHORAL ORGAN.
- 31. Diapason (separate unit on right wall of choir loft.)
- SOLO ORGAN (Ten-inch Wind.)
- 32. Stentorphone, 8 ft.
- 33. Gross Gamba, 8 ft.
- 34. Philomena (from No. 45), 8 ft.
- 35. Ophicleide, 16 ft.
- 36. Harmonic Tuba, 8 ft.
- 37. Harmonic Clarion.

- ECHO ORGAN (Four-inch Wind.) (In separate swell-box, playable from solo manual.)
- 38. Lieblich Gedeckt, 16 ft.
- 39. Muted Viol, 8 ft.
- 40. Aetheria Celeste, 8 ft.
- 41. Fern Flute, 8 ft.
- 42. Vox Humana, 8 ft.
- 43. Chimes, twenty-five tubular bells.

- PEDAL ORGAN (Ten-inch Wind.) (In Solo Swell Box.)
- 44. Resultant (from No. 45 and No. 46).
- 45. Double Open Diapason, 16 ft.
- 46. Bourdon, 16 ft.
- 47. Second Bourdon (from No. 11), 16 ft.

- 48. Contra Gamba (from No. 23), 16 ft.
- 49. Ophicleide (from No. 34), 16 ft.
- 50. Harmonic Tuba (from No. 45), 8 ft.
- 51. Flute (from No. 46), 8 ft.
- 52. Octave (from No. 45), 8 ft.
- 53. Violoncello (from No. 29), 8 ft.

- ECHO PEDAL ORGAN.
- 54. Lieblich Gedeckt (from No. 38), 16 ft.

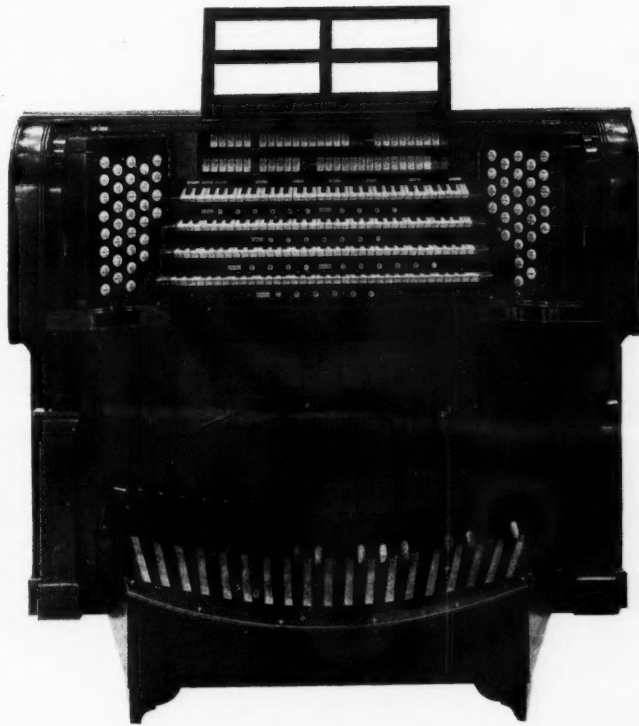
Combinations (operated by pistons placed under manuals. Adjustable at console. Visibly moving registers)—Five operating on great and pedal stops; six operating on swell and pedal stops; five operating on choir and pedal stops; three operating on solo and pedal stops; three operating on echo and pedal stops; six general pedal pistons operating on entire organ, including couplers; one general release or cancellation piston.

The Hall Company reports that this promises to be the most prolific year of its experience. It is now booking orders for 1920 having reached the limit of the 1919 output.

J. W. Gratian of Alton, Ill., is reconstructing the organ in St. John's Lutheran Church at Hannibal, Mo., and will divide it, installing one part on each side of the church.

Jacob H. Schloeder, an organist and composer of New York, and for more than twenty years organist of the Catholic Church of Our Lady of Mount Carmel, 13 East 115th street, died in July at his home in Flatbush. Paralysis was the cause of death. He was 54 years old and was a graduate of Stuttgart University.

LATEST PILCHER CONSOLE.



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COLUMBUS RECITAL SERIES.

Edwin Arthur Kraft Brings Out Features of Tercentenary Organ.

Three recitals on the large four-manual organ in the Columbus, Ohio, Coliseum by Edwin Arthur Kraft of Cleveland proved a splendid feature of the Methodist tercentenary celebration and brought out the beauties of the instrument. The programs were presented July 1, 3 and 5 and were as follows:

July 1—Triumphal March, Hollins; Intermezzo, Archer; "Song of India," Korsakoff; "Allegro Gioioso," Dethier; Serenade, Rachmaninoff; Overture to "Tannhäuser," Wagner; Minuet, Bizet; Rhapsody, Cole; Arabesque, Seely; Finale, Vierne.

July 3—"Marche Triomphale," Hagler; "Magic Harp," Meale; "Caprice de Concert," J. Stuart Archer; Scherzo, Hollins; "Love-Death," from "Tristan and Isolde," Wagner; "The Brook," Dethier; "Evening Bells and Cradle Song," Macfarlane; Andante Cantabile from the Fifth Symphony, Tschaikowsky; Cantilene from "Prince Igor," Borodin; March from "Aida," Verdi.

July 5—Epithalamium (Wedding Song), Matthews; "Contemplation," Lemare; Barcarolle, Arensky; Toccata, Bartlett; Allegro from the Unfinished Symphony, Schubert; Introduction to Third Act of "Lohengrin," Wagner; Fountain Reverie, Fletcher; Suite "In Fairyland," Stoughton; Andante Cantabile, Dethier; "Ride of the Valkyries," Wagner.

Mr. Kraft's first program was better adapted to the restless, unmusical audience than any heretofore presented. The Hollins March was played with a good sense of rhythm and tone building leading to its stirring climax, which actually forced people to listen. In the Wagner transcription (a Kraft specialty, at which he is especially clever) something of unusual enthusiasm was noticeable. All things considered, the recital was a success and a tribute to the skill of the organist. The second recital was possibly more popular than the first. Again we had much of the finest playing marred by a poor audience. It was a demonstration of the fact that the spirit rather than the size of a body of listeners is what makes for the artistic success of a musical performance. It is noteworthy that the concerts of the Cincinnati Orchestra received no better treatment.

AMONG DIAPASON VISITORS.

Mrs. May McCarthy Mills, organist of the Doric Theater at Kansas City, Mo., and formerly a well-known organist of Des Moines, Iowa, with Mr. Mills, has been visiting Chicago and stopped at the Diapason sanctum to express her appreciation of the usefulness of the moving-picture organists' department of Mr. Burroughs. Mrs. Mills is soon to have a new Kimball unit organ, which will be one of the largest of its kind in the United States. When it is completed the organ music at the Doric will be featured even more than it is now.

Superintendent Funkhouser of the M. F. Möller organ factory, one of the outstanding geniuses—and one of the most genial—of the organ building world, was a welcome visitor on the occasion of a brief Chicago visit July 14.

Edward Young Mason, Mus. D., organist and organ teacher at Ohio Wesleyan University, Delaware, Ohio, was in Chicago July 15 engaging several members of the musical faculty of which he is to become the head at Illinois Wesleyan University, Bloomington, Ill. Mr. Mason has fully recovered from the effects of the severe illness with which he was seized about a year ago.

Philipp Wirsching, the well-known organ builder, was a visitor July 12 and the editor gleaned most interesting information from the perusal with Mr. Wirsching of a book sent him in 1902 by E. F. Walker & Co. on the occasion of the completion by the famous Ludwigsburg, Bavaria, firm of its thousandth organ. The booklet contains the specifications of some of the most famous organs built by Walker and one of them is that of the Boston Music Hall organ, dealt with recently in an interesting article by Emory L. Gallup of Chicago. The builder's scheme shows the organ originally had eighty-nine speaking stops and 5,353 pipes. The specification notes that the largest pipe of the thirty-two-foot pedal diapason weighs 800 pounds.

The cheerful countenance of Alfred J. Chaplin-Bayley, subdean of the northern California chapter, A. G. O., and organist of the Episcopal Grace Cathedral at San Francisco, brightened the editorial office on July 18, when Mr. Chaplin-Bayley passed through Chicago on his way to New York to board the Adriatic on his trip to England.

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# RECITAL PROGRAMS

**Charles A. Sheldon, Jr., Atlanta, Ga.**—The city organist in his Sunday afternoon recitals has played:

May 25—"Suite Gothique," Boellmann; "A Cloister Scene," A. T. Mason; "The Magic Harp," J. A. Meale; "Chant d'Amour," J. R. Gillette; Intermezzo, "Cavalleria Rusticana," Mascagni; Improvisation; Toccata and Fugue in D minor, Bach.

June 8—Concert Overture in E minor, Rogers; Cradle Song, Hoffman; "Sous les Bois," Durand; "Marche Russe," Schminke; Vespers, Diggle; Festival March, Kinder; Fantasia and Fugue in G minor, Bach.

June 15—"Cornelius" March, Mendelssohn; "Reverie," Triste; Ferrata; "Le Cygne," Saint-Saens; Caprice, "The Brook," Dethier; "Moonlight," Frysinger; Siciliano, Fry; Gavotte, Martini; Finale, D minor, Matthews; "My Country," Lindner.

June 22—Intermezzo in D flat, Hollins; Toccatina in D, Gillette; Meditation, Sturges; "Pomp and Circumstance," Elgar; "L'Arlequin," Nevin; Minuet, Beethoven; Romance, St. Clair; Fugue in E flat major, Bach.

June 29—Overture to "Martha," Flotow; Nocturne, Frysinger; Dithyramb, Lucas; "Willows," Diggle; Gavotte, "Mignon," Thomas; "Chant de Bonheur," Lemare; Romance in C, St. Clair; St. Ann's Fugue, Bach.

July 6—First Sonata, Borowski; "Autumn," Johnston; Golden Wedding, Gabriel-Marie; Berceuse, "Jocelyn," Godard; Offertoire, D minor, Batisse; Overture to "The Bohemian Girl," Balfe. "Salut d'Amour," Elgar; Andante, "Symphonie Pastorale," Tschalkowsky; "The Question and the Answer," Wolstenholme; Romance in D flat, Lemare; Minuet in A, Boccherini; Concert Study, Yon.

**Karl Haase, F. A. G. O., Seward, Neb.**—Mr. Haase gave the following program on a new Weickhardt organ in Leigh, Neb., July 20: Toccata and Fugue in D minor, Bach; Fantasia in F, Mozart; Adagio and Finale of Sonata 1, Mendelssohn; Rondo Caprice, Buck; Andante from Fifth Sonata, Merkel; Fanfare, Lemmens; Melody, Arthur M. Fox; Andantino in D flat, Lemare; "Scherzo Symphonique" in D, Faulkes; Sunset Meditation, Biggs; "Variations de Concert," Bonnet.

**E. Stanley Seder, Chicago**—In a recital at Fisk Hall, Northwestern University, Evanston, on July 24, Mr. Seder played this program: Sonata in E minor, Rogers; Fantasia and Fugue in B flat, Boellmann; "Seder," "Variations de Concert," Bonnet; Andante from String Quartet, Debussy; "L'Organo Primitivo," Yon; Toccata, Yon; Fantasia in E flat, Saint-Saens; Adagio and Finale (Symphony 3), Widor.

**Hugo Goodwin, Chicago**—At Mandel Hall, University of Chicago, July 3, Mr. Goodwin, in joint recital with Rollin Pease, baritone, played: Introduction and Allegro from Sonata 1, Guilmant; "Dance of the Odalisques," Itebikoff; Fugue on Old Folk-Song, Bach; Chorale and Minuet, Boellmann; Cradle Song, Gretchaninoff; Oriental Sketch, B minor, Kroeger; "Carnival Passes By," Goodwin.

**Dr. H. J. Stewart, San Diego, Cal.**—Recent programs by the municipal organist at the outdoor organ in Balboa Park have been as follows:

July 16—Sonata No. 1, in F minor, Mendelssohn; Cradle Song, Reverie, Fletcher; Andante from the Fourth Symphony, Widor; Prelude in C sharp major, Rachmaninoff; "Evening Chimes," Wheelton; Gavotte in D, Bach; "Dance of the Hours" ("La Gioconda"), Ponchielli.

July 17—Concert Fantasia in D minor, Sir Robert Stewart; Songs Without Words, Mendelssohn; "The Voice of the Chimes," Luigini; Short Fugue in A minor, Bach; "Vision Fugitive," Stevenson; "Chant Sans Paroles," Tschalkowsky; Gavotte in D minor, Rameau; Overture to "Oberon," Weber.

**John Doane, New York City**—The following program was given by Mr. Doane, organist of the Church of the Incarnation, New York, on the Spreckels organ, Balboa Park, San Diego, Cal., July 18: "Suite Gothique," Boellmann; Romance, Arensky; Allegro and Variations (Symphony No. 5), Widor; "Sposalizio," Liszt; Lemare; "The Question and the Answer," Wolstenholme; "Marche Pittoresque," Kroeger.

**Clarence Eddy**—The management of the Liberty Theater at Davenport, Iowa, which has a large Bennett organ, arranged a special treat for its patrons June 27, when Mr. Eddy gave four special recitals in the theater. His programs were as follows:

No. 1—National Songs of the Allies; Serenade, Schubert-Lemare; "Marche Nocturne," MacMaster-Biggs; "Fountain, Reverie," Percy E. Fletcher; Festal March, Oscar E. Schminke.

No. 2—Romance Without Words and "Caprice Heroique," Joseph Bonnet; Morning Song, Alfred Hollins; Evening Song, Easthope Martin; "Pilgrims' Chorus," Wagner-Eddy; "Mammy," R. Nathaniel Dett; Concert Caprice (dedicated to Clarence Eddy), George E. Turner.

No. 3—Concert Variations (dedicated to Clarence Eddy), Bonnet; "Evening Chimes," Wheelton; Rustic March, Fumagalli; "At Dawning" (arranged by Clarence Eddy), Cadman; "Will o' the Wisp," G. B. Nevin; "Neptune" (new), Stoughton.

No. 4—"Battle Hymn of the Republic," Ralph Kinder; Russian Boatmen's Song (arranged by Clarence Eddy), Anon.; Scherzo in G minor, Bossi; Berceuse

(new), Eric Webster; Caprice, Wolstenholme; "Exultemus," Kinder.

Mr. Eddy gave a recital on the three-manual Bennett organ in the First Congregational Church of Moline, Ill., June 28, playing: 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; "Neptune," Stoughton; "Ave Maria," Schubert; Scherzo in G minor, Bossi; Morning Song, Hollins; Evensong, Martin; Festal March, Schminke.

**Edwin Arthur Kraft, Cleveland, Ohio.**—In his recital before the Minnesota Teachers' Association at Carleton College, Northfield, Minn., June 20, Mr. Kraft played: "Marche Triomphale," Haas; Serenade, Rachmaninoff; "Song of India," Korsakoff; Barcarolle, Arensky; "Allegro Giocoso," Dethier; "Contemplation," Lemare; Scherzo, Hollins; Suite, "In Fairyland," Stoughton; Overture in C sharp minor, Bernard Johnson; Minuet, Dethier; Arabesque, Seely; Finale, Vierne.

**Miss Gertrude J. Miller, Doylestown, Pa.**—Miss Miller, a pupil of Ralph Kinder, gave her first recital at the Doylestown Presbyterian Church on the evening of June 27 and was heard by an audience of 350 people, despite stormy weather. Miss Miller's performance attracted splendid reviews in the press and the critics praised her style and skill. Miss May Ebrey Hotz, soprano, assisted in the program. Miss Miller's selections were: "Marche Pontificale," de la Tombelle; Serenade, Guilmant; Serenade, Schubert; Morning Serenade ("In California"), Lemare; Spring Song, Mendelssohn; "Aphrodite," Kinder; Battle Hymn of the Republic, Kinder.

**Frederick C. Mayer, West Point, N. Y.**—In his forty-second public recital on the large Miller organ in the West Point Auditorium, included: Chorale, Prelud. "In Dulci Jubilo," Bach; Pastoral Symphony ("The Messiah"), Handel; Priests' March ("Athalie"), Mendelssohn; Sonata No. 5, Mendelssohn; "Album Leaf," Wagner; Good Friday Music ("Parsifal"), Wagner; "Love-Death" ("Tristan and Isolde"), Wagner; Prayer in B flat, Guilmant; "Forgiveness," Guilmant; "The Lost Chord," Sullivan; "Immortality," Hastings; Chorus of Welcome, Hastings.

Principal numbers played in May at the half-hour Sunday evening recitals were: Prelude to "Parsifal," Wagner; Prelude to "Lohengrin," Wagner; Andante, Fifth Symphony, Beethoven; Aria, Suite in D, Bach; Pastoral in F, Bach; Cavatina, Raff; "Elegy Romanticque," Diggle; "In Moonlight," Kinder; "Supplance," Doud; Madrigale, Simonetti; "Little Shepherd," Debussy; Pilgrims' Chorus ("Lombard"), Verdi.

**J. Frank Frysinger, Davenport, Iowa**—A vesper recital by Mr. Frysinger at St. Mark's Lutheran Church, Hanover, Pa., Sunday, June 29, was marked by his program: "Marche Slav," Tschalkowsky; Nevin; "Christ's Entry into Jerusalem," Mallinger; Two Negro Spirituals ("Deep River" and "Nobody Knows de Trouble I See"), harmonized by J. B. Gillette; "Kamennoi Ostrow," Rubinstein; "Chant au Matin" (first time), "Gethsemane" and Liberty March," Frysinger.

**Charles H. Demorest, Los Angeles, Cal.**—At the annual entertainment of the Owensmouth, Cal., high school, June 16, Mr. Demorest gave the following program: Overture to "Stradella," Flotow; "Evening Bells and Cradle Song," Macfarlane; "The Primitive Organ," Yon, Suite, Stoughton; Sketches of the Seasons (Spring Song, Mendelssohn; "In Summer," Stebbins; An Autumn Sketch, Brewer; "In Winter," MacDowell); Meditation from "Thais," Massenet; "Marche Russe," Schminke.

**James R. Gillette, Macon, Ga.**—The well-known southern organist and composer was heard at Chautauqua Auditorium, Chautauqua, N. Y., July 8 and 9. The Chautauqua Daily, reporting his recital of July 8, said: "There was no doubt left in the minds of those present as to his artistry, his mastery of registration, his complete knowledge of the possibilities of the king of instruments and his well-balanced technique, both on manuals and pedals. No one left the Amphitheater yesterday feeling that he had heard an organist who is possessed with superfluous superficialities. He relies upon his knowledge of the basic principles of organ playing to obtain the truly legitimate effects that were heard." Mr. Gillette played the following program:

July 8—Fantasia and Fugue, Gibson; Intermezzo, Kramer; Concert Caprice, Turner; Sonata No. 1, Borowski; "Chant Green Pastures," Barton; "Meditation Serieuse," Bartlett; "Minuetto antico e musetto," Yon; "Epilogue," Miller.

July 9 (with Vera Hanbury and Fred

Pattin, soloists)—Three Negro Spirituals, arranged by Mr. Gillette; "Neptune," Stoughton; "Stillness of Night," Chubb; Military March, Schubert; "Finlandia," Sibelius.

**Homer P. Whitford, Utica, N. Y.**—As a feature of a musical service on the evening of June 29 at the Tabernacle Baptist Church, Mr. Whitford gave a request program on the organ, playing as follows: "Pilgrims' Chorus" from "Tannhauser," Wagner; Minuet, Beethoven; "Pomp and Circumstance," Elgar; Evensong, Johnston. In the subsequent program Mr. Whitford was assisted by Robert C. Kincaid at the piano.

**J. Lawrence Erb, F. A. G. O., Urbana, Ill.**—At his recital in the University of Illinois Auditorium July 3 Mr. Erb's offerings were: "Marche Heroique," Diggle; Allegretto Pastorale, Capocci; Andante Sostenuto and Allegro Giocoso, Guilmant; Canzonetta, John Winter Thompson; Sonata No. 3, Guilmant; Serenade from an Arcadian Idyl, Lemare; American Rhapsody, Yon.

**Frederic Trilstram Egner, Mus. Bac., Goderich, Ont.**—Mr. Egner gave a recital at Knox Church July 11 under the auspices of the Goderich Summer School, playing this program: Overture to "Zampa," Herold; Selection from "Madame Butterfly," Puccini; Sketches of the City, Gordon Balch Nevin; "Suite Gothique," Boellmann.

**Carl Rupprecht, Chicago**—Carl Rupprecht made a recital tour in June, playing at Monticello and Boone, Iowa, and

Zanesville and Cleveland, Ohio. His programs were made up of a selection of the following numbers: Concert Variations on "America," Flagler; Toccata and Fugue in D minor, Bach; Fugue in C, Buxtehude; Andante Cantabile, Widor; Caprice in B flat, Guilmant; "Marche Funerire et Chant Seraphique," Guilmant; Sonata No. 6, Mendelssohn; Minuet, Beethoven; "Meditation Serieuse," Rupprecht; Capriccio, Callaerts; "Pomp and Circumstance," Elgar; Concert Overture, Hollins; Fantasia on "Ein Feste Burg," Faulkes; Toccata, Yon; Sonata No. 6, Guilmant; "Romance Sans Paroles," Bonnet; Larghetto, Wesley; Concert Overture, Fricker; "Reverie Dramatique," Vodornski; Spring Song, Macfarlane; Meditation, Klein; Slumber Song, Mitchell; "Marche Russe," Schminke. He closed his tour by giving a recital in his church, St. Luke's Lutheran, Chicago, June 8.

### Farnam to Return to New York.

W. Lynnwood Farnam has arrived on this side, having been sent back from service abroad on six days' notice. In September he will resume his position as organist of the Fifth Avenue Presbyterian Church of New York. Writing on board the Carnania, on which he returned, Mr. Farnam said he would spend a brief vacation in Lachine, Quebec.

## Important Organ Publications

### SHEET FORM

- BARTLETT, HOMER N.**  
De Profundis, Op. 271.....75c  
Played by Kenneth E. Runkel.
- BARTLETT, J. C.**  
A Dream (Arranged by Gatty Sellers).....50c  
Played by Clarence C. Robinson.
- CADMAN, CHARLES WAKEFIELD.** At Dawning (Arranged by Clarence Eddy) 30c  
Played by H. J. Stewart.
- COERNE, LOUIS ADOLPHE**  
Inner Vision.....50c  
Played by Henry Hall Duncklee.
- DEMAREST, CLIFFORD**  
An Evening Meditation...60c  
Played by J. Warren Andrews.
- DIGGLE, ROLAND**  
In a Mission Garden.....60c  
Played by Dr. John McE. Ward.
- DUNCAN, EDMONDSTOUNE**  
At Vespers (Quoniam Sauvis est Dominus)....50c  
Played by Frederick N. Shackley.
- FEDERLEIN, GOTTFRIED H.**  
Meditation, in A Flat.....60c  
Played by Albert Riemenschneider.
- MASON, ALFRED T.**  
A Cloister Scene.....60c  
Played by Edwin Arthur Kraft.
- McCOLLIN, FRANCES**  
Berceuse.....60c  
Played by Henry Hall Duncklee.
- STEVENSON, FREDERICK**  
Vision Fugitive.....60c  
Played by Clarence Eddy.
- SZALITZ, PAULA**  
Intermezzo, Op. 3, No. 3 (Arranged by Richard Keys Biggs).....30c  
Played by S. Wesley Sears.
- ROGERS, JAMES H. (Arranger)** Deep River.....60c  
Played by J. Lawrence Erb. (Usual sheet music discount)

### BOOKS

- NATIONAL SONGS OF THE ALLIES, THE**  
Arranged for the organ by James H. Rogers.....75c
- ORGAN, THE.** By Sir John Stainer  
Edited and enlarged by James H. Rogers.....\$1.25  
Cloth edition, \$2.00
- PRACTICAL ORGAN SCHOOL.** By Johann Christian H. Rinck  
Revised and rearranged, with new matter added by James H. Rogers.....\$1.25
- THIRTY OFFERTORIES FOR THE ORGAN**  
Edited by James H. Rogers.....\$2.00
- THIRTY ORGAN PIECES FOR USE IN CHRISTIAN SCIENCE CHURCHES.** Edited by Walter E. Young (may be used in any service).....\$2.00

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**HISTORICAL RECITALS  
DRAW AT NOTRE DAME**

**MIDDELSCHULTE'S PROGRAMS**

**Last of Series Will Be Given at University Aug. 3 and Will Be Devoted to Modern Composers—  
Bach Works July 27.**

W. Middelschulte's series of historical recitals at the University of Notre Dame, South Bend, Ind., has been a great feature of the summer session of that institution and the performances have drawn fine audiences. John J. Becker, dean of the college of music at Notre Dame, prepared very informative introductory and program notes for the recitals and these proved of pronounced value.

The first recital, given July 13, was devoted to the old Italian school and the program was published in The Diapason June 1. The second recital, July 20, was made up of works of early composers of other nations and the program was as follows: Pausa (from "Fundamentum organisandi"), Conrad Paumann (1410-1473—German); Fuga, Matthias van den Gheyn (1721-1785—Belgian); "Ave Maris Stella," Manuel Rodriguez Coelho (1620—Portuguese); Noel, Louis Claude d'Aquin (1694-1772—French); Toccata Sexta, from "Apparatus Musico Organisticus," George Muffatt (1635-1704—German); Ciacona, Johann Pachelbel (1653-1706—German); Pavane, William Byrd (1538-1623—English); Muzete, Jean Francois Dandrieu (1634-1750—French); Benedictus, Francois Couperin (1631-1700—French); Passacaglia, Dietrich Buxtehude (1637-1707—German); Concerto No. 1, George F. Handel (1685-1759).

July 27 Mr. Middelschulte played compositions of Bach, presenting these works: Toccata (Dorian mode); Pastorale, F major; Toccata and Fugue, D minor; Prelude, B minor; Andante (from Fourth Sonata); Fugue, D major; Chorale Preludes—"O Man, Lament Thy Sin so Great" and "I Cry to Thee, Lord Jesus Christ"; Fantasie and Fugue, G minor; Adagio (From "Musical Offering"); Chromatic Fantasie and Fugue (transcribed for organ by William Middelschulte).

The final program will be played Aug. 3 and will be devoted to modern composers, the offerings to include the following: Sonata, F minor, Felix Mendelssohn-Bartholdy (1809-1847—German); Andante and Finale, from Concerto, Op. 137, Joseph Rheinberger (1831-1901—German); Chromatic Fantasie and Theme, Variations and Finale, Louis Thiele (1816-1848—German); Scherzo and "Lamentation," Alexandre Guilmant (1837-1911—French); "In Paradisum" and "Fiat Lux," Theodore Dubois (1837—French); Allegro Cantabile, Charles Marie Widor (1845—); Fantasie and Fugue on Chorale from Meyerbeer's opera, "The Prophet," Franz Liszt (1811-1886—Hungarian); "Perpetuum Mobile" (for Pedals alone) and Passacaglia, D minor, William Middelschulte.

**Seder Takes Evanston Post.**

E. Stanley Seder, F. A. G. O., organist of the First Congregational Church of Oak Park, Ill., has been appointed head of the organ department at the Northwestern University School of Music, Evanston, of which Dr. P. C. Lutkin is the dean. He has also been selected to take the organ department at the Cosmopolitan School of Music in Kimball Hall, Chicago. At Northwestern Mr. Seder succeeds John Doane, who since leaving the navy has been organist of the Church of the Incarnation in New York. Mr. Seder formerly lived in New York and then for some time at Albuquerque, N. Mex. He studied organ with Mark Andrews. At Albuquerque he was head of the fine arts department of the University of New Mexico. He came to Chicago last fall and soon thereafter was selected to preside over the large new Skinner organ in the Oak Park church. He also acted as assistant to Eric DeLamarter at the Fourth Presbyterian Church while Mr. DeLamarter was acting conductor of the Chicago Symphony Orchestra.

**New York News Notes**

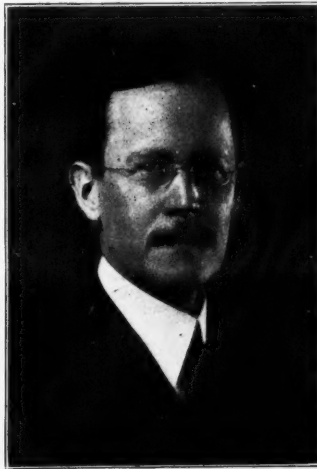
By WILLARD IRVING NEVINS.

Richard Keys Biggs, who for several years has been organist at St. Luke's Church on the Heights, has resigned that position and on Sept. 1 will become organist and choir director of the Cathedral Chapel, Queen of All Saints (Catholic) of Brooklyn. Warren Gehrken, one of his talented pupils, will be his successor at St. Luke's. Mr. Biggs has done notable work there and this new position will afford even greater opportunities.

Pietro A. Von is already planning for a busy season, which will include a concert tour of the United States and will cover about one hundred cities. In many of these it will be his second or third appearance.

At Bonnet's last recital at Ocean Grove, which was also his last in America for this season, the local Jersey chapter of the guild attended in a body. Afterward they tendered him a vote of appreciation for the work which he has done here. The whole four recitals were a great success in spite of the extreme heat at that time. Mr. Bonnet is now in France, but will return in the early fall.

**FREDERICK MAXSON.**



FREDERICK MAXSON, one of the leaders among the many prominent organists of Philadelphia, was born at Beverly, N. J., but has always been a Philadelphian. He began the study of music at an early age, his later teachers on the piano being Charles H. Jarvis of Philadelphia, and Mrs. A. M. Virgil, of the Virgil Piano School, New York. David D. Wood and Dr. Hugh A. Clarke, of the University of Pennsylvania, were his teachers in the theory of music, and he studied organ playing under Dr. Wood, supplementing it with a course of study with Alexandre Guilmant of Paris. His first post as organist was at Christ M. E. Church, West Philadelphia, after which he went to the Central Congregational Church, and subsequently became the organist and musical director at the First Baptist Church, a position he still holds. Here the music has won a favorable reputation with music lovers. As an organ teacher a large number of pupils have come under his influence, more than 150 holding church positions successfully. His pupils have come from widely separated localities, including Ohio, Maryland, Michigan and Colorado, as well as states nearer by.

As a concert player he has given numerous recitals and inaugurated many new organs, from Rhode Island to West Virginia, having played also at Woolsey Hall, Yale University, and Convention Hall, Buffalo. At the invitation of the recital committee of the American Guild of Organists he gave a recital before the guild at the Collegiate Church of St. Nicholas, New York.

Mr. Maxson is an Associate of the Royal College of Organists, London, and Fellow of the American Guild of Organists. In the field of composition he has published various songs, duets, anthems, responses, etc., in addition to piano and organ compositions. He has taught at the Leffson-Hille Conservatory, Philadelphia, for a number of years; is a member of the board of directors of the American Organ Players' Club, and chairman of the examining committee. He is also a composing member of the Manuscript Music Society of Philadelphia.

**COMPOSITIONS FOR THE ORGAN**

By

**AMERICAN COMPOSERS**

From Recent Recital Programmes

<b>BALDWIN, RALPH</b> Burlasca e Melodia	Played by Charles Heinroth, Rollo Maitland, James T. Quarles, Dr. H. J. Stewart, Bert E. Williams, Dr. Wm. E. Wolf, William C. Young.
<b>BARBOUR, FLORENCE NEWELL</b> Meditation in San Marco	Dr. William C. Carl, Henry Hall Dunklee, Harvey B. Gaul.
<b>BECKER, RENE L.</b> Op. 2. Melodie Elegiaque	Albert Riemenschneider.
<b>BLUM, ELIAS</b> Passacaglia in B Minor	John Hermann Loud.
<b>BOHANNAN, JEAN</b> Intermezzo in E flat	Henry Hall Dunklee.
<b>BREWER, JOHN HYATT</b> Romanza	J. Lawrence Erb, John Hermann Loud, Francis L. York.
<b>Canzonetta</b> An Autumn Sketch	Abram Ray Tyler. Clarence Eddy.
<b>COLE, ROSSETTER G.</b> Op. 30. Rhapsody	Richard Keys Biggs, Ferdinand Dunkley, Hamlin Hunt, James T. Quarles, Sumner Salter, Charles S. Skilton, Harrison M. Wild.
<b>Op. 28. Fantasie Symphonique</b>	Dr. Francis Hemington, James W. Hill, Hamlin Hunt, Edwin Arthur Kraft, Frederick Maxson, Carl Paige Wood.
<b>Op. 29. Meditation</b>	Arthur Davis, Eric De Lamarter.
<b>DEMAREST, CLIFFORD</b> Melodie Pastorale	Henry Hall Dunklee.
<b>DUNHAM, HENRY M.</b> Sonata in G minor Gloria in Excelsis (From "New Church and Recital Pieces")	Alfred Pennington. Dr. William C. Carl.
<b>DIGGLE, ROLAND</b> Vesperal	Samuel A. Baldwin, Dr. William C. Carl, Arthur Davis, Dr. Francis Hemington, J. Frank Frysinger, Dr. H. J. Stewart.
<b>FOOTE, ARTHUR</b> Op. 29. No. 1. Festival March	Alfred Brinkler, Robert L. Schofield, Abram Ray Tyler, Dr. Wm. A. Wolf, William C. Young.
<b>Op. 29. No. 2. Allegretto</b>	Harold Vincent Milligan, Carl Paige Wood.
<b>Op. 29. No. 3. Pastorale</b>	Elias Blum, William C. Carl, Clifford Demarest, Alfred Pennington.
<b>Op. 50. No. 6. Nocturne</b>	Samuel Baldwin, Lucien E. Becker, Clarence Eddy, W. Lynnwood Farnam, Percy Chase Miller, Rollo F. Maitland, Harold Vincent Milligan.
<b>Op. 54. Suite in D</b>	Samuel A. Baldwin, Joseph Bonnet, Charles Galloway, Harold Vincent Milligan.
<b>Op. 71. No. 1. Cantilena in G</b>	Charles Heinroth, Edward Johnston, T. Tertius Noble.
<b>Op. 71. No. 2. Solemn March</b>	Harold Vincent Milligan, T. Tertius Noble.
<b>Op. 71. No. 7. Toccata</b>	Samuel A. Baldwin, William C. Hammond, T. Tertius Noble.
<b>GAUL, HARVEY B.</b> Legend Eventide (A Meditation)	J. Lawrence Erb. W. H. Brown.
<b>HALL, WILLIAM JOHN</b> Slumber Song Nocturne	James T. Quarles, Dr. William A. Wolf, Eugene E. Ensiger.
<b>LANSING, A. W.</b> Festival March	Elmer A. Tidmarsh.
<b>LYNES, FRANK</b> Op. 48. Sonata in C Major Op. 58. No. 4. Nuptial March Op. 61. Night (A Meditation)	Roland Diggie, Dr. H. J. Stewart. Roland Diggie, Bert E. Williams. Henry Hall Dunklee.
<b>ROGERS, JAMES H.</b> Madrigal	John Hermann Loud, Rollo Maitland, Thomas Moss, Stanley T. Relff.
<b>TRUETTE, EVERETT E.</b> Op. 31. No. 1. Choral Prelude on "The Old Hundredth." Op. 31. No. 3. Prayer Op. 31. No. 4. Vesper Hymn (A Short Offertoire on Two Familiar Hymn Tunes) Suite in G Minor	J. Frank Frysinger, J. Lawrence Erb, Dr. H. J. Stewart. Dr. H. J. Stewart. Dr. H. J. Stewart. James W. Hill, Charles D. Irwin, Edwin Arthur Kraft, John Hermann Loud, Allen W. Swan.
<b>WHITING, GEORGE E.</b> Op. 25. Grand Sonata	John Hermann Loud.
<b>WHITNEY, S. B.</b> Op. 25. Processional March	Irving C. Hancock.

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## Pleasure and Profit Down East

By ALBERT COTSWORTH

An elderly man stood beside his touring car throwing stones, doing his level best to make one land in the leaping mountain stream far below. Another elderly man, footing it over the mountain, stopped to exchange words with a comrade who hadn't forgotten how to be a boy when it came to a holiday. The stone-thrower said he was from Otsego County, New York, "where we have fine scenery, but nothing like this. Are you a New Yorker?" No, it was confessed, but Chicago was a good place to hail from any time, anywhere. Then, from the car, where the patient sex awaited indulgently the man-boy's diversion, came a feminine voice saying, pityingly: "I should think it would be awful lonesome out on them prairies with nothing in sight." Why, no, was the quick reply; the wide expanse of sky was even more free and inspiring to the discerning soul than the awe and wonder created by the rugged mountain views. On the prairies one had all out-of-doors for his own. In and on the mountains and their valleys his range and freedom were restricted. There you must look up. On the prairies you can look out boundlessly. But the lady only shook her head and the man went on throwing stones.

The little episode was just the touch needed to help a man rightly estimate those blessings close at hand as well as what opportunity and adventure bring in their pleasant train. A week among the Berkshire Hills gave a western man unalloyed delight by way of contrast as well as what was immediately enjoyable. An unsounded peace rests on the mountains' way of asserting impregnable confidence and a long look ahead. Continually I addressed them in the "Redemption" phrases: "Ye mountains! Ye perpetual hills!" and felt that solidity which John E. West puts into his "Everlasting Arms." They are companionable in their melting outline, in their lovable way of folding into one another, in the purple mists which invoke a spirit of mystery and, perpetually, in their urge towards aspiration. But over and over again they are the choicest of intimate friends to those who seek for the detail of which they are made. Just what they said to me in the walks and jaunts is reserved for some "Elderly Person" rhapsodies in Music News later on. But for any musical soul who wants a contact of loveliness to last for a lifetime a walk amid the mountain laurel of the Berkshires on a June day will supply it.

Williamstown is, as is generally known, the seat of Williams College, developed from a school founded by a retired officer, Captain Ephraim Williams. Accurate dates do not stick to some of us and so "a long time ago" will have to cover the matter. But the original school building still stands, a specimen of the square way of doing things in the 1700's, with windows which always suggest a man without eyebrows, and a cupola and weather vane as the only ornament. In the library are letters from the veteran, interesting beyond measure and generally signed "Eph." as to given name. But beside the old building stands as choice a design of pure Gothic as can be found in this country. It is the Thompson Memorial Chapel. Its superb tower is a landmark for miles around. There are, of course, the other buildings in profusion, but this one held concentrated charm for me. A lovely organ with just the things which he knew belonged there tokens Sumner Salter's taste and sense of fitness. Here I heard him play services while I watched the light shine through windows of loveliest design or watched the boys who are having a chance to absorb inspiration to be big men. Looking down on them were windows preserving memories of President Garfield, as his son addressed them,

and of the son of Mark Hopkins, who carried on so long and ardently the work his father laid out earlier. A thinking observer has to feel the impulse of such records of lives well lived and of how ideals are the great levers which move the world. One morning Mr. Salter, my rare friend and host, put me down at the bench and left me—for half an hour he said it would be, but it was nearer three hours, and all the time I let the music speak while I followed the lights on the windows and wondered at the mysteries. It was commencement time and the visitors came in and went out, but somehow they seemed incidents, not individuals. Perhaps the wandering music gave something to them as they sat there.

In Grace Hall I had a good time with the big Skinner organ on which Mr. Salter gives weekly recitals during the college terms. I am quite ready to say that it is the best example of the fine builder's output which has come my way. It might almost be said to typify Mr. Salter, so rounded and complete is it. Every shade of polish and delicacy there, and underneath a solidity of depth and nobleness that can only be likened to the worth of character. The older I grow the more I feel an organ to be representative of the person who worked out the scheme and plays it. Most of us have to play on other men's characters, but even then we can build in where they were incomplete. I was not surprised to learn that when Lemare came on for a recital he was lost all afternoon and they found him at last rapt in a new delight at this instrument.

Mr. Salter plays the organ with a repose and regnant taste that are restful in authoritative influence. It is easy to understand the rapport which he and Mr. Bonnet found in one another. He is a purist of sincere conviction, but elastic and wholesomely human in understanding and sympathy. It would be dubious for him to use light-weight service preludes because he can do a Cesar Franck Prelude and make it sound simple and direct. But he would respect, unhesitatingly, the man who respected the higher grade music by keeping his hands off such things until he could do them well. Which seems, after all, the gist of church playing. Nothing is convincing which is not first of all honest and then carries a sense of reserve power. You can't be impressive when you are anxious. The simpler thing done honestly nearly always carries full weight.

In the Congregational Church was a pretty Hall organ, on which Mr. Salter's wise hand also has been placed. Here Mr. Bonnet prepared last season's programs. He had told us how he would get up at 3 o'clock to do his practicing and I easily understood his happy frame of mind. The quiet was heavenly at such an hour, the quaint interior of the church a far cry from the present. With his exquisite insight he thus lived with the music and the spirits of the men who made it and then walked to the Inn under century-old trees which sent long, drooping branches to the very ground and in which the thrushes and song sparrows and warblers sang him matins.

Mr. Salter can tinker with an auto and keep it in shape as well as his organs. There were many talks of miles for us over the roads lined with daisy fields and buttercups, to the fashionable quarters at Lenox and Pittsfield and to Bennington, which place has a battle monument, but which battle is made memorable by the general who said: "We whip those Britishers today or Molly Stark's a widow." My choicest memory is of our last ride together—just we three, Mr. and Mrs. Salter and I—in the dusk gathering over the daisy fields and through the Hills' dim

shadows, past copses where the fireflies danced and twinkled, with just a hint of a moon to make the gloaming more mysterious. Stebbins might have had this to inspire a companion to "Twilight" or "When Dusk Gathers." In all the richness of life there is no equal for the joy of companionable friends with whom today and yesterday are the same and tomorrow holds out a cordial, joyful hand.

About ten hours in New York gave time for several glimpses. I don't dare go by the town without saying "hello" to some good friends. One of the best is The Old Lady. She is some two centuries old, but has wonderful color and vigor despite that. Her full title is "Old woman paring her nails"; she was created by one Mr. Rembrandt and abides in the Altman collection in the Metropolitan Museum.

Swinging down The Avenue I heeded the suggestion to go inside and "meditate and pray" which was posted outside the Brick Presbyterian Church. I didn't do much of either when I found Clarence Dickinson at his organ. We had twenty minutes of quick visiting and I heard something of the organ much talked about. I learned one thing which was new—that the organ commemorates the long pastorate of Henry Van Dyke.

Someone was playing the Faust "Garden Music" in St. Thomas' Church, not on the big organ, however, and I knew it was not Tertius Noble by some other indications. This church is something consecratedly beautiful, a near approach to the frozen music which architecture can be at times.

In Philadelphia I resisted all temptations undomestic save a visit to the Academy, where I prowled about and showed a promising grandson my way of looking at pictures. Incidentally I found a luscious Cabanel there—his "Birth of Venus", a stunning moment of virtuosity. Morris Hunt's

glorious "Flight of Night" is there, too—you know those prancing, startled horses, don't you? I felt quite close to Rollo Maitland one Sunday, for that same grandson is one of his choir henchmen—leads the procession and quoted the organist all day long.

One thing I liked immensely and think I can speak of without infraction of hospitality. Sumner Salter is one of the Founders of the A. G. O. and I found him remarkably well poised as to its purpose, scope and prospect. We thrashed out many of the things that have been disturbing because not well defined. Particularly about the standing of the colleague as in the minds of the guild's builders. Those were men who had high standards for themselves and urged it upon all who should follow, so that technical proficiency and undoubted scholarship should be paramount requisites wherever attainable. But learning in and of itself is not an end. The big thing is what one does with what he has or acquires. In any analysis, what comes from application is the measure of abilities. If I absorbed rightly, my message to all candidates would be that achievement is the password by which they should seek to enter the guild—to have attempted something honestly and squarely and done it worthily. Perhaps such will be the test of our fitness for places in the other choir when we try to get past St. Peter!

### Wicks Organ Is Opened.

The two-manual Wicks in the new First Swedish Methodist Church of Chicago, Highland avenue and North Paulina street, was dedicated with a concert by Edgar Nelson, organist of the First Presbyterian Church of Oak Park, on the evenings of Friday and Saturday, June 20 and 21. The organ numbers included: St. Cecilia Offertory in D major, Batiste; Minuet, Handel; Largo, Handel; Allegro from Fourth Concerto, Dupuis; Concert Overture, Mansfield; "Canzonetta del Salvatore Rosa," Liszt; Festival Toccata, Fletcher; "America."



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**Organist at  
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Frederick T. Short, of St. Ignatius  
Loyola Church, New York City,  
Gives Interesting Account  
of His Experiences with  
Famous 77th  
Division

Editor of The Diapason. Dear sir:—In reply to your kind letter I am pleased indeed to enclose a few lines re my service.

I belong to the 307th Infantry of the famous seventy-seventh division. We sailed April 5, 1918, and landed at Liverpool. Thence we went to Dover and by boat to Calais. We were the first national army division to land in France.

The first night at Calais "Jerry" paid us a visit, and dropped a few bombs, but luckily missed our camp, though doing a lot of damage in the town, killing almost thirty civilians and destroying about ten houses.

We were attached to the British for



FREDERICK T. SHORT.

training and also stationed near their front line in case the Huns broke through. After being there six weeks, we were sent to Lorraine, where we took over the sector, relieving the forty-second division. Here was, I believe, the first sector held by American troops and no French or English supporting. This sector was what we called a "quiet" sector, though we had several casualties there, for we gave "Jerry" no rest and there was a great deal of patrolling on both sides.

In July we moved rather hurriedly to the Chateau Thierry front, being rushed up in motor trucks (driven by Chinese, and they are real daredevils for speed), passing through Thierry about a week after the great drive. We engaged the Hun near Bazoches and had stiff fighting, losing many men by being "gassed." The Huns

knew every inch of this territory and their air service was doing valuable work. Then we had to advance across the Vesle river and that was no easy task, in face of machine guns and grenades, etc. However, we did it. Crossing the rivers Vesle and Aisne was indeed a notable achievement, the division being in the line six weeks without a "rest," and advancing about fifteen kilometers.

From this front the boys were taken right away to the Argonne, where we were to make military history, for the Argonne forest was considered by both the French and English as impregnable, as the forest is a natural fortress. The seventy-seventh division was the only division to take the forest, and must not be confused with the after offensive—the Meuse-Argonne offensive—for after taking the forest and the important town of Grand Pre, we continued to drive the Germans until outside of Sedan, when the French for sentimental reasons came in and advanced in this place. We altogether advanced 71 kilometers, more than any other American division. This is official from General March at Washington. We, of course, went through many hardships, often without food. In the Argonne it was next to impossible to have food sent to us and in the drive following we advanced too rapidly and again the retreating Huns blew up the roads and thereby held up for days the supplies, etc. However, with true American spirit we kept going in spite of all, as the Germans knew to their cost. I feel proud to have done my bit with such a fine-spirited body of men that nothing could hold back.

After the armistice we came back for a well-earned rest, and awaited the day to sail for the dear old U. S. A.

Regarding music, I had the pleasure of playing the organ every Sunday since Nov. 11, for the boys to sing at church, which they did to the astonishment of the French people. The organs were small, for the villages we were billeted in were small. I regret I was unable to visit some of the large French cities and try some of their large organs. During the time we were with the British I had the pleasure of playing for their troops and they sing very well, indeed. We also had many "shows" and concerts and I then had a chance to play for them on the piano.

I may say I had the honor of writing our regimental song, which the boys seemed to like, for they sang it lustily. I was very fortunate in returning without a scratch—thank God! Let us hope that this will be the last war, and that the Huns will learn what democracy really means and that the world will enjoy peace, for the cost of this terrible conflict in lives and money was appalling. Thank God it is over. Yours

FREDERICK T. SHORT,  
Organist and Choirmaster, St. Ignatius Loyola, New York City.

Dr. William C. Carl has been touring in the White Mountains and is now in the Berkshires for a few weeks. He is doing a large amount of work in preparation for next season at the Guilford School.

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## Aesthetics and Organ Music

Some Reflections from a Psychological Point of View

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

### I. RHYTHM.

From among the various encouraging things indicating the development of organ music as a means of artistic expression, we now and then confront discussions relating to the lack of interest in organ music in its present state. One hardly need argue the question whether or not organ music is really appreciated by the public; we must concede that it is not generally interesting even to a musical community. When one attempts to diagnose the reasons for this a problem presents itself—a problem which concerns the well-being of the profession.

It so happens that a large following of organ enthusiasts, long trained in the conventional organ idiom and well acquainted with a rich heritage of organ literature, assumes organ music to be on a sublime level, and charges the public, even the musical public, with being too stupid or too frivolous to show interest in anything of high merit. Others are insinuating that something is wrong with the music itself, or with the performance of it. The organist is thus blamed partly for his poor judgment in his choice of music and partly for his slovenly, amateurish mode of performing.

Aside from the usual run of comments which are more or less true and helpful, let us turn our attention to some phases of music which may lie a bit deeper and be perhaps more fundamental in import than may appear with offhand reading. The thoughts to be brought out at this writing were suggested to me in the study of several books on psychology and aesthetics. Their application to organ music appealed to me at the time, and by sharing them with others of my profession, I may be able to suggest possible means of counteracting the prevalent attitude toward the work of the organist.

#### The Attention Span.

Attentive interest as a mental phenomenon has been given close study and analysis by psychologists and aestheticians. In order to understand the mental processes involved in attentive listening to music and in the appreciative response to it, one must know something of the psychology of interest. Inasmuch as interest depends upon "attention," we can with profit study "attention" as a typical phase of mental activity. The tendency of "attention" is found to be not continuous or constant, but periodic or intermittent. Mental economy demands that the strain of attention be intermittent. Earnest, concentrated attention can persist, so psychologists tell us, hardly longer than one or two seconds at a time. After a strain of that length the mind needs a short interval for relaxation to recover from fatigue, after which another period of concentration may occur. Attention, then, moves in waves. Outside stimuli appealing to the mind must conform in some manner to the laws of attention, or undue strain may result in mental fatigue, with consequent loss of interest. These laws of attention should be of concern to musicians, for upon them hang some of the factors of success in holding the attention and fascination of the audience. Upon these mental phenomena the appreciation and enjoyment of music depends.

#### Value of Rhythm in Music.

The element of music which adapts the musical content to the strain of attention is rhythm. The laying out of tone patterns in melodic and harmonic designs, on a framework of time durations, coaxes the mind to measure off and to grasp the musical structure in small, "digestible" portions. The metric emphasis placed upon certain tones and chords adjusts the waves of attention to the musical meter, setting up in the imagination of the listener a forecasting of what is coming. These moments of accent enable the listener to "sniff at an in-

ipient climax and foretaste the end." He can thus live with the music in its movement from unit to unit, and can feel a beneficial thrill from participating in its motion from pulse to pulse, through active or imagined feelings of muscular movement. Achieving each expected metric climax proves to be a source of gratification; failing to achieve it as expected results in bewilderment. Metrical poise and characteristic rhythms, then, facilitate the assimilation of musical ideas. This, as aestheticians view it, is the function of rhythm in music.

Piquant irregularities, such as occasional syncopations or rests at points of accent, act on the mind as teasing deceptions, and challenge the imagination to supply the missing accents. When the mind recognizes a succeeding accent as conforming to expectation, a feeling of satisfaction and delight is experienced.

As a matter of mental efficiency, the mind is instinctively disposed toward rhythm. The rhythmic appeal of music is basic, for our consciousness, and, in fact, our whole organism, is rhythmically disposed. One can thus readily surmise how closely musical rhythm is associated with musical enjoyment, for upon it depends attention and interest.

#### Sympathy with Listener.

The obvious "trick of the trade" for the performer is to "keep time." A well-ordered and suitable speed with more or less evident metrical accentuation is a most valuable device for helping listeners to maintain an attitude of attention. Any liberties with the regularity should be well chosen, and used only to produce a sense of elasticity, or occasionally to coax attention through an unexpected breaking of the metric motion. Time-keeping may be elastic, but it cannot afford to be plastic and inorganic. A performer with enough sense of propriety considers the average pace at which his audience can assimilate the content comfortably, and then tries to win their fascination by playing along with their feelings. Both interpreter and audience thus feel the music together, for they mentally achieve the accents as one. This is what creates a sympathetic union between artist and audience. Without such a sympathy, the performer becomes detached from his audience. He may be admired, but he is not understood, and as he proceeds with his performance, the respectful audience is left unguided—drifting to various degrees of inattention, disinterest, drowsiness, impatience, boredom. The fundamental fault in performing is that of time-keeping; the speed may be out of proportion to a packed content, or may be too sluggish to urge the pulse, or, perchance, may be too irregular and amorphous to be convincingly organic.

#### Rhythm and the Organist.

The psychological moment for a metric pulse is that instant at which the mind expects a progression, an arrival of certain melodic or harmonic material. But what of the organist who distorts his meter by careless time-keeping—who fails to reach each accent at the psychological moment? Why excuse inorganic liberties with tempo on the ground that they must be expected in organ music because of the changing of stops or the turning of pages? Does it not occur to the player that such liberties upset and even jar the attentive listener? Disorganizing the rhythmic lilt means disturbing the attention, and the chronic disturbances so often associated with organ playing soon result in developing a distaste for organ performances. Moreover, the more artistically inclined the person, the more readily will this distaste develop.

There are, of course, factors in music other than rhythm which are of import: these comments do not mean to belittle other constructive features. Nevertheless, if these other construc-

tive features are to be put in the most favorable form for assimilation by an average audience, this factor of rhythm cannot be ignored. One is sometimes tempted to wonder if organists as a class consist of those musicians and would-be musicians whose native talents lean less strongly on rhythmic poise than on other musical elements. Most other musicians, if they make any pretense at public appearance on a professional basis, show that they have at least a normal sense of time values. The lack of time is considered the mark of an amateur, yet there are many professional organists who have yet to convince us that they possess even a fair degree of time judgment. With some temerity, but with honest intent, do I recommend to organists drill in playing with an orchestra, even a dance orchestra, in order to develop (if possible) any latent feeling for true rhythmic values which failed to mature under the influence of ecclesiastical sobriety. Such a diversion, may I venture to add, will be of great profit even to the extent of improving one's rendition of hymns! Organists as a class need to acquire an enjoyment of rhythmic values. Learn how to enjoy the rhythm of your music, and your audience will participate in the enjoyment.

#### Unconvincing Cadence Final.

In this connection may I interject a remark on the practice of holding out the final chord of a piece just too long to make it fit comfortably into the rhythmic setting. On more than one occasion have I had my soul fairly wrenched by an imposing, long-winded and utterly meaningless fermata at the end of an organ piece or hymn-tune. The temptation is strong, we all admit, for showing that the organ can gloriously maintain a sustained effect with greater ease and steadiness than can other instruments. This, however, is no virtue, for the other instruments of less sustaining power possess an advantage, their idiom is generally to repeat a chord that deserves long time-value. If the final harmony of a piece is of importance, its repetition at metrical points would attach some formal character to it, but when it is held-out excessively in sustained manner, a listener's imagination has great difficulty in attaching rhythmic significance to it, with the result that he becomes unpoised in trying to sense the expected release. He awaits the end, but it fails to materialize soon enough. He begins wondering when his expectations of the end will be fulfilled. He loses his understanding of the performer's intentions. If he is sympathetic and intelligent enough to assume that the performer is indulging in a ritenuto at the last gasp, his music-feeling is all the more confused, for how is he to measure off the retarded time-pulses in a sustained chord? When the guiding metric pulses are not evident, the listener loses his sense of being "with" the performer in musical feeling, which condition detracts from a favorable emotional response so highly desirable at the conclusion of a piece.

Aside from any possible metrical quandary in the mind of the listener, it is quite possible, perhaps probable, that the performer himself is without a sense of time-value during his holding of the final chord. Could he not be completely absorbed in the sonority issuing from the organ or obsessed with a glorious feeling of his own splendid control over so much machinery and compressed air?

#### Rhythm in Organ Music.

It would seem natural that, as organ music has been under the patronage of ecclesiastical influences so long, the real musical need of rhythm has not been forced upon it. We can remind ourselves that in the dim past rhythm was held in disrepute by ecclesiasts. After organ music has been so constantly wedded to church uses, and has received its principal encouragement from that source, how could it be free to develop along essentially artistic lines? Is it any wonder that much of it is structurally too amorphous to reveal much rhythmic organization?

Of course there are rhythms which "surge rather than tick." These inspiring rhythms have their place in music, especially in the music of the

sanctuary. Being devoid of the essentially human element of sensuousness, they are highly suitable for creating a correct devotional response. But for the normal mind of man these "rhythms of proportion" are insufficient for regular diet. For solo organ music designed primarily to make an artistic appeal, the necessary element is rhythm which pulsates.

Much of the organ music now offered for recital purposes is of interest more for its resonance and technical display than for its essential musical character. If it is not attractive by virtue of sonority, it is mostly of the other extreme—insipid in its tunelessness. How much of organ music is really alive, emotional, poetic or piquant in its charm? Are not recital audiences generally exploited with sentimental tunes enhanced by a certain giggling device so useful in overcoming the "plainness" of organ tone, or picked out as victims for laborious efforts too encumbered with content to be of any vital consequence?

On the other hand, much really good organ music is misunderstood and thus misinterpreted by organists. They have overlooked the fact that motion, in order to have aesthetic value, needs character, and this character is largely the rhythmic swing and lilt. Belabored wading through a maze of tones is meaningless. Sporadic and listless motion or motion too rapid to allow for the assimilation of other structural features, lacks character, and thus contributes toward an inefficient rendition.

By organists of the more or less academic type, standard or "legitimate" organ music is admired largely for its thematic and harmonic structure. This is true especially of that style of music in which Bach's works may be classed. Bach's style is revered by his academic followers for its contrapuntal art. Sad to say, the splendid rhythmic possibilities of some of his organ works have generally been subordinated, if not ignored. I say "some" of his works, for Bach, while under the influence of the early classicists in their punctilious and charming style, was also under the influence of the still earlier school of polyphonists, which in the sixteenth century had deteriorated into a deplorable condition of idealizing constructive cleverness at the expense of musical sense. It can hardly be presumed that any studious musician of the eighteenth century could entirely escape or outgrow the environment set for him. As it was, Bach made striking advances along lines of constructive unity. But it is the rhythmic import of his music to which I wish to confine my attention in these observations.

Consider such examples of art as his charming Violin Fugue in D minor, the Andante from Sonata 4, the Great G minor Fugue, and much of the Passacaglia. Make a study of the distribution of tones and rests over the metrical schemes. Is there not something more than a "row of notes" or a jumble of noises? Notice the rhythmic variety contained within each motif, and how all the motifs in combination emphasize variety along with the beautiful unity of the whole structure.

In contrast, take pieces of the pattern of Bach's Toccata in F (first four pages), of the C major Prelude and Fugue, or of parts of the D minor Toccata (Doric). Can these pass muster on the basis of rhythmic variety? Can the successions of running sixteenth notes reveal any unique character? It is the steady stream of notes of the same value that produces in the mind of the average person the feeling of "too much of the same thing." This is the unsophisticated person's way of characterizing the inane. Even schooled hearers are not exempt from this feeling; hence the prevalent disinterest in music lacking rhythmic character. The whole difficulty may be traced to that fundamental psychological factor: Rhythm as an aid in adjusting the strain of attention. Organists who blame the public for not caring for music of limited aesthetic value may well look into the music itself. Perhaps the fault may lie, not in the public mind, but

[Continued on page 21.]

## Reaching an Ideal in Home

What California Inventor, Philanthropist and Capitalist Has Done with Organ

BY JAMES A. BAMFORD.

While on a recent trip to California I was the guest of J. B. Struble, inventor, philanthropist, capitalist and principal owner of the Oakland Hotel. The foregoing will give some idea of the versatility of the man and, added to this, he has one of the most commendable hobbies—the organ. Mr. Struble retained part of one wing of the hotel on the top floor for his apartments and finished it to suit his taste. In this part of the hotel he has finished a music room in which he has placed the finest chamber organ I have ever heard. This room is 16 by 38 feet, with 13-foot arched ceiling.

Mr. Struble, being a scientific man, has worked out perfection in acoustics—to use his exact words: "The floor and the paneling of the walls (which are of fumed oak) have very little absorbing tapestry. The arch of the ceiling is of constantly changing radius of curvature; hence no focal region where the acoustics would be too acute and no other areas where they would be deficient. The result corresponds to that of artificial distance, with no annoying echo, and yet with a resonance, which permits the overtones to live."

The placing of the different departments of the organ, in the music room, in the language of Mr. Struble, "accomplishes indirect acoustics due to the geographical locations of the organs. The ear is relieved and interested if the sound does not emanate continuously from one direction, and, better still, if it comes from such varied directions and in such relative gradations that the air seems filled with it, similar to the effect of a well-arranged indirect lighting in which the sources are hidden or indefinite."

The swell boxes are 18 feet high and are made of concrete, surfaced with Keen's cement, and have double folds, the inside set opening slightly in advance of the outside folds.

The antiphonal organ is placed in the west end of the room and directly over the console, which is in the opposite end from the main section of the organ and contains the following stops:

Vox Humana, 8 ft.  
Hohl Flute, 8 ft.  
Flauto Traverso, 4 ft.  
Quintadena, 8 ft.  
Aeoline, 8 ft.  
Swell box No. 1, in the main division, contains:  
Open Diapason, 8 ft.  
Gemshorn, 8 ft.  
Spitz Flute, 8 ft.  
Melodia, 8 ft.  
Gamba, 8 ft.  
Gamba Celeste, 8 ft.  
Trumpet, 8 ft.  
Clarinet, 8 ft.  
Harp.

Swell box No. 2, contains:  
Horn Diapason, 8 ft.  
Kleiner Erzähler, 8 ft. (two ranks).  
Bourdon, 16 ft.  
Stopped Diapason, 8 ft.  
Harmonic Flute, 4 ft.  
Violin, 8 ft.  
Violin Vibrato, 8 ft.  
Saitcional, 8 ft.  
French Horn, 8 ft.  
Cor Anglais, 8 ft.  
Orchestral Oboe, 8 ft.  
Flligel Horn, 8 ft.  
Mixture.

The pedal organ has:  
Bourdon, 16 ft.  
Flute, 8 ft.  
Trombone, 16 ft.

The chests being duplexed and with a liberal quota of couplers and pistons, the performer has enviable possibilities at his command.

It is neither the size nor the variety that makes this organ so remarkable, but the individual voicing of each stop. It suggested to me as no other chamber organ has ever done the embodiment of Audsley's definition of a perfect organ—one in which every stop is perfect. The open diapason is mellow and luscious enough to vie with one of Father Smith's. The flutes are superbly voiced and distinctive. The strings are warm and void of acid quality, so prevalent in modern organs. The reeds are so rich and smooth as not to leave a suggestion of the irritating

quality so common in organs. The orchestral stops are so perfectly voiced that it is not necessary to "imagine" you are listening to the instruments.

A remarkable feature of this organ is the fact that it is the product of two builders and the perfection of balance and blending qualities maintained. Instead of a pipe display there hangs in front of the main section of the organ a beautiful piece of imported tapestry, made to Mr. Struble's order. In this costly fabric is portrayed the traditional first organ as shown on the monument in the museum at Arles.

Mr. Struble is extremely modest and disclaims any musical talent or education. If this is true, he possesses wonderful natural genius, for his interpretation of the best works of the old masters, with automatic attachment (double tracker board) would do justice to a skilled artist.

### Wheeling Steere Organ Opened.

The three-manual organ of thirty-one speaking stops built by the Steere Organ Company for St. James' Lutheran Church of Wheeling, W. Va., was dedicated June 29 and on July 1 Charles Heinroth of Pittsburgh gave a recital on it. Allard Doepken is the organist of the church and rejoices in the possession of this instrument, which was erected in memory of Frederick and Sophia Schenk by their children. Mr. Doepken played a number of selections for the services of dedication day to bring out the beauties of the new organ. Mr. Heinroth's program was as follows: Overture to "Mignon," Thomas; Evening-song, Martin; Clock Movement, Haydn; Symphonic Poem, "Finlandia," Sibelius; "Evening Bells and Cradle Song," Macfarlane; Prelude and Fugue in E flat, "St. Ann's," Bach; "Musical Snuff Box," Liadow; Finale, Sonata in C minor, Baldwin; Symphonic Poem, "Omphale's Spinning Wheel," Saint-Saens; Farandole from "L'Arlesienne Suite," Bizet; "Funeral March of a Marionette," Gounod; Toccata from Fifth Symphony, Widor.

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Subscription rate, \$1.00 a year, in advance. Single copies, 10 cents. Rate to Great Britain, 5 shillings a year. Advertising rates on application.

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

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

CHICAGO, AUGUST 1, 1919.

## THE LABORER'S HIRE.

In these days of soaring prices for everything that even so unworlly a person as an organist is compelled to purchase, it can hardly offend the artistic sense of any one to speak of something so practical and martistic as money. But it would be interesting to know how many organists in the United States have received salary increases within the last two years commensurate with the rise in living costs. It might even be interesting to ascertain how many of them actually receive a net return for their services equivalent to the dollar an hour received by bricklayers in Chicago and demanded by striking carpenters, or the 85 cents an hour demanded by the highly skilled and carefully trained class who collect fares on the street cars. The fact that a laborer is worthy of his hire is too often overlooked by churches.

Then there are still many persons who arrange large weddings for their daughters and command and receive the best the organist can give in a musical program, and pay—sometimes under duress—an actual pittance for the service rendered.

It is a well-known fact that more is asked for nothing from a musician than from any other professional man. Who thinks of expecting free services from the family physician because he may have sat at the dinner-table with the family? Or what organist can have free groceries for the asking from his admiring friend, the grocer?

Not long ago we were in conversation with a capable and brilliant young surgeon as to the organ. He asked what the leading organ teachers received for their instruction. He was told to the best of our ability, "My, but that comes high!" he exclaimed. Yet the same man obtains for a ten-minute consultation as much as the best organ instructors of this country are able to charge for from forty minutes to an hour. When he operates he earns as much in an hour as the same noted organ teachers earn for about seventy-five lessons. Of course, he is highly talented and skilled—and so is the organist. He has reputation, which he had to build up—exactly the same as the organist. His work is responsible and nerve-racking—to the same extent only as that of the organ teacher. About the only difference is that his office expenses are higher than those of the great organist in question.

Charles E. Watt, the editor of Music News, has preached the slogan "Nothing for nothing" in his bright paper and in lectures from time to time. It is a good slogan. In his recent address before the Minnesota Music Teachers' Association he enunciated his points clearly and in a way that both the musician and the business man who thoughtlessly asks him to give of his stock in trade free of charge should ponder.

"Only that which costs time, blood, or money has any value whatever in the public mind," said Mr. Watt. "A

club that has heard a singer for nothing promptly rates that singer at his own valuation, i. e., nothing. \* \* \*

"We love to prate about art and the doing of things for 'art's sake,' but what, think you, do the really 'great artists' do for nothing? Why does the public wish to hear McCormack or Galli-Curci? Because they are great artists—yes. But also because they are people of publicity and great business success. Because, in a word, they have been commercialized. The public knows that John McCormack gets several thousand dollars each time he sings and, therefore, every member of the public wishes to add more dollars to that pile. \* \* \*

"For—given all the foundational which should insure success, it yet remains true that the artist must place a definite money value on himself, and unless he does that he will fall short of success."

## NOTE ON THE PRELUDE.

When the organist practices over and over again one of the master works for the organ he begins to live in its beauties and to obtain the enjoyment from it that a lover of art has, after gaining thorough familiarity with a painting before him—a familiarity almost unattainable upon a first view of the picture. But his audience often hears the composition for the first time—or for the first time in a long period, and only once. Then the organist wonders why appreciation of it is not general. Program notes have helped in the interpretation of organ music as much as they have in spreading the appreciation of orchestral concert programs, and the clever organist gives the strictest attention to making his notes assist him. On the church folder such an exposition of the organ prelude is not customary. Yet how valuable it would be in some instances!

R. Buchanan Morton, organist of the large House of Hope Presbyterian Church at St. Paul, has adopted what may be called an innovation in placing before the congregation recently a comprehensive note which called attention to Cesar Franck's Third Chorale. This note was sent out in mimeographed form.

"Cesar Franck's Third Chorale has been the subject of very close study on my part for the past few months," he wrote. "The longer I play it and study it the more I am convinced that in this remarkable piece, the very last composition Franck ever wrote, being completed while on his deathbed, we have one of the greatest things in the whole of musical literature.

"The piece is divided into three sections. The first section opens with a glorified toccata. The chorale is announced mezzo forte and each section sinks into a pianissimo (a master stroke). The second section is much slower and consists of a long, beautiful, sonorous melody played on the reeds (surely the most beautiful melody that ever entered the mind of man). To this is added later the melody of the chorale. In the third section the toccata figure is renewed and with a glorious peroration the piece closes.

"I will play only the one piece that morning. There is nothing else worthy to put beside it."

Unquestionably many persons who otherwise would have arrived in time for the invocation came early that Sunday to hear the prelude. And everyone who read the note was given a far broader conception of it than he could have had if nothing except the title had been printed.

Clarence Eddy has received from Ernest Austin a clipping from the London Daily Telegraph containing the week-end announcement of new music by J. H. Larway, in which attention is called to Mr. Eddy's playing of Mr. Austin's tone poem for the organ, "The Pilgrim's Progress." Mr. Eddy presented the first seven parts of the work, so far published, and the publisher says that as a consequence of Mr. Eddy's urging that the other five parts be published, he has engraved Part 8—"Vanity Fair"—and will issue it soon.

## Organ Music for the Church Service

A Few Words on a Much-Discussed Subject

By VAN DENMAN THOMPSON, F. A. G. O.

The function of music in the church is the same as in the moving picture theater. If this statement sounds heretical, please let me explain. In both places music is used to create a mood or intensify a feeling. That the feeling or mood of the church is quite different from that of the moving picture theater does not invalidate the assertion.

Superficially considered, this may seem to place music in the church in an unimportant light; considered more seriously, it will be seen that it does nothing of the kind. Music can create a state of mind and soul which will lead to the closer communion with God and a deeper love for humanity—and a sermon can do no more than this.

It is easy to state the organist's task: To select music which will create a reverent and beneficent spirit in the listener and to play it so that it loses nothing in the playing. Unfortunately this admonition is easier to give than to heed. It seems to me that this matter has been considered superficially, even by some of those who have written upon the subject. It is not enough that the music should be good (though of course nothing but the best is fit for God's house); it must also possess a distinct religious emotion. It seems to me self-evident that if a reverent, communing spirit is not in the music itself, it cannot inspire those feelings in the listener. Music which is soft and slow is not necessarily religious. What is the prevailing mood of many of the pieces advertised as being "good for church use"? Why, usually a mild sentimentality, a slight love-sickness; sometimes rather more reminiscent in tone—the amorous reminiscences of the very young; and as little adapted to the church as a Ladies' Home Companion story would be for a Psalter reading. So much organ music we hear in churches is really "salon music," and playing it on the organ does not transmute its sentimentality into spirituality.

The mine-run postlude is little better. Usually a march, it has a half-hearted military flavor that must impress the listener something as an Elks' procession in a small town—a sort of mock pomp, much-ado-about-nothing affair. Or perhaps the tempo is a little faster and the dotted-eighth-and-a-sixteenth rhythm a little more insistent; a feeling of facetious relief seems to creep into the music, a "Well, that's over" joviality, that ill befits the breaking up of divine worship.

But this is destructive criticism, and I hope to offer some constructive suggestions. In my opinion the works of Cesar Franck are ideal for church use, for the religious element of his music is an inherent quality, not a mere matter of "churchly" registration. Franck's music is the very essence of the Christian religion, expressed tonally. Very little of it is difficult for a good organist, though it must be admitted that the less musical element of the congregation might find the Franck chromaticism rather trying at first. Still, it is so beautifully adapted to the modern organ, so sonorous, so tonally satisfying; that is, its external—as one might say—are so attractive, that the modernism will not be as obtrusive as might be supposed.

The two Religious Suites of Georges Jacob are beautiful music, written in the simplest style and distinctively churchly in spirit.

Bach's Chorale Preludes have often been suggested for church use, but they were intended for congregations who knew the chorales on which they are based, few of which are common to our modern hymnology. Many of them are not in their element when used in a modern church service.

Guilmant and Widor have some slow movements which are churchly in feeling, though Widor's incline to the worldly. For instance, the cantabile from the Sixth Symphony is more of the concert-room than the church, and the adagio from the same is too erotic. The short slow movement from the Second Symphony is sincerely felt, and is almost ideal for the purpose. Guilmant inclines to the conventionally pretty; witness the slow movement from the Fifth Sonata, which has no depth of feeling and has a story-book agitation in the middle part which unhits it, in my opinion, for church use.

The postlude is a difficult problem. Psychologically considered, it occurs at the crucial point. It is the church's last point of contact with the worshiper—a last appeal, as it were. To treat this opportunity flippantly is unpardonable. If the organist really believes that music has a spiritual mission in the church—and if he does not he should resign—why should he squander or disregard this last opportunity of ministering to the departing worshiper?

The first essential in a postlude, it seems to me, is this: It should not destroy the mood of the final prayer, benediction or recessional. Why play Widor's Toccata in F or somebody's "Festal March" unless the service closes in a jubilant mood? The Psalmist did not say, "I was glad when they said unto me, Let us go out of the house of the Lord."

To sum up—it seems to me that the organist's chief concern must be to find works which are first of all thoroughly religious in sentiment. Judged by this high standard, the literature of religious organ music is not large; but it is better to have a church repertoire of twenty-five pieces worthy of the high use to which they are put than several hundred works in no way suited to be used as a means of spiritual ministry.

## PLEA FOR WOMAN ORGANIST.

The writer realizes and appreciates beyond measure the careful instruction and intense interest bestowed upon the woman organist by the majority of teachers. But there are still a few organ pedagogues who, on receiving a woman pupil, pass this remark: "Oh, well, a woman won't amount to anything anyway."

Some years ago this attitude was justified, for no one can deny that the average small town organist was a woman who secured the church position first and took a few lessons, and then proceeded to bless the congregation with a never-ending succession of "Reveries." But, thanks to some of our intelligent, far-sighted organists, a new spirit pervades the profession, and we find the woman organist studying long and diligently, interpreting works of the masters with breadth, intelligence, authority and virtuosity. This is proved by the abundance of concert organists who are worthy of the exalted position they occupy, and who have shown themselves to be the peers of man organists of equal training and experience.

The perfection of the wonderful modern organs eliminates the necessity for muscular strength.

The idea of this article is to express an appeal for the woman organist to be given an equal chance with man organists of equivalent training. Every woman organist should be progressive! The progressive type is not satisfied with mediocre training and works, but is anxious to obtain the best possible instruction and is just as earnest in studying and interpreting the most worthwhile works of standard organ literature. Give the woman organist a chance! And the sooner the organ teachers individually manifest a keen interest and give her most careful instruction, that much sooner will the status of the woman organist advance, and the whole profession benefit by that progress. ONE OF 'EM.

F. P. Leigh is again presiding at the organ in Immanuel Baptist Church, Chicago. Mr. Leigh was the organist here for five years before he went to St. Louis. He has a fine old Johnson three-manual organ of about sixty stops and gives half-hour recitals on it every Sunday evening before the service.

**LARGE BENNETT ORGAN  
OPENED AT LEXINGTON**

**ALL IS UNDER EXPRESSION**

**Entire Instrument Except Two Great  
Stops in Swell-Boxes—Recital by  
Bell—Eddy Plays Bennett  
Organ in Davenport.**

The latest large three-manual organ to be built by the Bennett Organ Company of Rock Island, Ill. has just been installed in the Broadway Christian Church of Lexington, Ky., and the dedicatory recital was played by John A. Bell, the Pittsburgh organist. The specification of the organ shows it to have a comprehensive scheme of stops for each division, with seventy-three pipes to every manual stop. All of the great organ except the sixteen-foot and eight-foot open diapasons is enclosed in a swell-box, so that virtually the entire instrument is under expression. The specification is as follows:

**GREAT ORGAN.**

- Open Diapason, 16 ft.
- Open Diapason, 8 ft.
- Horn Diapason, 8 ft.
- Gross Flute, 8 ft.
- Clavichord, 8 ft.
- Erzähler, 8 ft.
- Flute Harmonic, 4 ft.
- Octave, 4 ft.
- Tuba, 8 ft.
- Tremolo.

**SWELL ORGAN.**

- Bourdon, 16 ft.
- Open Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Salicional, 8 ft.
- Aeoline, 8 ft.
- Vox Celeste, 2 rks., 8 ft.
- Chimney Flute, 4 ft.
- Solo Mixture, 3 rks.
- Ohoe, 8 ft.
- Cornopean, 8 ft.
- Vox Humana, 8 ft.
- Tremolo.

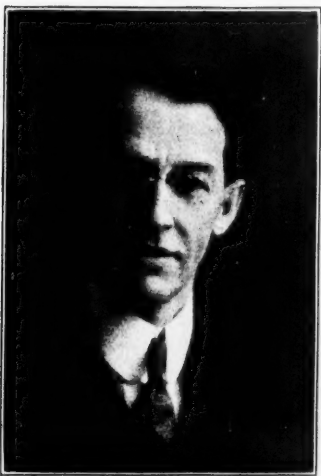
**CHOIR ORGAN.**

- Gamba, 16 ft.
- English Diapason, 8 ft.
- Concert Flute, 8 ft.
- Dulciana, 8 ft.
- Unda Maris, 8 ft.
- Flute d'Amour, 4 ft.
- Clarinet, 8 ft.
- Quintadena, 8 ft.
- Tremolo.

**PEDAL ORGAN.**

- Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Gedeckt (from Swell), 16 ft.
- Contra Gamba (from Choir), 16 ft.
- Tuba Major (extended from Great), 16 ft.
- Major Flute (from Pedal Open), 8 ft.
- Dolce Flute (from Swell), 8 ft.
- Viol (from Choir), 8 ft.

Mr. Bell's opening recital was given June 25, and his program on this oc-



**ROBERT J. BENNETT.**

casian was as follows: Overture to "William Tell," Rossini; Largo from "Xerxes," Handel; "In the Morning" (from "Peer Gynt" Suite), Grieg; Prelude in C sharp minor, Rachmaninoff; "In Springtime," Kinder; Scotch Fantasia, Macfarlane; Pastorale in A, Guilman; Theme with Variations in E flat, Faulkes; Fountain Reverie, Fletcher; Toccata in G, Dubois.

A very different instrument, illustrating Mr. Bennett's talent in designing organs for the theater, is that of the Liberty Theater at Davenport, Iowa. This organ was played by Clarence Eddy in three recitals in June, and organist and instrument alike aroused great enthusiasm among

the patrons of the theater and the musiclovers who were attracted to the performances. The Liberty Theater instrument is in five divisions—great, swell, orchestral, echo and pedal—and is on high wind pressure, with an all-electric unified action. The specification is as follows:

**GREAT DIVISION.**

- 1. Diapason, 8 ft., 73 notes.
- 2. Major Flute, 8 ft., 73 notes.
- 3. Violoncello, 8 ft., 73 notes.
- 4. Flauto Dolce, 8 ft., 73 notes.
- 5. Flute Harmonic, 4 ft., 73 notes.
- 6. Tuba, 8 ft., 73 notes.
- 7. Tuba Clarion, 4 ft., 61 notes.
- 8. Tuba Profunda, 16 ft., 73 notes.
- 9. Harp, 61 notes.
- 10. Chimes, 20 notes.

**SWELL DIVISION.**

- 11. Diapason, 8 ft., 73 notes.
- 12. Clarabella, 8 ft., 73 notes.
- 13. Viola, 8 ft., 73 notes.
- 14. Viola Celeste, 8 ft., 73 notes.
- 15. Flauto, 8 ft., 73 notes.
- 16. Flute, 4 ft., 73 notes.
- 17. Violin, 4 ft., 73 notes.
- 18. Cboe Orchestral, 8 ft., 73 notes.

**ORCHESTRAL DIVISION.**

- 19. French Horn, 8 ft., 73 notes.
- 20. Viols d'Orchestre, 8 ft., 73 notes.
- 21. Viols Celeste, 8 ft., 73 notes.
- 22. Quintadena, 8 ft., 73 notes.
- 23. Musette, 4 ft., 73 notes.
- 24. Whistling Flute, 4 ft., 73 notes.
- 25. Piccolo, 2 ft., 73 notes.
- 26. Clarinet, 8 ft., 73 notes.
- 27. Saxophone, 8 ft., 73 notes.
- 28. Chimes, 20 notes.
- 29. Solo Ukelele, 37 notes.

**ECHO DIVISION.**

- 30. Concert Flute, 8 ft., 61 notes.
- 31. Flute Celeste, 8 ft., 61 notes.
- 32. Vox Humana, 8 ft., 61 notes.
- 33. Chimes, 20 notes.
- 34. Xylophone, 19 notes.

**PEDAL DIVISION.**

- 35. Double Bass, 16 ft., 30 notes.
- 36. Trombone, 16 ft., 30 notes.
- 37. Tuba, 8 ft., 30 notes.
- 38. Violone, 16 ft., 30 notes.
- 39. Cello, 8 ft., 30 notes.
- 40. Flute, 8 ft., 30 notes.
- 41. Bass Drum connected to lower octave.
- 42. Bass Drum and Cymbals.

- TRAPS (Played from pedal studs).
- 43. First Kettle Drum (single stroke).
- 44. First Kettle Drum (roll).
- 45. Second Kettle Drum (single stroke).
- 46. Second Kettle Drum (roll).
- 47. Snare Drum (single stroke).
- 48. Snare Drum (roll).
- 49. Bass Drum single stroke).
- 50. Bass Drum and Cymbals.

**COMBINATION PISTONS (Adjustable)**

—Five for great and pedals, five for swell and pedals, and five for orchestral and pedals.

**WRIGLEY GOES TO DETROIT.**

**Vancouver Organist Accepts First  
Presbyterian Position.**

Word comes from Vancouver, B. C. that Frank Wrigley has resigned as organist and choir director of St. Andrew's Presbyterian Church to accept the position at the First Presbyterian Church of Detroit, Mich. Mr. Wrigley is to leave for his new post in August.

The press of Vancouver speaks of his departure as a distinct musical loss to Vancouver and dwells on his fine record in that city. It is noted that as the founder of the Men's Musical Club he performed a service to the community.

Mr. Wrigley went to Vancouver from Calgary, Alberta, five years ago. He is a native of England and his father was a prominent church organist. Mrs. Wrigley is a well-known church singer.

**Reiff Opens His New Organ.**

Stanley T. Reiff dedicated the new organ at his church—the Methodist Episcopal of West Chester, Pa.—with a recital the evening of June 30. The instrument was built by M. P. Möller and has thirty-five speaking stops, of which eight are in the great, eleven in the swell, ten in the choir and six in the pedal. There are also twenty-one couplers and mechanical stops and pistons. Mr. Reiff was assisted by Livia Dawson Ward, harpist, and Philip Warren Cooke, tenor, in his program, and he played these organ selections to bring out the tonal features of the organ: March of the Priests, Mendelssohn; A Springtime Sketch, Brewer; Cantabile, Loret; "The Swan," Saint Saens; Festive March, Smart; "In Moonlight," Kinder; Scherzo, Macfarlane; "Bonne Nuit," Reiff; "Alleluia," Loret.

Miss Edith Potter Smith of Kankakee substituted for Harrison M. Wild at Grace Episcopal Church in Chicago July 13 and played the adagio from Guilman's Fifth Sonata, "Te Deum Laudamus," Claussmann, the Prayer from the Gothic Suite of Boellmann and Calkin's Festal March.

**AUSTIN ORGANS**

Following is a list of contracts received by the Austin Organ Company from January 1, 1919, to July 15, 1919:

CITY	Manuals	Stops
Pueblo, Colo.....	Memorial Hall.....	4 88
Melrose, Mass.....	Soldiers and Sailors Memorial	4 78
Harrisburg, Pa.....	Grace M. E. Church.....	4 64
Pittsburgh, Pa.....	East Liberty Presbyterian Church .....	4 63
Cleveland, Ohio.....	Euclid Avenue Congregational Church .....	4 61
Alpine, N. J.....	Residence John Ringling.....	3 46
Kansas City, Mo.....	First Christian Church.....	3 40
Ann Arbor, Mich.....	First Congregational Church.	3 39
Kansas City, Mo.....	Linwood Boulevard M. E. Church .....	3 37
Birmingham, Ala.....	Church of the Advent.....	3 37
Kansas City, Mo.....	Trinity M. E. Church.....	3 36
Beverly, Mass.....	Ware Theatre .....	3 36
Waterloo, Iowa.....	Walnut Street Baptist Church	3 34
Okmulgee, Okla.....	Cook Theatre .....	3 31
Atlanta, Georgia.....	Criterion Theatre .....	3 29
Portsmouth, Ohio.....	Franklin Avenue M. E. Church	3 28
Warren, Ohio .....	Christ Church .....	3 28
San Antonio, Texas.....	St. Mark's P. E. Church.....	3 26
New York City.....	Broadway Theatre .....	3 26
Greensboro, N. C.....	First Presbyterian Church... 3	24
Auburn, N. Y.....	Calvary Presbyterian Church 3	24
New Orleans, La.....	Residence F. J. Foxley.....	3 24
Warren, Ohio.....	Masonic Temple .....	3 23
Leonia, N. J.....	M. E. Church .....	3 19
Far Rockaway, N. Y.....	Strand Theatre .....	3 18
Brooklyn, N. Y.....	Brevoort Theatre .....	3 18
Watertown, N. Y.....	Sacred Heart R. C. Church... 2	21
Beatty, Pa.....	St. Xavier's Academy .....	2 20
Springfield, Mo.....	First Church of Christ, Scientist .....	2 18
Ross, Calif.....	St. John's Episcopal .....	2 17
Berkeley, Calif.....	St. Joseph's R. C. Church... 2	17
Waterloo, Iowa.....	Waterloo Presbyterian Church	2 16
Bakersfield, Calif.....	First M. E. Church.....	2 14
Wilmington, Del.....	St. Stanislaus' R. C. Church.. 2	11
Oakland, Calif.....	Twenty-third Avenue Baptist Church .....	2 11
Lansford, Pa.....	St. Ann's R. C. Church.....	2 10
Kentland, Ind.....	Trinity M. E. Church.....	2 10
Seattle, Wash.....	Church of the Epiphany.....	2 10
Oberlin, Ohio.....	Oberlin College .....	2 8
Oberlin, Ohio.....	Oberlin College .....	2 8
Manchester, N. H.....	St. Anthony's R. C. Church Chorophone .....	"
New York City.....	Residence, R. W. Hollingshurst....	"
San Jose, Calif.....	Scottish Rite Hall.....	"
East Avon, Conn.....	Congregational Church ...	"
Mount Carmel, Pa.....	St. John the Baptist Church	"
Providence, R. I.....	W. E. Malone's Store.....	"
Lawrence, Mass.....	Star Theatre .....	"
Shreveport, La.....	First M. E. Church .....	Additions
Rock Island, Ill.....	First Church of Christ, Scientist .....	"
Ithaca, N. Y.....	First Presbyterian Church	"

**With the Moving Picture Organist**

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.

**Hints and Humors.**

Now that the hot weather is with us, perhaps we will be pardoned for interrupting our series of special articles this month and devoting our space to some useful ideas we have gathered through actual experience in various theaters, together with some of the idiosyncrasies of the picture fans.

We have found that during the summer, when the doors and exits are all opened, the electric fans are going, and possibly at times the street noises can be heard, it is necessary for the players to use a shade more of organ tone to carry into the back of the theater. Added to this, when a comedy film is on the screen the "rising tide of conversation" would entirely "drown" the poor organist did he not have at his command the crescendo pedal and various accessories. We do not mean forte playing by this, but just a proportionate increase of tone. Oftentimes the use of xylophone or orchestra bells will prove to be the happy medium whereby a change of registration will safely bring the player through these "moments of exhilaration" on the part of the audience.

But there are more conundrums to solve than this. The woman who persists in talking all through the show to her companion and invariably aims to sit directly behind the organist is one of the unsolved problems. Just why they should come to the theater at all if they do not care to enjoy the pictures is a mystery. Then the youngster who in the midst of a tense dramatic scene suddenly pipes up, "Ma, what is he doing now?" certainly can "spill the beans" the quickest way we know, and bring the house down. And don't let us forget the young loving pair who sit and hold hands and are very well behaved in every way except one, that is—peanuts, 5c per reel. They come liberally supplied with a large bag, and crack the shucks, and they certainly do have some time!

Fourthly, brethren, have any of you been afflicted with a man who tries to follow everything that you play by whistling (pp et espressivo)? He thinks he knows how every tune goes, but we know there is something he doesn't know. Well, if you haven't met this animal you are lucky. We have a regular twice-a-week habitué at our theater. Lastly—but, oh, not least!—comes the woman who certainly takes the prize:

"As scene after scene follow each other on the screen, This poor soul imagines she is running the machine."

And in amazement, wonder, surprise, bewilderment, astonishment (our vocabulary has exhausted itself) she exclaims: "St—St—St—St—Well, well! My Goodness! Just see that! Did you ever! Dear me, how did they ever do that? St—St—St—St—" And so on, ad libitum and ad infinitum!

We confess that they are all quite bearable except this last species, and more than once we have wished we were an aviator instead of an organist.

Turning to the practical helps, the first important thing to consider is the situation of the console in the theater. On this matter there is disagree-

ment. Some say it should be in the center of the orchestra pit and others say it should be at one end, while in some instances it is placed in an upper box away from the other musicians. The proper place for the console is in the center of the orchestra pit, provided the pit is wide enough to permit passage of the musicians behind it; but usually, the pit being extremely narrow, the complaint, after installing the organ in this way, is that one-half of the orchestra cannot hear the others. In that case the console can be placed at one end, slightly turned toward the center of the stage. When this occurs the disadvantage is that the organist is out of touch with the orchestra leader. The following idea overcomes this objection. Have a piece of ground glass twelve to fourteen inches long and three wide, lettered with the following:

A B C D E F G # b O

Place this on the organ console and make wire connections made with the leader (in case of piano conductor place buttons on left side of piano), who will have on his stand corresponding push buttons which, when pressed, will flash signals to the organist. Let us take an instance. The organ is playing and the orchestra has its intermission. When it returns and is ready to begin the leader, supposing his men are to play their first number in A-flat, will press the two buttons "A" and flat, which will flash on the plate before the organist. He then can modulate into that key, and as the orchestra begins he can "fade out." There should be a button for the organist to press which will flash a small light at the leader's stand to assure the latter that the organist has caught the signal. On the other hand, it is necessary for a player only to begin when the orchestra stops for its rest, as he can recognize the key they are in, and begin to play as they finish.

There should be a call bell in the rest room with buttons on both leader's stand and organ console, so that each may summon the other with a warning ring. In addition to these it is wise to have buttons which lead to the operating booth, so that the musicians may use it for warning the operator that the picture is out of frame, or for the purpose of adjusting his speed when a particular part of a picture requires that the reel be run more slowly.

We have found the use of practice gloves fine in keeping the hands in proper condition, and the technique up to the right standard. Simply cut off about one-half of the finger and thumb tips, and practice the technical studies with them on. Similarly the use of rubber heels (or, rather, half-heels, as they are better than whole heels) is an immense advantage over the leather heel. They are not so apt to slip on the pedals, and yet do not inconvenience one in rapid pedal work.

A few words as to the care of the musical library:

Keep your music properly classified, with a proper index book. In the case of orchestrations, which are bulky, the best plan is the purchase of filing cabinets, and keeping them with the back down, and with name written on top edge. With organ and piano solos, we have found that using heavy cardboard covers pasted together with a cloth material (either tapestry or denim is sufficiently strong), and labeling the cover "Russian" or "Oriental," as the case may be, is a good way to protect the music from the dirt which accumulates in every theater, and at the same time have it ready for instant use. For the index we suggest the purchase of a loose-leaf cover, and typewriting the list of, say, French music that the organist possesses and putting under the letter F in the index. The Diapason articles may also be pasted on the loose sheets for reference, and the player will find that he has a well-ordered system ready for instant reference. If desired small pieces of gummed tape can be pasted on right edge of leaves and names marked on those.

When playing cartoon comedies such as Mutt and Jeff, where the reflection on the screen is bright and

exceedingly trying to the eyes, we have found the use of amber glasses beneficial. We also use these when screening the picture for making notes, but do not use them steadily during the show, as the reflection of lights in the rear of the theater on the inside of the lenses is annoying.

We have found it practical to bind new music immediately with gummed tape. This prevents the back of the piece from wearing off, and also gives a neat appearance. We use colors for different national music—green for Russian and Irish, blue for American and French, red for Oriental, Japanese and Chinese, brown for Italian, light gray for Colonial, etc.

**MUSICAL SETTING FOR THE AMERICAN DRAMA: "THE TURN IN THE ROAD."** Brentwood Film. Helen Eddy, star.

Love theme: Nocturne (O. S.), Mungr. Baby theme: "His Lullaby" (Song), Bond.

Reel 1—(1) "In the Woods" (from "Scenes Poétiques") (Acc.) by Godard until (2) Paul Perry. "A Song Fancy" (P) by Bohm until (3) the Rev. Matthew Barker. "Love's Strain" (P) by Bohm until (4) Evelyn, youngest daughter. Improvise until (5) D: Paul comes (Paul and Evelyn). Nocturne (love theme) until (6) Sunday morning. Chimes and Largo by Handel to end reel.

Reel 2—T: Everyone in Perry. (7) Improvise until (8) D: Paul arrives in automobile. Repeat love theme until (9) Then the day (Lund). "Before the Altar" (O. S.) by Lund until (10) After a year in paradise. Repeat love theme until (11) Then a night. "Silent Night" (Acc.) by Rebkoff to end of reel.

Reel 3—T: The Valley of the Shadow (12) "The Last Good-by" (Acc.) by Moretti until (13) Is this the God? "God Wills It" (Acc.) by Gounod or "Lamento" (Acc.) by Marie until (14) After wandering six years. "You're so Pretty" fox-trot (Acc.) by Williams until (15) When her father lost. Improvise until (16) The little ray of light. "His Lullaby" (baby theme) until (17) D: Paul boards train. "Longing" (Acc.) by Florida to end of reel.

Reel 4—D: Bob embraced by grandfather. Continue above until (18) D: Bob plays with puppies. Repeat baby theme until (19) D: Meeting of laborers. "Perpetual Motion" (Acc.) by Borch until (20) Orphaned pals. "Jeanette" (Acc.) by Riesenfeld (twice) until (21) Perry realizes. Improvise until (22) With night comes rising storm. "The Storm" (O. S.) by Lemmens or improvise until (23) D: Bob and puppies enter room. Repeat baby theme.

Reel 5—Continue above until (24) D: Negro servant enters. Improvise until (25) D: June stops telephoning. Repeat phrase of baby theme until (26) With the sunlit morn. "The Shepherdess," song by Bond (twice), until (27) What are you searching for? "Little Pink Rose," song by Bond (twice), until (28) D: June enters left. Repeat baby theme to the end.

**MUSICAL SETTING FOR THE AMERICAN DRAMA: "PITFALLS OF A BIG CITY."** Fox film. Gladys Brockwell, star.

Love theme: "Eleanor," by Deppen. Reel 1—(1) "Mood Pensive" (Acc.) by Applefield until (2) Carter street, Lower East. Side. "Sidewalks of New York" (old popular song). Chorus only until (3) "Hey Bo!" Improvise in bright style until (4) "The secret devotion." "Tendresse" (Acc.) by Pente until (5) D: When Spike snatches bag. Agitato (chase) until (6) D: Jerry at restaurant table. "Eleanor" (P) by Deppen.

Reel 2—Continue above until (7) The Pemberly home, until (8) What are you Moll and Garry in doorway. "Romance" (Acc.) by Williams (once) and (9) "Cannon Triste" (Acc.) by Conte (once) until (10) Let me stay here. "Stolen Moments" (P) by Friedemann to end of reel.

Reel 3—T: Say! When will I meet. (11) "The Flatterer" (P) by Chamlinde until (12) D: Spike seizes Marion. Agitato until (13) You dog! You cur! "Heart Throbs" (P) by Arnold until (14) Keeping her promise. Repeat theme until (15) The evening Ted's engagement announced. Modern waltz until (16) D: Dancers stop. "Pictures in the Firelight" (Acc.) by Rolfe to end of reel.

Reel 4—Continue above until (17) D: Moll alone by gate. Jerry comes. Repeat theme until (18) D: Moll leaves Jerry. "Prelude" (Acc.) by Danrosos until (19) In a panic of fear. Mysterioso until (20) D: Officer enters. Agitato until (21) D: Ned comes. "Atonement" (Acc.) by Zamecnik (twice) until (22) She's been framed. "Reve d'Amour" (Acc.) by Zamecnik.

Reel 5—Continue above until (23) Sure, playing solitaire. Agitato (fight). When Spike shoots officer stop music an instant;

then begin (24) "Heartsease" (Acc.) by Moret until (25) D: Moll meets Jerry outside prison. Repeat theme to the end.

**HINTS ON OTHER FEATURES.**

"A REGULAR FELLOW," with Taylor Holmes (Triangle film), is a five-reel comedy drama. The new song "Little Girl" by Raymond (Remick) was used as a love theme. Play a Chinese number for opening until Dalloy leaves Chinese idol, then bright gavotte, until he sees Virginia. (Theme.) First two numbers in "Tumble In" selection by Friml until T: Cafe San Loraine. Popular one-step until orchestra plays "Star-Spangled Banner." Play the national anthem with pause before and after, this being the national law. Return to selection for second reel and use "Wooing Hour" by Zamecnik. The second and third reels are all comedy and the fourth is partly so, with a comic mysterioso toward the end. The last (fifth) reel is dramatic, with agitatos at struggles, and as Dalloy talks with officer repeat love theme to the end.

George Walsh in "HELP! HELP! POLICE," a Fox film, a comedy drama. We used the song "Kisses" by Cowan (McCarthy & Fisher) as love theme. Open with a hurry (automobile) followed by waltz at T: The Swelton Hotel; then love theme. The remainder of first and second reel is bright comedy. Toward end of second a mysterioso as Trask steals jewels, then agitato as fire breaks out, with second waltz as traffic officer chases Larry. On third neutral numbers, one mysterioso and one bright number. The last two reels are full of agitatos (struggles) and hurries (auto chases) with one mysterioso. Love theme to close as Larry greets Eve.

**NEW PHOTO-PLAY MUSIC.**

Published by Hawkes & Son, New York. "Woodland Pictures," by Percy Fletcher. This is a fine rural suite in three parts—(1) "In the Hayfields" (2) Romance, "An Old World Garden." (3) Humoresque, "The Bean Feast." In the first movement the theme is characteristic of the folksong of England, and the theme is used in the dances, which, when they occur in the main movement, serve to suggest in turn the light-hearted gaiety of the lasses and joviality of the yokels. In the second part the sentiment awakened in the imagination of the onlooker as he gazes on the scene is reflected in the score. In the third we have the village folk making merry with pipe and fiddle and drum. The second movement is especially suitable for organ transcription.

"Monsieur Beaucaire," by Frederick Rosse. Incidental music for the play of same name. In six parts—(1) Intermezzo, (2) Andante, (3) Gavotte, (4) "Chant des Vagabonds," (5) Music of the Love Scene, Act 3, (6) The March Theme. The intermezzo and love theme are smooth and melodious, the gavotte is a graceful movement for strings and reeds, the andante and the chant are cantabile solos for oboe and tuba, while the march is a spirited number with the second division having a suggestion of the love theme in it. Adaptable to general use.

"Romantic Suite," Cecil Stanley. In three parts—(1) Courtship, (2) The Wedding Morn, (3) The Festivities. An especially able and excellent work. The first is perhaps the best of all three. A strikingly original and fine theme in F is good also for general use. The second movement is in D minor, while the last is a sparkling dance.

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**TWENTY YEARS AT CONSOLE.**

**Roger P. Conklin Organist and Business Man, Makes Record.**  
By FRED W. WEBBER.

Although he is a young man, considerably on the sunny side of 40, Roger P. Conklin, organist of the Central Presbyterian Church at Huntington, L. I., is a veteran at the keyboard. For a score of years he has been organist of the Central Church, and it was a happy coincidence that June 8, the twentieth anniversary of the day when, as a boy of 16, he first officiated at the organ, was children's Sunday.

Mr. Conklin never made music his profession, notwithstanding the fact that he devoted five years to study of the organ under Henry E. Duncan, formerly organist of the Church of the Heavenly Rest in New York City. He is a man of business, was formerly employed in banking, and for a number of years has held a responsible position with the Huntington Lumber and Coal Company. With him music is not a vocation, but an avocation affording a pleasant change from and contrast to the care and toil of his regular calling. He is a member of one of the oldest families on Long Island. His love of music and his skill in its interpretation appear to be innate, rather than inherent, and they are of that type which never fails to put a musician in close and sympathetic touch with his audience. This has been made manifest in many services that Mr. Conklin has rendered to the music-loving element in the community, especially in frequent Sunday afternoon recitals in the church, wherein he has sought and obtained the co-operation of the best among the many excellent vocalists who are a source of pride to the people of Huntington; for it must be said in passing that Huntington is more than ordinarily rich in its musical talent.

That Mr. Conklin was born to be an organist might be argued from a bit of his juvenile history given by one of the older residents as showing his early devotion to the noblest of instruments. Roger, he said, was a frequent culprit in the way of playing "hooky" from school. With Murray Gibson (a popular local tenor today) he would effect entrance to the old St. John's Episcopal Church, where young Gibson would manipulate the bellows, while Roger fingered the keys, to mutual enjoyment. Messrs. Conklin and Gibson will be surprised to see this little chapter

from the secret archives of their boyhood set forth in glaring print, but it is too good not to be told in this connection.

**Miss Athey Plays at Great Service.**

Miss Edith B. Athey presided at the organ at a memorial concert to the men fallen in the service, held at the Central High School in Washington, June 11. The Polymnia Choral Society, the Apollo Glee Club and the Euterpe Male Chorus took part in the service, which was a deeply impressive one. Selections from the "Messiah," "St. Paul" and Verdi's "Requiem" were sung and the organ accompaniments of Miss Athey received high commendation. One reviewer in his comments said: "Music begins where words leave off." The gold star concert, in memory of the men fallen in the service, was sung last evening in great chorales of reverence and true exaltation by a chorus of 200 voices at Central High School. In all it was an unforgettable commemoration of the great fight our gold star lads had won."

**Kimball Building 68 Organs.**

The Kimball factory in Chicago reports sixty-eight organs in course of construction at the present time, the average price working out at \$6,708. The church organ business has come back to its normal proportion since the end of the war, having fallen with this company as low as one-fifth of the total during 1917-18.

J. W. Heaton, known as "Jack" Heaton among all the Chicago organists who intrust their ailing organs to him, was compelled to turn from the mechanism of the various organs to his own in July and underwent another operation at Herrold Memorial hospital. His recovery has been rapid and satisfactory and he has been able to return to his home. He expects to resume his work within a week or two.

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## The Quartet Choir

By HAROLD W. THOMPSON, Ph. D.

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

### Some Old English Church Music.

Recently there has been a good deal of interest in historical organ recitals and historical choral concerts, for which we are to thank Dr. Carl, Dr. Dickinson, Mr. Bonnet and other scholarly leaders in the profession. The question naturally arises whether a quartet choir could give a special program of the older English choral music, beginning with the age of Christopher Tye and coming down to Attwood and Crotch. Undoubtedly the finest music of those three centuries is beyond the capacity of a quartet. Think, for example, of the work of Orlando Gibbons, of the "O Clap Your Hands" in eight parts; the "Lift Up Your Heads," six parts; the sonorous "Hosanna to the Son of David," six parts; and the noble "Glorious and Powerful God," eight parts. Composers in the sixteenth and seventeenth centuries did not limit themselves to eight parts, either; Tallis actually wrote a motet for eight choirs of five parts each.

Furthermore, I must admit my ignorance of much of the music of that older day—an ignorance not to be dissipated by reading histories of English music which disagree consistently on every composer; indeed, I believe Walker wrote his book by recalling all the music he had ever heard in cathedral services and then reading all previous authorities with the purpose of ugly condemnation of what he had heard and contradiction of what he had read. However, I have given programs of Old English music with a quartet, and I pass on the trifling information that I happen to possess. I shall confine the discussion to anthems and organ compositions. For solos you had better depend upon Handel; the eighteenth century twitterings of minor composers are not calculated to inspire devotion.

### Anthems.

Of the anthems which can be presented by a quartet with some approach to the author's intention, I like the following:

- Alcock (1715)—"Wherewithal Shall a Young Man."
- Attwood (1765)—"Come, Holy Ghost."
- Attwood—"Teach Me, O Lord."
- Attwood—"Turn Thy Face from My Sins."
- Batten (1624)—"Lord, We Beseech Thee."
- Batten—"Let My Complaint."
- Beale (1784)—"Bow Down Thine Ear."
- Beckwith (1759)—"My Soul Is Weary."
- Bishop (1665)—"Holy, Holy, Holy."
- Blow (1648)—"Save, Lord, and Hear Us."
- Blow—"Save Me, O God."
- Boyce (1719)—"By the Waters of Babylon."
- Boyce—"Great and Marvelous."
- Boyce—"Save Me, O God."
- Croft (1675)—"I am the Resurrection."
- Crotch (1775)—"A Prayer for Peace."
- Crotch—"Lo, Star-Led Chiefs."
- Crotch—"Comfort, O Lord."
- Farrant (1539)—"Call to Remembrance."
- Farrant—"Lord, for Thy Tender Mercies' Sake."
- Hayes (1706)—"Arise, Ye People."
- Kent (1706)—"Thine, O Lord, is the Greatness."
- King Henry VIII. (1491)—"O Lord, the Maker."
- Purcell (1658)—"O Sing Unto the Lord."
- Purcell—"Rejoice in the Lord."
- Purcell—"Remember Not, O Lord."
- Tye (1497)—"Lift Up the Everlasting Gates."
- Tye—"Sing to the Lord."

In each case I have indicated the approximate date of birth of the composer. The Alcock number is a fair three-page anthem, useful sometimes as an introit. The three Attwood numbers are refined but in my opinion not good enough to justify their great popularity; the first has a soprano solo. The two Batten numbers are three-page anthems with elaborate accompaniment; both are effective. The Beale number is eight pages long; it has an elaborate soprano solo and a good piece of bass recitation; the accompaniment is modernized. The Beckwith number, as edited by Martin is very effective if you have a good soloist; especially good is the duet of two women's voices. "There the Wicked Cease from Troubling," with the response from the bass, "O That Thou Wouldst Hide Me." The anthem concludes with a fugue on the words: "But the Lord Jehovah is My Strength." The Bishop number makes an easy introit.

The first page of the first Blow anthem is a good response; the second number has a passage for 2SAB, the difficulty being solved by giving the two women the treble parts and giving the alto to the tenor.

The first Boyce number has a fine trio for ATB on the words "If I Forget Thee, O Jerusalem." The second number is nearly as good, though it is too heavy to be sung well by a quartet; the third number is not as good as the other two, but it makes a useful four-page anthem for Lent. The Croft anthem, from the Order for the Burial of the Dead, is an example of superlative music obtained by simple means; you will want to sing it many times. Unfortunately there is a phrase that needs to be changed: "And though, after my skin worms destroy this body." The first Crotch number has been given a modern accompaniment by the author, but it is undeniably in quartet style and is useful for special occasions. The second is an oratorio number in the style of Handel with an opening symphony and rather an elaborate accompaniment; with a quartet of trained musicians it is very effective number. The third is simple. The two Farrant numbers please all the critics and are unique in that respect. Even Walker calls the first a "fine and perfect justice" and Hayes considers the second "the culmination of our older sacred music in simple, unaffected charm." The Hayes number is a good example of the chorale type, useful for Thanksgiving; for that same reason the little three-page anthem by Kent is even better. The first of the others probably was not written by Henry VIII, but it seems to be the proper thing to go on ascribing it to him, just as we go on ascribing one of the Farrant numbers to that talented composer in the face of criticism.

With the Purcell anthems we come to master-works. The first is a difficult anthem of sixteen pages with a good bass solo and a fine duet on a ground bass. The second, the so-called Bell anthem, is probably familiar to everyone, with its fine bass solo and trio; it is not very difficult. The third is very simple; it is in five parts, but you can get a pretty good effect with a quartet. The Tye numbers are both easy and good. The second has a simple majesty that makes you long for a chorus. All the anthems mentioned in the list are published by Novello (H. W. Gray).

In Stryker's College Hymnal (Biglow & Main) you will find a chant by Blow for the words "He Is Exalted"; it is the most effective response that I have found for Lent and Holy Week and communion services; in fact, it is one of the finest chants written. In the same hymnal is the familiar setting of the "Te Deum" ("Te Deum with Angels" by Camidge (1790). It is well to have the congregation sing some old hymns: Croft's "St. Anne" or "Hanoover," or Tallis' fine canon, "All Praise to Thee, My God, This Night," or some of the other familiar hymns written by Merbecke, Gibbons or Hatton. You may even interest the clergyman in some of the old tunes, a result devoutly to be wished if he ordinarily chooses the hymns. The new Hymnal of the Protestant Episcopal Church (1916) and the hymnal published by the Oxford University Press both have fine selections of Old English chants and hymns.

It will be observed that I have not attempted to discuss the Old English carol, a subject so extensive as to require a separate article.

### ORGAN MUSIC.

The Organ Concertos of Handel will occur to most organists and perhaps the Six Fugues (G). In the third volume of Bonnet's Historical Recitals (S) there is an excellent edition of the Prelude and Fugue in F minor and the Tenth Concerto; of course, nothing finer could be found for a service of this sort. In Bonnet's first volume there is a Praeludium by Bull and a Prelude by Purcell; both are good examples of their periods; Bull was of the Sixteenth century and Purcell of the Seventeenth. Dr. Carl's new Historical Organ Collection (B) contains a Pavane by Byrd (Sixteenth century), a Voluntary by Croft (late Seventeenth century) and a Largo by Samuel Wesley (late Eighteenth century). The Byrd number is exceedingly fine. In Dr. Carl's Organ Music for Lent and Easter (B) there is a beautiful Lenten Meditation by Battishill (Eighteenth century). Of the late Eighteenth century is Matthew Camidge's fine Concerto in G minor, edited by Noble (G); it has become a very popular recital number, being a skillful piece of work in the style of Handel, with unusually pleasant themes. Dr. Dickinson publishes in his Historical Recital Series (G) "The King's Hunt," by Bull (No. 6), "Lacrymae," by Dowland (No. 21), and Giles Farnaby's "Dream" (No. 25), the last being an amusing example of early program music.

An interesting series which deserves to be better known is the Old English Organ Music edited by John E. West (G). I mention below the pieces which I happen to own; other numbers may be good.

1. Thomas Adams (1785)—Overture in C.
  5. Russell (1777)—Voluntary in A.
  7. Wesley (1766)—Voluntary in C.
  12. Wesley—Three Short Pieces.
  14. Three Seventeenth Century Pieces (Gibbons, Lock and Blow).
  16. Purcell (1658)—Two Pieces.
  20. Three Seventeenth Century Pieces (Gibbons and Lock).
  27. Five Short Pieces (Rogers, Roseingrave, Wesley, Adams, Hine).
  29. Dupuis (1733)—Larghetto, Allegretto and Fugue.
  31. Gibbons (1583)—Two Pieces.
- The first is bright and showy; it is not easy. The Russell number is dainty and pretty, perhaps modernized too much. The next is majestic and difficult; the Three Short Pieces of the same com-

poser are much easier. The Three Seventeenth Century Pieces are interesting specimens; the first of them, a Voluntary by Gibbons, is fine music. The second of the two Purcell numbers is a skillfully written Voluntary on Old Hundred. The next set contains a good Voluntary by Lock (1632). The Five Short Pieces are all good, one of them being the favorite Largo by Wesley. The next is showy and difficult. The last number contains two Voluntaries in A minor and D minor; both are pretty good.

Some of these numbers are decidedly difficult for the brain rather than for the hands and feet; I speak, of course, from the viewpoint of my own limitations. At any rate, all this music is delightful for the organist and good for his taste.

### William Ripley Dorr Weds.

Miss Dorothy Countryman of St. Paul became the wife of William Ripley Dorr of Chicago at Christ Church, St. Paul, May 27. The ceremony was performed by the Rev. Walter S. Howard, rector of the church, with whom Mr. Dorr was associated as organist and choir-master the year before he moved here. Miss Countryman was a member of the Altar Guild of this church. After the wedding there was a luncheon at the bride's parents' home. The next day Mr. and Mrs. Dorr left for a four days' automobile trip through Illinois and Wisconsin, after which they returned to LaGrange, where they are at home at 216 South Ashland avenue, a block from Emmanuel Episcopal Church, where Mr. Dorr is organist and choir-master. Mrs. Dorr is a musician herself, plays the piano and sings, and has already made herself a friend of the choir, especially of the boys.

### Big Organ for Chicago Theater.

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BY HAROLD V. MILLIGAN.

PRELUDE AND FUGUE, by Walter Keller, published by the Gilbert Music Company, Chicago.

This extraordinary composition does not properly come in the sphere of this department, as it is not strictly organ music, but it has some claim on our attention, for the fugue can be played on the organ, and is indeed well adapted to the instrument. More striking, however, is the fact that the prelude and the fugue can be played synchronously on the piano and organ, the piano taking the prelude and the organ the fugue.

This remarkable tour de force of contrapuntal skill is all the more admirable in the easy and apparently spontaneous manner in which the music moves. This is especially true of the fugue, which is a truly masterly piece of writing. Every device of the fugal art is employed with unflinching skill and discretion, the theme and counter-subject being employed with remorseless logic, by inversion, by augmentation, by diminution and in retrograde movement. To analyze the fugue is like taking to pieces a Chinese puzzle, and yet the parts are so neatly fitted together that to the non-technical ear it appears to proceed spontaneously and fluently.

Having aroused our admiration by his masterly handling of the Prelude and Fugue, the composer proceeds to pile Pelion upon Ossa by putting the two together and playing them simultaneously upon two instruments. There are few men in the present generation who could achieve such a result.

"DANSE MACABRE," by Saint-Saens; published by G. Schirmer, ALLEGRO from "Pathetique Symphony," by Tchaikowsky; published by H. W. Gray Company, "DANSE DES MIRLITONS," by Tchaikowsky; published by H. W. Gray Company.

"PRAELUDIUM," by Jarnefelt; published by H. W. Gray Company.

Time was when certain music was considered well adapted to the organ and other music was not, but that time has apparently gone by. Anything which can be played upon any keyed instrument is now available on the organ and must forthwith be "transcribed." No matter if the organ cannot come within a thousand miles of reproducing anything remotely resembling the music as the composer intended it to sound or as it sounds from the instruments for which it was written. It cannot be said that any of the compositions enumerated above exhibits any yearning necessity for transcription on the organ, although they are not by any means impossible on the instrument. The light touch and deft mechanical devices of the modern organ and the exigencies of the moving picture theater make many things possible. Probably the allegro from the ever-popular Tchaikowsky Pathetique Symphony is the best adapted to the organ idiom. This piquant five-four movement has been transcribed before and is a useful and attractive recital number. The present transcription has been made by Edwin Arthur Kraft. The Jarnefelt "Praeludium" and the "Danse des Mirлитons" from Tchaikowsky's "Nut-Cracker Ballet" have been transplanted to the organ by Gordon Balch Nevin and the indefatigable Edwin H. Lemare is responsible for the Saint-Saens "Danse Macabre."

"THE RIVER OF LIFE," by Louis Adolphe Coerne, "CONSECRATION," by Louis Adolphe Coerne.

Published by G. Schirmer, New York.

Two pleasant organ pieces of slight texture. "The River of Life" is a placid stream that flows along smoothly, its amiable shallows undisturbed by any vexing obstructions or problems and its bland sur-

face unruffled by any winds that blow. "Consecration" is a little more interesting musically and is a good service piece of a quiet, meditative character.

"THINE IS THE GREATNESS," by J. Lamont Galbraith, "WHEN WINDS ARE RAGING," by Arthur Foote. Published by Arthur P. Schmidt Company, Boston.

The Galbraith song is a good, practical song of praise, published in two keys, high and low. The Arthur Foote song was originally published in one key only, but its success has been such that it is now available in two keys, both high and low. It is typical Arthur Foote music, and gives the singer unusual interpretative opportunities.

ROMANCE, for Violin, Organ, Violoncello and Harp, by H. Alexander Matthews; published by G. Schirmer.

An increasing number of churches are discovering the value and beauty of the ensemble of stringed instruments with organ, but the organist who employs these instruments, either regularly or for special occasions, finds a very limited repertoire of pieces available and very soon has to depend upon his own ingenuity in transcribing and arranging music designed for other mediums. To such the publication of this excellent "Romance" for violin, cello, harp and organ will be thrice welcome. Not only is it a worthy addition to the small library of such pieces, but it is in its own right an admirable composition. The themes are of superior quality and the manner in which they are handled is musicianly and artistic in the extreme. Each part is thoroughly idiomatic to the instrument for which it was written and the ingratiating way in which the melodies appear first in one voice and then in another is a delight to the ear. The organ part is especially interesting and gives ample opportunity for the utmost variety in registration, dynamic and tone color. The ensemble is woven together and developed with the greatest skill, and the composition as a whole is one of the most admirable that has come to our attention for some time.

"WEDDING CHIMES," by William Faulkes; published by G. Schirmer.

A charming little "intermezzo" developed from a chime-like theme with all the fluency and grace for which this composer is noted. The music flows along with refreshing ease and spontaneity and is in faultless mood and character throughout. The contrasting middle section is a suave melody for oboe. It is not necessary to have actual chimes in the organ to play this delightful morceau; a judicious combination of flute tones will sufficiently express the chimes and the music itself tells its own story unmistakably.

ANTHEMS. "SAVIOR SOURCE OF EVERY BLESSING," and "COME UNTO ME," by Louis Adolphe Coerne, Schirmer.

Two melodious "hymn-anthems," with tenor solos, although that in "Come Unto Me" is so low as to be really a baritone solo.

"SOFTLY NOW THE LIGHT OF DAY," and "BLESSED IS HE," Louis Adolphe Coerne, Schirmer.

Two unaccompanied four-part anthems, fluent, melodious and not technically difficult, although capable of quite expressive singing.

"PRAYER OF THANKSGIVING," Kremser, Schirmer.

"JESU, WORD OF GOD," Mozart, Schirmer.

Two old favorites in new arrangements. The Kremser hymn is for three-part chorus of women's voices and the Mozart "Ave Verum" is for four-part chorus with organ accompaniment.

"TEACH US, GOOD LORD," by Harvey Gaul, Schirmer.

"GIVE NO MAN ANYTHING," by Frances McCollin, Schirmer.

Unaccompanied anthems, the Gaul anthems having more than a suggestion of the Russian influence. Miss McCollin's being thoroughly English.

"GOD IS OUR REFUGE," by Mark Andrews, Schirmer.

"LO! SUMMER COMES AGAIN," by Stainer, Schirmer.

The Stainer anthem is for full chorus, with a middle section for quartet or semi-chorus. The Andrews anthem is "for peace after victory" and is for chorus, bass solo and solo octet.

"THOU ART OUR REFUGE," by Gottfried Federlein, Boston Music Company. Contains quite an extensive baritone solo, with a decided dramatic tinge. It will require a real baritone, being too high for bass.

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**THEATER ORGANISTS  
FORM A STRONG CLUB  
IS FIRST OF ITS KIND IN U. S.**

**Moving-Picture Players Organize  
with Claude B. Ball as First  
President—Seek Sociability  
and to Improve Conditions.**

The Chicago Organists' Club, the first organization of its kind to be formed in the United States, has been launched in this city by a large number of the leading organists of moving-picture theaters. The club starts with a membership of fifty-five. It is affiliated with the American Federation of Musicians and the purpose as announced is to promote sociability and harmony among the organists and to improve the working conditions for organists in theaters. Monthly meetings are to be held at 175 West Washington street.

Claude B. Ball is the first president of the organization. The vice president is Alfred Davis. Mildred Fitzpatrick is corresponding secretary and Hazel Hirsh financial secretary. Herman Grueneberg is sergeant-at-arms. The board of directors consists of Robert Stevens, Mrs. Clara B. Stogdill, Edward C. Fitch, Elmer Hegbom and Annabelle Wynne.

President Ball is a well-known picture organist and is the manager of the educational department of the Rudolph Wurlitzer Company. As such he is in touch with organists in all parts of the country. Miss Fitzpatrick is the organist at Orchestra Hall and her programs for the moving pictures there are attracting a great deal of favorable attention. Miss Hirsh plays at the large new State-Lake Theater. Mr. Grueneberg is the organist at the Orpheum on State street. Robert Stevens is the University of Chicago organist.

Captain W. T. Taber, of the quartermaster's department of the army, now stationed in New York, made a trip to Boston when on leave and on June 30 gave a recital for some of his friends in the Masonic Temple, on one of the three Hutchings-Votey electric organs.

**GREAT ESTATE AID TO MUSIC.**

**Juilliard Foundation of Approximately \$20,000,000 Created.**

Music will benefit to the extent of possibly \$20,000,000, and this may include aid for public organs and recitals, under the will of the late Augustus D. Juilliard, New York financier and president of the Metropolitan Opera and Real Estate Company. The bequest, the largest ever made in the interest of music, provides for the establishment of the Juilliard Musical Foundation, which will devote funds to the aid of worthy musical students and music for the public without profit. Details of the administration of the foundation are left to the discretion of the trustees of the foundation. These trustees are to be the president of the Central Union Trust Company, who is at present James N. Wallace; the president of the Guarantee Trust Company, who is at present Charles H. Sabin; Frederic A. Juilliard, Mr. Juilliard's nephew and former partner, and such other persons as these three shall select to assist them in the management of the foundation.

The exact amount of the bequest will not be known until the will is probated, Aug. 4, but it is stated that the entire residuary estate will be devoted to the foundation. Estimates vary from \$5,000,000 to \$20,000,000 and more.

In behalf of the executors and trustees, a statement has been issued which says in part:

"The general scope of the Juilliard Musical Foundation, as stated in the will, is to aid all worthy students of music in securing complete and adequate musical education, either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad; to arrange for and to give without profit to it musical entertainments, concerts and recitals of a character appropriate for the education and entertainment of the general public in the musical arts and to aid the Metropolitan Opera Company in the City of New York for the purpose of assisting it in the production of operas."

**LARGE BLOWER PLANT  
HAS NEW ORGANIZATION**

**NEW ERA FOR THE KINETIC**

**S. H. Ebert Made General Manager  
and Joseph Why Sales Manager  
of Philadelphia Company—  
Big Business in June.**

Complete reorganization of the Kinetic Engineering Company of Philadelphia has been effected after several months of negotiations, and the well-known blower plant is now in the hands of men who have been known for some time in connection with the manufacture and sale of modern electric blowing apparatus for organs.

It is announced that J. W. Fernley, of the firm of Vollum, Fernley, Vollum & Rorer, certified public accountants, has been elected president of the reorganized company, and Daniel C. Donoghue, a prominent Philadelphia lawyer, has been made secretary and treasurer. S. H. Ebert, for many years connected with the Kinetic Company, is the new general manager. He was district manager at New York and has been connected with the Kinetic for ten years. Joseph Why, also a veteran blower man, who for some years has been with the Spencer Turbine Company, has been made sales manager. Mr. Why was with the Kinetic for some time before he joined the Spencer forces.

The following official statement as to the changes has been issued under date of July 21:

There has been a complete reorganization of the Kinetic Engineering Company, and Mr. J. G. Bierck as president and Mr. H. A. Bierck as secretary and treasurer are no longer connected with the company in any capacity. Mr. S. H. Ebert, who was with the company for ten years as district manager in New York, and previously with Reuben Midmer & Son organ builders, of Brooklyn, N. Y., for twelve years, is now general manager, and Mr. Joseph Why, for many years sales agent for the Organ Power Company, now the Spencer Turbine Company, is sales manager. With this organization it is expected a more satisfactory service will be given than ever before, and that the interests of the organ

building and tuning trade will be more closely preserved.

General Manager Ebert announces that more Kinetic organ blowers were shipped from the Philadelphia factory in June than in any other month in the history of the company and that business is increasing in a most satisfactory manner.

**ALLEN IS NOW AT STANFORD.**

**Dean of College at San Jose Gives  
Recitals at Memorial Church.**

Warren D. Allen, dean of the conservatory of music of the College of the Pacific at San Jose, Cal., is now at Stanford University, where henceforth he will have charge of the organ in the memorial church at the university. Mr. Allen has been giving a fine series of recitals at Stanford, presenting programs of works by modern Italian, early French, modern English and American composers. Some of these offerings were as follows:

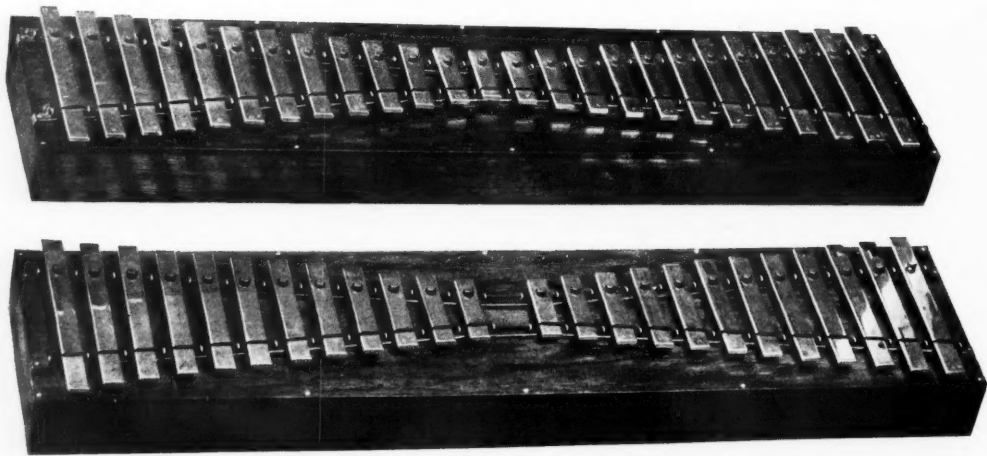
Program of Italian Music—Prelude and Fugue in D major, Bimboni; Melodia, Capocci; "Christmas in Sicily," Yon; "Elevazione" and "All'luia" (Finale), Bossi; "Marcia Reale," Italian National March.

Program of American organ music—"Marche Russe," Oscar Schminke; Adagio from the Sonata in A minor, Mark Andrews; "Will o' the Wisp," G. B. Nevin; "Fantasie Symphonique," Rosseter G. Cole.

Program of American composers—"To the Sea," Edward MacDowell; "Told at Sunset" (from the "Woodland Sketches"), MacDowell; Pastorale (Arranged for organ by Warren D. Allen), Wintter Watts; Scherzo, Gaston Dethier.

An informal recital was given July 12 by pupils of the organ class of Homer P. Whitford, at Utica, N. Y. The recital was given on the large organ in Tabernacle Church and the following program was presented: "Hymn to St. Cecilia," Gounod (Miss Alfa Knapp); Finale from Sixth Sonata, Mendelssohn (J. Roosevelt Jones); Allegro Brillante, organ and piano, Prout (Mrs. Robert C. Kincaid and Mr. Whitford); Fughetta, Lemaigre (Miss Knapp); Fanfare, Lemmens (Mr. Jones); "Pomp and Circumstance," Elgar (Mr. Whitford).

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*Descriptive Matter Mailed on Request*

**News from Philadelphia**

BY DR. JOHN M'E. WARD.

Philadelphia, July 23.—The feature of the all-day celebration of victory and peace at Willow Grove Park, in which the Strawbridge & Clothier chorus co-operated with the Victor Herbert orchestra, was the first hearing of Henry Hadley's work, "The New Earth," which by an unexpected turn had its interpretation on the very day the minds of all people turned to the thoughts expressed in the ode to which he has given a meritorious musical setting for orchestra, soloists and chorus.

The choral numbers, such as "The Sword of Deliverance Flaming Thro' the Night," "Rivers of the World Flowed Across the Earth," and the forceful finale, "Song of the Marching Men," furnish dynamic contrasts and vocal color effects which represent Mr. Hadley at his best. The choral numbers were not only appropriate to the victory idea, but helped to accentuate the work of several local composers.

A "Peace Anthem," by Ralph Kinder, organist of Holy Trinity, for tenor solo and chorus, was conducted in a spirited manner by its writer. "The Recessional," by Matthews, "The Hymn of Peace and Good Will," by William Arms Fisher, and the "Te Deum," by Herbert J. Tilly, were the other offerings by native talent. The "American Choral Fantasy," by Victor Herbert, was ably sung by the chorus and soloists with orchestral accompaniment.

The annual performance of Handel's "Messiah" by the Choral Society, under the direction of Henry G. Thunder, also at Willow Grove Park, and "al fresco," is considerable of a novelty. Most of us think of this work as a Christmas oratorio. This is, of course, an error. It may just as appropriately be called a passion cantata—so that the rendition of it in July, under the trees, is, as has been stated, something of a novelty. That it is a successful undertaking is evidenced by the fact that 10,000 persons filled the music stadium both afternoon and evening. The major number of auditors were, of course, Philadelphians, but that the work of the society has attracted more than city-wide attention was evident in the fact that hundreds of persons from the suburban communities were present.

Fred. E. Starke is playing half-hour recitals at Grace Baptist Temple before each evening service. This feature is proving popular with the audiences at this house of worship. There is a large proportion of visitors, as the temple is one of the "sightseeing places" of the city. Mr. Starke is a brilliant performer, playing popular and classical music equally well. He has been an active member of the A. O. P. C. for many years.

These are ideal summer days to disprove the fallacy that Philadelphia's musical activities cease when the theaters, concert halls and opera houses become "dark." The city authorities provide four concerts every weekday throughout the summer, a matinee and evening concert in Fairmount Park, a municipal band performance at some city square and a nightly concert at City Hall Plaza. Victor Herbert's orchestra of fifty plays four times a day at Willow Grove Park and Woodside also contributes two concerts daily. Invidious comparisons between this city and cities in Europe as dispensers of free music no longer hold. Small charges are usually fixed abroad for both seats and programs. No such annoyances prevail in Philadelphia's generous musical menu. Examine the programs of these park concerts and it is astonishing to note the place the classics hold along with the lighter order of music.

"Drink to Me Only With Thine Eyes" enjoyed considerable popularity in ye olden time as a ballad. It now becomes a postlude of sad necessity.

First honors in a competition for American composers held in connection with the convention of the National Federation of Musical Clubs at Peterboro, N.

H. fell to Miss Frances McCollin, a native of Philadelphia, for her song, "The Midnight Sea." Similar honors won by her have been the Clemson medal of the A. O. P. C. in 1918; the Kimball prize of \$100 for the best madrigal, given through the Chicago Madrigal Club, 1918, and the Philadelphia Matinee Music Club prize for the best composition for women's voices. She is an active member of the A. O. P. C.

**MR. DUNHAM IN REPLY.**

Columbus, Ohio, June 2, 1919. Dear Mr. Gruenstein. Here's my answer:

"There's no accounting for tastes," the old maid is reported to have remarked as she kissed the cow. My article seems to have aroused the ire of our young composer-friend, who has certainly had a fine time commenting thereon. I do not propose to debate on my article at any length, and my answer must remain substantially in the above classic form.

There are, however, a few observations which I feel called upon to note. I make no claims of superiority. A friend who disagrees says "I set an unreasonable standard. Maybe so. But I certainly cannot see what there was 'sneering' in my reference to the crowd. The expression I used was in quotation and has been used by many before me just as innocently. The emphasis should be placed upon the words "good enough." Audiences, on the contrary, really prefer the very best usually, when they get it, properly interpreted, and I am making no claims that I can do so, either. The trouble is they don't get the best and their standards are just what we have made them.

As for Mr. Nevin's deduction that I object to tune, that is too absurd to discuss. Every musician knows perfectly well that we must have melody. But there is good and bad in that, and the good may be quite as attractive and emotional as the bad. Nor do I object to good, light music. What I do object to is mere tune, that obvious, sentimental thing that has been overdone so much.

I do not deny that we have had several "excellent" composers. But we need a little higher grade than that. We ought to be producing occasionally a work of the finest artistic worth. Have we done as well as we should with the undoubted talent we have had? My main contention is that 80 per cent of our output is not good. It isn't even fair, Mr. Nevin's list of composers would hardly seem to be the best we can show. I will stand by my statement that none has reached the heights on a large scale. Our composers write too much for effect, for reputation, for money—too little for that elusive thing we call "art." That we get only from ideals.

As to the quartet question, it does not seem to need much more comment from me. Of course I do not agree with the policy "to make the best of it." And I need not say what I think of the appraisal of Widor and Shelley. No question was raised of anybody's ability to play the Reubke work. But I do maintain that much of our organ music is unfit for a serious recital. There is little wonder that our pianists, orchestral players and musicians outside our circle look askance at the organist as an artist. A pianist of some note told me last summer that you couldn't hire him to attend an organ recital. When asked why he said: "O, they play such wishy-washy stuff at all I've ever heard, outside of Guilman." Our standards certainly need revising, unreasonable though it may be.

If I have become a "Pharisee, suave and complacent," I surely have good company, for many have ventured to agree with me. I feel convinced that better days are coming, when Evensongs and such good things will be less plentiful, and when we will have a decent repertoire of fine American organ and choir music which will be worth performing along with the masterpieces of the greatest of the world's composers.

I hope, Mr. Editor, that my harsh words have not inflicted deep sorrow upon lovers of Dudley Buck. I HAD to play the Festival Te Deum once, and maybe I have never gotten over it. Really I had not intended to write so much, but having so laboriously picked out letters all this time, it would be a shame to have "love's labor lost." Sincerely yours,

ROWLAND W. DUNHAM.



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Displayed splendid virtuosity.—Milwaukee Sentinel. He played with simplicity and ease, and his lack of mannerisms was most gratifying.—Milwaukee Journal.

One of the most difficult as well as one of the most brilliant organ recitals ever given in Galesburg. There was wonderful note of authority in his work, fine tone production and technical command. He plays without affectation, is quiet and poised, and master of the situation.—Galesburg Evening Mail.

"Is recognized as one of Chicago's most brilliant organists. In a recent trip to Sioux City, Iowa, he had the unusual experience of being immediately re-engaged at the close of the concert for a second appearance the following night. On these two evenings Mr. Goodwin played twenty-nine pieces from memory."

His style is so free, and his technic so smooth, that he is at once placed among musicians of the first rank.—Music News, Chicago.

His playing greatly pleased the large audience that was out to hear him. His touch, especially in the more delicate portions, is charming, indeed.—Atlanta (Ga.) Constitution.

**Music in the College**

By ARTHUR H. ARNEKE

Music is one of the greatest forces in human life, individually and collectively. Nothing makes for culture more than music woven into one's being, either in rendition or merely in appreciation. Sad to relate, the average college professor sees little in the study of music as a means of intellectual discipline.

In seeking to get a clear idea of the practical value of music as a means of educational discipline, let us turn back to Athens, in the days of her glory, whose educational maxim for centuries was "Gymnastics for the body, music for the mind." It was through following this method of education that she attained her high place in so many branches of learning and art. Three-fourths of the studies taken up at college have no practical value, but are studied purely as a means of mental discipline. Where can you find a subject demanding more concentration than counterpoint, fugue, analysis or the mastery of the organ or piano?

The study of music also has a profound influence upon character through its powerful effects upon the emotional consciousness. Look at the close relation music holds to religious experience! The church bell may call the people to the sanctuary, but it is the organ and song that purify the heart.

Music rightly used not only will enlarge the emotional nature, but will prove a safeguard against that which is ignoble and base. Our educational ideals have become so scientific and intellectual that we need some subjects which will develop in its finer reactions the emotional side of human nature. Music properly used is quite adapted to fill such a place in our educational curriculum.

The question arises: Is music utilized to the best advantage in our smaller colleges? There is a profound difference between the capacity to sing or to play correctly and a refined and appreciative musical taste. Not always does technical training give students the appreciation of the best music. In literature we do not believe that the ability to read intelligently will give a taste for Shakespeare. Consequently something in line with the cultivation of a good taste could be undertaken with profit—something which would raise the standard of musical taste so that there would be a wider appreciation of music of the better sort.

This could be accomplished through a series of lectures on the appreciation of music, heard with the assistance of a victrola or of artists. Have it explained so as to recognize the various elements introduced, their nature and use. By this plan the college student learns to appreciate the best in musical art without devoting time to a technical education.

It is an open question just how far an exact critical knowledge of an art stands in direct proportion to the pleasure it gives. The late Robert Ingersoll, although not a musician, has the following to say in regard to music: "All I can say is that I know what I like and, to tell the truth, I like every kind, enjoy it all, from the hand organ to the orchestra. Knowing nothing of the science of music, I am not always looking for defects or listening for discords. As the young robin cheerfully swallows whatever comes, I hear with gladness all that is played. Music, I suppose, has been a gradual growth, subject to the law of evolution, as nearly everything, with the possible exception of theology, has been and is under this law. "Music may be divided into three kinds. First the music of simple time without any particular emphasis, and this may be called the music of the heels; second, music in which time is varied, in which there is the eager haste, and the delicious delay, that is fast and slow in accordance with our feeling and our emotions, and this may be called the music of the heart; third, the music that includes time and emphasis, the hastening and delay, and something in addition that produces not only states of feeling but states of thought, and this may be called the music of the head, the music of the brain."

**Victrola with the Organ.**

G. Howard Freed of Lansdale, Pa., sees it that Lansdale is kept on the organistic map. And he goes farther. He makes the town famous by doing things that are original. Besides putting forth "sub" and "super" efforts to blow the dust out of some of the organ pipes, he has originated Victrola-organ recitals, at which the Victrola is accurately synchronized with the organ, the effect produced pleasing the most critical hearers and attracting wide attention. Three pupils' recitals were arranged by Mr. Freed recently at the Lansdale Methodist Church and at Music Hall. In an organ recital June 3 at Calvary Methodist Church, Ambler, Pa., Mr. Freed

played as follows: "Finlandia," Sibelius; Gavotte, Martini; Oriental Sketch in C minor, Bird; Sonata, No. 1, Mendelssohn; "Gesu Bambino," Yon; "Lamentation," Guilman; "Christmas in Sicily," Yon; "The Harmonious Blacksmith," Handel; "The Music Box," Liadow; "Dreams," Stoughton.

**Trio as Aid to Organ.**

On the ground that many people do not care for an entire program of organ music, Walter Wismar, St. Louis organist, who received much of his training in Chicago and later was a pupil of Charles Galloway, has adopted the plan of giving recitals with the assistance of a flute, violin and piano trio. This combination, with Mr. Wismar at the piano, has been received enthusiastically and has booked a number of engagements. In addition to the trios and the organ selections, the flute and violin have solo numbers on the program.

**Flint Goes to Kansas City.**

Louis R. Flint, the talented St. Louis organist, has resigned his position at the Liberty Theater in that city to accept that of organist at the Newman Theater, Kansas City. The latter is one of the most beautiful playhouses in the country and has a large new four-manual Austin organ with seventy-two speaking stops. Mr. Flint is the partner of E. Owen. An example of the programs presented to the theater audiences by Mr. Flint is offered in the following list of numbers used in their entirety the last week of July: Overture, "Sakuntala," Goldmark; "Light Cavalry," Suppe; "Naughty Marietta," Herbert; Scherzino, Ferrata; Midsummer Caprice, Johnston; Evensong, Bairstone; "Fantasy of Moods," Ford; First Movement of Sonata, Borowski; "Dreams," Stoughton; Scherzo, Hoyte; "Katinaka" Selection, Friml.

**Baumgartner on Yale Faculty.**

Hope Leroy Baumgartner of Indianapolis has accepted a position at the Yale University Music School, and will be instructor in the organ and theory departments and assistant organist of the university. In the organ department he will serve as assistant to Professor H. B. Jepson, and in the theory department he will teach the classes in harmony under the general direction of Professor David Stanley Smith. His duties will begin in the fall. Mr. Baumgartner is engaged in piano teaching at Indiana University for a seven-weeks' summer session.

**Zeuch Opens Sioux City Organ.**

The organ built by the Ernest M Skinner Company for the First Congregational Church of Sioux City, Iowa, was opened with recitals on June 11 and 12 by William E. Zeuch of Boston. This organ contains thirty-five speaking registers, with four stops duplexed.

A distinguished contribution by the organ world to the piano industry is again called to our attention through the receipt of a handsome volume, entitled, "Piano Tone Building, Vol. 1." It is an account of the proceedings of the piano technicians'

conferences in Chicago from 1916 to 1918 and is published by the acoustic department of the American Steel & Wire Company. These conferences were held under the auspices of the great wire company, represented by Frank E. Morton, who until recent years was a Chicago organ builder and now is the acoustic engineer of the American Steel & Wire Company.

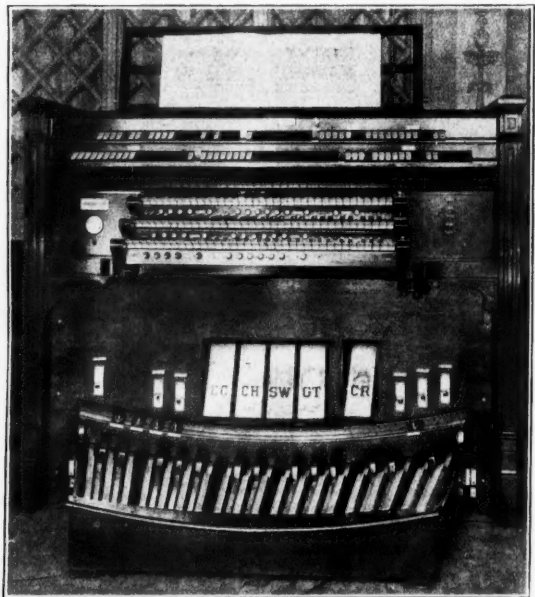
At a recital by pupils of Charles H. Demorest of Los Angeles at the Broadway Christian Church June 30 the following program was presented: "Marche Romaine," Gounod, and "Hymn of Nuns," Wely (Mrs. H. A. Lloyd); Berceuse, Kluder, and "Marche Militaire," Schubert (Miss Genevieve Edwards); Melody in F, Rubinstein, and Easter March, Flagler (Ralph Mulford); Serenade, Schubert,

and Fanfare, Dubois (Miss Bessie Wipert); Offertory in B flat, Flagler, and Swing Song, Pease (Miss Marie Haggarty); Idylle, Wely, and "Marche Religieuse," Gounod (Miss Emily Dunn); Anniversary March, Pease, and Legend, Friml (Mrs. Helen M. Ketcham); Toccata in G, Dubois, and Morning Serenade, Lemare (S. Wilford Ellis); Grand Offertoire in F minor, Batiste (Miss Ella Warriner).

Not one in a thousand persons in Chicago has had the privilege of inspecting the drainage canal by boat, but Henry B. Roney, whose enthusiasm and interest in young people never wanes, gave all of his pupils that pleasure recently by taking them on an excursion and basket picnic on the Robert R. to Lockport, through the courtesy of the sanitary district trustees. The mighty machinery of the dam was set in operation and a veritable Niagara Falls created for the benefit of the excursionists.

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## American Church Music Is Good

By CLARENCE F. READ,  
Organist, The Christian Temple,  
Wellville, N. Y.

It seems to me that the argument whether American church music is good or not can be definitely summed up under three captions: First, the organist; second, the public; third, the publisher.

1. As an organist of an American church, I believe the time has come when the American composer should be properly recognized. We have from time immemorial relied chiefly upon European composers for our music, and such propaganda has become so imbued within us that it is well-nigh impossible for an American composer, even of the first rank, to secure recognition from the public or the publisher. The old standards are good enough for them, why meddle with a sure thing for something of an uncertain nature. Therefore it is the duty of every American organist to assist the American composer by programming American music, either in its original or transcribed form. By so doing he will create a desire on the part of the public for more, and the publishers will feel the necessity of bringing forward American music. Many American composers are writing music for the organ that is on a par with European music. It is because we have been overwhelmed with foreign music that we cannot see anything of value in our own. Nevertheless we are producing music that is worthy to be placed on any program.

As regards transcriptions: Without them the field of organ music would be decidedly curtailed. A real organist, one who devotes his time to doing the best for his profession, has ideals which he would not alter under any circumstances. If he has any principles at all, he will not permit himself to play cheap or vulgar music. Of course, as in every line of business, there is the good and bad with which we must contend, but an organist should know when he has reached the proper limit. I remember hearing a violinist make his violin sound like a mocking bird. The violin is not made for such use. A class of students must be disciplined for the wrongdoing of one student. Likewise the organ field suffers because some organists persist in lowering the standard by playing music that organists with ideals would not consider at all. This, however, should not condemn the profession as a whole, for the better organists do play the best of transcriptions.

A recital program of seven or eight numbers containing a majority of transcriptions should not be tolerated. I am not saying that transcriptions are THE thing, but better music for the organ cannot be found than many transcriptions from orchestral works, piano scores and other instruments. The organ should not be called an imitator of the orchestra, simply for the reason that orchestra music is adapted to it, because it is an instrument unto itself. It has no imitators and it imitates nothing. It is the "king of instruments." Consequently transcriptions have a proper place on a well arranged program. Any number of pieces, both foreign and American, could be mentioned which are fitting as such.

2. The public today classes the organist as a public servant, whether he plays in church or concert hall. And as such he must play music that fulfills the requirements of the position, if he is to place himself in the public's favor. Is it always possible, under this circumstance, to keep up his ideals? Sometimes it is not, as education and culture vary in different communities. Music that is successful in one city would not be wise in another. Highly-cultured communities enjoy Bach, Widor, Guilman, Merkel. In less cultured cities such music is over the people's heads. American music to the plain American is much preferred to the music of our European friends. So an organist as a public servant must please his public or his term of office is soon terminated. True, he has great possibilities to lift his public up to his ideals, but that takes time and patience. To please the community in general, an organist using organ music interspersed with transcriptions is more apt to earn his bread and butter for an extended time than one who does not play to his public. "The public be pleased" is the wisest policy.

3. The publisher publishes music which to his commercial instinct brings in the greatest revenue.

Music in America is still in its infancy. We are a nation not yet 150 years old. European musicians have centuries at their backs. We have gone to Europe for everything in music; now Europe will come to us. Does that not answer the question as regards the prestige of American musicians and American music? American music at the present stage is far ahead of that of any European nation at the same stage of its existence. America stands out today as possessing the greatest musical talent in the world, and the generations to come, with the foundations that are being laid now, will surpass anything Europe ever can produce.

American choral music is good. The quartet choir has been developed because the volunteer choir always had an uncertain existence. When the volunteer choir supersedes the quartet composers will write for it, as they have for the quartet.

## WILL C. MACFARLANE AT PORTLAND ORGAN.



### MACFARLANE PLANS A TOUR. WILL USE AMERICAN MUSIC

Will Play Melrose Memorial Organ and Then Cross Continent.

Will C. Macfarlane, who for seven years has been city organist of Portland, Maine, and whose retirement from that office will take place Oct. 1, has been selected to supervise the installation of the large Austin organ which is to be a soldier memorial at Melrose, Mass., and which has been fully described in The Diapason. Mr. Macfarlane will play the opening recitals on this magnificent instrument, and this task will keep him at Melrose for about six weeks. Thereafter he plans a western tour which will take him as far as the Pacific coast. He will give recitals along the way. In California he expects to enjoy a rest of three months and in the spring of 1920 he will return to his old home in New York. Mr. Macfarlane has been the recipient of the most glowing manifestations of the esteem in which he is held at Portland since his resignation. The vacancy in the post of municipal organist has not yet been filled, it is announced by the chairman of the music commission, Henry F. Merrill, but a number of prominent organists have been heard by the commission.

### SHOW ESTEEM TO ORGANIST.

People of First Baptist, Montgomery, Give Purse to Calloway.

T. C. Calloway, organist and director of the First Baptist Church of Montgomery, Ala., has just finished his nineteenth year of continuous service. During the last church year he gave a series of forty organ recitals, varying from thirty to forty minutes, preceding the evening services. In this church is a handsome three-manual Kimball organ, and in the hands of Mr. Calloway, assisted by an able quartet of soloists, the music has been an inspiration.

On the evening of June 15, the recitals were concluded with a service devoted entirely to music. The quartet was augmented by a large chorus, and in addition to the vocal numbers, the organ selections were: Overture, "Raymond," Thomas; Organ Chimes, Melody, Stoughton; "Sunset," Lenare; Old Melody, Federlein; "March of the Fighting Fourth," Calloway; Postlude, Guilman.

At this service Professor Calloway was presented with a purse in token of the high esteem in which he is held by the large congregation.

Society of American Musicians Opposed to Alien Domination.

The Society of American Musicians, numbering over 100 representative artists and teachers of Chicago, unanimously adopted the following resolutions at its last meeting:

Whereas, It is a matter of common knowledge that for years past one of the most insistent forms of German propaganda in this country has been through the establishment of German societies primarily intended to develop a love for German music as being the only music worth studying; and,

Whereas, In the present condition of world-thought it is impossible to regard German music as an abstract expression of the beautiful because of the persistent and insistent propaganda still carried on by ill-advised persons in the interest of German music for the purpose of unduly exalting all German music and restoring as fully as possible the pre-war condition of German domination in musical matters; and,

Whereas, Our acceptance of, or acquiescence in, these conditions has led to a misapprehension of artistic values and has been and now is a detriment to our best development and a limitation of our knowledge of the extent, value and practical use of the music of American composers and composers of the nations leagued with us in the great war; and,

Whereas, While we recognize America's obligations to the efforts especially of the earlier German musicians in this country in cultivating an appreciation for good music and for better educational methods, yet we insist that it is as imperative to overthrow alien domination in matters of art as it is in matters of politics and economics, in order that our national art may be free to develop along its own individual path; therefore, be it

Resolved, That the members of the Society of American Musicians, as loyal Americans and as active workers in the musical profession, pledge themselves to a much wider study and greater personal use of American music and music other than German; zealously furthering, by all legitimate means, the recognition, advancement and use of such music in the studio, in the home and upon the concert platform. Whatever is great in German music will survive; yet we feel that, until such time as the partisans of German music will permit us to listen to it without injecting German propaganda into the question of its enjoyment, patriotic Americans will hear it under protest.

The Society of American Musicians is headed by Osbourne McConathy of the Northwestern University School of Music, president. Mrs. Gertrude Murchough is vice president, and Frank Van Dusen, the organist, is secretary and treasurer. It has no political aims or affiliations.

Cecil Teague has been appointed organist of the Majestic Theater at Portland, Ore., where there is a large new Wurlitzer organ. Mr. Teague went to Portland from the California Theater at San Francisco and formerly was at the Strand in New York for a year.

## Aesthetics and Organ Music

Continued from Page 10

in the music itself, or in the inartistic interpretation of it.

### Ultra Modernism and the Organ.

Another type of organ style which we cannot refrain from mentioning in this connection is music of the impressionistic type rendered on the organ. It is obvious that the imaginative and subtle nuances so necessary in the interpretation of this poetic type of expression are not available on the organ. Our mechanism possesses neither the shimmering tonal colorations of the orchestra, nor the melting nuances of the pianoforte, to say nothing of the difficulty of accentuation. The well-chosen harmonic tints of the impressionist all turn to grays and black at the hands of the organist. Perhaps the performer, with keen poetic sense and good imagination, is aware of the intended fancies of his interpretation, but to the hearers, nothing but meaningless meandering—a tonal fog into which organ music can hardly afford to drift.

If organ music is for the ear, and for the public ear, it must be of such form and of such presentation as to be assimilable by the mind. It must have rich thematic content cast in piquant and meaningful rhythmic designs. Rhythmic monotony in structure and rhythmic instability in performance are fallacious from an aesthetic standpoint, and the fault lies both with the composer in creating fancies minus rhythmic meaning, and with the performer in not making the most effective use of the choice rhythms at hand. Composers may well join talents with progressive organists in providing a style of organ composition, together with a modernized style of performance, which may compare favorably with other types of musical performance, and bid well for public support.

### WILLIS AND LEWIS UNITED

Famous English Organ Builders Combine Forces by Amalgamation.

An important announcement made in London is that of the consolidation of the factories of Henry Willis & Sons and Lewis & Co., Limited. These two firms have been among the most famous organ builders in the world for many years. The main office will be in Brixton, London, at the old Willis headquarters, and the managing director is to be Henry Willis, Jr. Branches will be maintained at Liverpool and Glasgow.

The Lewis firm was organized more than half a century ago to produce organs in accordance with the ideals of Edmund Schulze. Many English organists look to a combination of the best Schulze ideals with those of Henry Willis, and feel that a new stage in English organ development is thus at hand.

Writing on "Organ Building and Its Prospects" in the Organist and Choirmaster, Noel Bonavia-Hunt, M. A., throws interesting light on conditions in Great Britain at present. He says among other things:

"The organ building industry is faced with a serious problem which arises directly from the increased wages paid to its craftsmen and the high prices of the materials used in the construction of organs—wood, tin, lead, zinc, brass and ivory. The cost of building a new instrument has been more than trebled. Before the war the total cost could be roughly estimated at £25 to £50 a stop, according to the standard of workmanship; today the estimate has to be gauged at the rate of at least £100 a stop. And the difficulty that confronts the organ trade is the simple fact that far the biggest source of income is derivable from the various religious bodies who in the past have proved champions of the industry, but are now quite unable to adjust their finances to meet the increased strain laid upon them by present-day prices."

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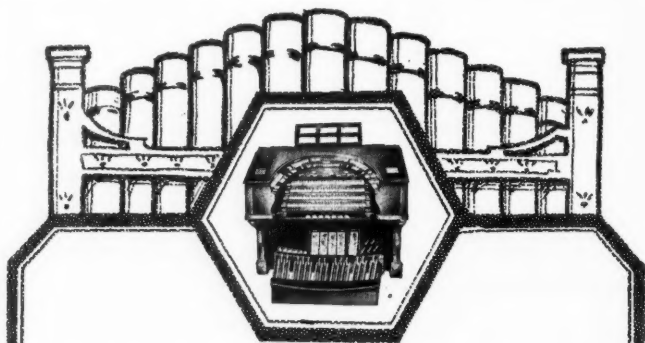
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My Dear Mr. Skinner:—

Our organ has now been installed for two months, and I feel that I must write you telling you of my great personal satisfaction and gratification, also of the great interest taken by the people of our college community and of the city. Everyone remarks about the peculiar beauty of tone; the voicing and mechanical arrangements are never-ending joys for me. We have started a series of little recitals on Sunday afternoons. (I am enclosing one of the programs, and our audiences are nearly filling the chapel and increasing each week.)

Dr. Demarest, our president, is especially pleased, and agrees with me in the idea that the organ is one of our most valuable acquisitions of recent years.

Mr. Noble expressed his belief that the organ "was the best three-manual instrument of anywhere near its size he had ever played," and I most certainly agree with him.

Will you accept my sincere thanks for all the favors and considerations shown?

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Howard D. McKinney, Musical Director  
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8 ft. Melodia .....	C°-49	2 3/16x2 $\frac{5}{8}$	
8 ft. Melodia .....	CC-61	1 15/16x2 $\frac{3}{8}$ Use No. 2 S. B's	
4 ft. Flute Traverso....	CC-61	2 3/16x2 11/16	No. 1
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### NOTICE

July 21, 1919.

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