

THE DIAPASON

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TEN NOTED ORGANISTS PLAY AT SPRINGFIELD

CONCERTS ON CITY ORGAN

Great Series Arranged, with Archer Gibson as First Performer and Other Virtuosos Following—Plan of G. O. Kingsbury.

Springfield, Mass., will not permit any other city having a municipal organ to get ahead of it, and this enterprising municipality, which was one of the early possessors of a splendid instrument, built in its own city, has arranged a series of municipal recitals this season to equal the offerings of any place in the United States.

Archer Gibson, who has been famous for many years, and at present the private organist of a number of the wealthiest men in the United States, opened the series with a recital Nov. 19, and the list of others who are to be heard includes some of the most brilliant lights in this and other countries. The list of ten dates and performers is as follows:

Nov. 19—Archer Gibson.
Dec. 9—Charles M. Courboin.
Dec. 23—Pietro A. Yon.
Jan. 6—Gaston M. Dethier.
Jan. 20—Charles Heinroth.
Feb. 10—Joseph Bonnet.
Feb. 24—T. Tertius Noble.
March 9—Edwin Arthur Kraft.
March 23—E. Harold Geer.
April 13—William C. Hammond.

There is a community sing at the close of each recital.

The movement in Springfield for these municipal recitals is a serious one, for the purpose of making good organ music popular and giving the public the benefit of it at a very small cost. Season tickets have been sold at the following rates: The entire lower floor of the auditorium for \$1.50, which for the ten recitals amounts to only fifteen cents a recital; the side balcony for \$3 and the back center balcony for \$5.

One feature of the recitals is that no organist shall have a program which will take more than an hour and a half, including a short intermission.

The recitals are under the supervision of George O. Kingsbury, president of the Steere Organ Company, which built the Springfield city organ, and were brought about through his efforts. Mr. Kingsbury said to a representative of *The Diapason*:

"I believe that this series of recitals in Springfield will do much to help the whole movement throughout the country for municipal organs and organists, and give benefit to the people of the different communities, the organists in general, and the organ builders.

"There are so many first-class organists in our country today that it has been a problem to choose only ten, and it is hoped that a series may be given next year which will include at least twice this number, so that Springfield may avail itself of the privilege of hearing many of our accomplished organists."

Springfield people have often heard praise of their organ, especially when it was played at the conventions of the N. A. O. held in that city, but they were gratified to see Mr. Gibson quoted in the *Springfield Republican*, which says:

"After an hour and a half of good hard work, Mr. Gibson said: 'That is the finest concert organ I know of in America. There is no concert organ in New York or Boston that can touch it, and in many respects I think it a more brilliant instrument than the Trocadero organ in Paris, which is supposed to be the finest organ in the world.' During his practice Mr. Gibson played the widest range of compositions from his own transcription of Handel's Largo to a little fox trot of his own writing, which was as dainty and pretty as a minuet of long ago."

ARCHER GIBSON AT SPRINGFIELD ORGAN.



HEINROTH UNDER THE KNIFE.

Pittsburgh Organist Undergoes Operation to Cure Neuritis.

Charles Heinroth, the noted organist of Carnegie Music Hall at Pittsburgh, was able to leave the hospital Thursday before Christmas after undergoing an operation which prevented him from giving his regular recitals for several weeks. Mr. Heinroth writes that he is well on the way to complete recovery, a fact which his friends will be very glad to know.

Mr. Heinroth developed neuritis in his right arm and hip and as the first step in the treatment of this his tonsils and adenoids were removed. An abscess on one of his teeth also was treated.

D. R. Philippi, who succeeds Edward Napier at the Church of the Ascension, played for Mr. Heinroth Dec. 13 and 14, and Will C. Macfarlane left his work at Melrose, Mass., to play for him Dec. 20 and 21.

OUTDOOR ORGAN FOR CLUB

Austin Instrument to Stand in Famous Grove Near San Francisco.

The Bohemian Club of San Francisco, an organization of literary men, artists and patrons of the fine arts, is to have an organ installed in its famous grove of giant redwoods. The contract has been awarded to the Austin Company, represented by R. E. Tilton on the coast. The only other outdoor organ, also built by the Austins, is at San Diego, Cal. The Bohemian Grove organ, protected by a stand of steel and concrete, will be ready for the annual forest play of the club next summer, it is expected.

Anniversary for Fairclough.

George H. Fairclough, the well-known organist and all-around musician of St. Paul, completed nineteen years of service as organist of St. John's Episcopal Church on Dec. 31. His record is a notable one not alone because of its length, but because of the distinction with which he has served his church. His choir of sixty men and boys is doing splendid work and a musical service is given on the first Sunday of each month before a packed house. In addition to his other work Mr. Fairclough frequently is invited to play recitals on the large Aeolian organ at the home of Louis W. Hill in St. Paul.

News comes from Toledo, Ohio that John Gordon Seely has assumed the duties of organist of Trinity Episcopal Church, having been called to this post from Akron, where he was organist and choir-master of St. Paul's Episcopal Church.

HORATIO W. PARKER, THE COMPOSER, DEAD

NOTABLE CAREER IS CLOSED.

Dean of Yale Musical Faculty and Noted as Great American Writer of Oratorios and Anthems—Victim of Pneumonia.

Professor Horatio William Parker, dean of the faculty of music at Yale University, and one of the most eminent of American composers, died Dec. 18 at the home of his daughter, Mrs. Ralph Semler, in Cedarhurst, L. I. *The Diapason* has obtained from Professor Harry B. Jepson the following sketch and appreciation of this noted man's career.

BY HARRY BENJAMIN JEPSON.
Professor of Applied Music and University Organist, Yale University.

The world of music has met a severe loss in the death of Horatio Parker. To us, his colleagues in the School of Music here at Yale, it is beyond reckoning. Those students of music who were fortunate enough to work under his instruction felt the force and value of his keen analytic sense in criticism. He was severe, but eminently just and unfailingly generous and kind in giving of his broad knowledge to earnest students. He was intolerant of laziness. He demanded more of himself than of anyone else. He hated all pretense. He was notably devoted to his family. He was true to himself and to his friends.

His music long ago gained the respect of musicians abroad for American musicianship. In this country perhaps no other musician is so well known, especially in localities where choral works in large form are produced. His ideals were high and he was guided by them solely. It is significant of his attitude toward his country that his last composition—a commemorative ode—was conceived in a spirit of patriotism and of a desire to be of service to the community.

Professor Parker had been in poor health for more than a year and was suffering from heart trouble. Last June he suffered an attack of appendicitis and was operated upon in the hospital at Bangor, Me., near his summer home. He was unable to return to New Haven to resume his duties there until late in October and had just started for a southern trip in the hope of further recuperation when a sudden relapse at the home of his daughter, Mrs. Ralph Semler, at Cedarhurst, L. I., resulted in his death from pneumonia Thursday, Dec. 18.

Professor Parker was born in Aurdendale, Mass., Sept. 15, 1863. He studied music at home with his mother until he was 18, when he was sent to Munich. His first post on returning to this country was as professor of music in the Cathedral School of St. Paul, Garden City, L. I., from 1885-87. He was organist at Holy Trinity, New York, 1888-1893. From 1893 to 1901 he was organist of Trinity Church, Boston. He became director of the Yale School of Music in 1894 and for many years was dean of the school as well as Battell Professor of the Theory of Music. His "Hora Novissima" was performed in England at the Chester Festival in July, 1899, and again at Worcester in September of the same year. It was the first American work to be put on at these festivals. His "Wanderer's Psalm" was given at the Hereford festival in 1900. His "St. Christopher" was performed many times at the Bristol festival.

He held the degree of doctor of music from Cambridge University. In 1911 he was awarded the Metropolitan Opera prize of \$10,000 for his opera "Mona" and three years later won the prize of \$10,000 offered by the National Federation of Women's Clubs for the best American opera

PLAYS TO AUDIENCE OF 2,270

Example of How People of Evansville Go to Hear Gillette.

Municipal organ recitals have started out with such enthusiasm in Evansville, Ind., on the large new Möller organ, that James R. Gillette, the city organist, finds the greatest encouragement in the situation. The people really demonstrate that they want organ music, and it is beyond question that the way in which the organ music is administered by Mr. Gillette has much to do with the matter.

On the first Sunday in December 2,270 persons paid to hear the con-



JAMES R. GILLETTE.

cert and Mr. Gillette says he never played for a more quiet or appreciative audience. Even at 10 cents admission fee the recitals are bound to be actually a paying proposition for Evansville. Mr. Gillette has an average of a dozen requests a week and he has granted every one of them thus far.

Three-Manual for Fort Worth.

C. E. Sylvester of Dallas, Tex., sold a large three-manual Kimball organ to the First Presbyterian Church of Fort Worth last month. Provision is made for the future addition of chimes and an echo organ. W. J. Marsh is the organist of this church.

Westminster Presbyterian Church at Portland, Oregon, is planning a large addition to its edifice and the installation of an organ of considerable size.

which was given to him for "Fair-land."

Though he was educated as an organist and worked hard in his earlier years at the organ, in his later years he delighted to "damn" the organ and made it the butt for many witty remarks, all of which furnished me with a delightful pastime, besides confirming me in my opinion that the organ—in spite of its shortcomings—is the greatest and best of all instruments. And this may have been his purpose, for he showed the keenest interest in my programs for organ recitals in Woolsey Hall and was quick to condemn trivial compositions or the performance of any work which seemed to him unworthy of the dignity of the instrument. His personality will long be remembered by all who knew him.

YON RETURNS FROM TOUR

Gives Recitals in Twin Cities, Madison, Wis., and Lawrence, Kan.

Pietro A. Yon passed through Chicago Dec. 19 on his way back to New York after a successful recital tour of the west and northwest. He was the guest at luncheon of Father C. J. foletti of Holy Angels' Church and the party included several Chicago organists and friends of Mr. Yon, among them Father E. J. Bourget superintendent of music of the Archdiocese of Chicago; Dr. J. Louis Browne and others.

Mr. Yon's December dates outside New York included the following:

Dec. 7—Madison, Wis., Christ Presbyterian Church.
Dec. 13 and 14—Private recitals, St. Paul, Minn.
Dec. 16—House of Hope Church, St. Paul.
Dec. 17—Hennepin Avenue M. E. Church, Minneapolis.
Dec. 23—Municipal organ concert, Springfield, Mass.

Mr. Yon had a big success at Emporia, Kan., where he was re-engaged for the May festivals, and at Madison, Wis.

"Inquiries from the Pacific Coast are coming in nicely and we expect to book a two months' trip out there," writes Alfred Lauper, Mr. Yon's manager.

Yon at Emporia College.

Pietro A. Yon gave the third number of the college organ course at the College of Emporia, Kan., on Friday night, Dec. 5. He is always artistic in spite of the fact of his almost limitless technic and he plays with splendid abandon, marked rhythm and great variety of tone color. His program was especially pleasing to his audience and he was obliged to play many encores, lengthening the program to about two hours. His own compositions found special favor with the audience. Other numbers performed were the Second Sonata by de la Tombelle; Fantasia and Fugue in G minor, Bach; Spanish Rhapsody, Gigout, and Scherzo, Bossi. Mr. Yon can rest assured of a hearty welcome should he come to Emporia again.

D. A. HIRSCHLER.

Milligan Honored in Boston.

Harold V. Milligan of New York received an enthusiastic ovation when he visited Boston in December to deliver his lecture on the "Pioneers of American Music" before the Musical Manuscript Club. The lecture was delivered Dec. 5 in Steinert Hall. Mme. Caroline Hudson Alexander interpreted the lecture with songs. A number of the prominent organists of the Hub were present. Harris S. Shaw, Boston correspondent of The Diapason, is corresponding secretary of the Musical Manuscript Club.

Mrs. Kreiser Goes Free.

Dispatches from Kansas City Dec. 23 said that Judge Porterfield had dismissed the charge of murder against Mrs. Mary Alice Kreiser, who shot her husband, Edward Kreiser, organist of the Independence Boulevard Christian Church, March 3, 1917. Dismissal was asked on the ground that the state had taken more than its share of continuances.

BONNET ENGAGEMENTS EXTEND INTO SUMMER

BOOKED UNTIL NEXT JUNE

French Organist the Guest of Honor of St. Wilfred Club in New York and Will Be Entertained by the Guild on Jan. 1.

Joseph Bonnet is daily gaining new triumphs in his tour of organ concerts in this country. Since his return from Paris he has already made two southern tours, in addition to his many engagements in the eastern states. The bookings for the season extend into June and cover a wide area, including all sections of this country and Canada.

In January he will appear as soloist with the New Symphony Orchestra in New York City. The program will include Handel's Fourth Concerto in F major and the Symphony in D minor by Alexander Guilmant. A group of solo numbers will include "Christmas" by Arthur Foote (dedicated to Mr. Bonnet) and other selections.

A recent critic in the South, reviewing the Bonnet concert, wrote: "It has been said that Joseph Bonnet has brought to America the richest gift that any musician from France has been able to bestow—that his contribution is the highest and purest. People who heard him last night were as insistent for more numbers as if he had been a prima donna who could soar to the sky with her cadenzas. The program was fascinating in its diversity and also in its educational value."

Mr. Bonnet was the guest of honor at the recent dinner of the St. Wilfred Club in New York and was elected an honorary member. On New Year's Day he will be the guest of honor at the dinner of the American Guild of Organists, also in New York.

Mr. Bonnet will appear in recital at Kimball Hall, Chicago, January 27.

MOLLER ORGAN IS OPENED.

Three-Manual in Messiah Lutheran Church at Philadelphia.

Sunday and Monday, Dec. 14 and 15, were dedication days to mark the completion of the organ in Messiah Lutheran Church at Philadelphia. This edifice is at Sixteenth and Jefferson streets. The organ is a three-manual built by M. P. Möller, with stopkeys arranged at the sides of the keyboards. There are 33 stops, including harp and chimes. The specification is as follows:

- GREAT ORGAN (Nine Stops, 439 Pipes).**
1. First Open Diapason, 8 ft., 61 pipes.
 2. Second Open Diapason, 8 ft., 73 pipes.
 3. Gambo, 8 ft., 61 pipes.
 4. Melodia, 8 ft., 61 pipes.
 5. Viole d'Amour, 8 ft., 61 pipes.
 6. Octave, 4 ft., 61 pipes.
 7. Tuba, 8 ft., 61 pipes.
 8. Doppel Flute, 8 ft., 61 pipes.
 9. Piccolo, 2 ft., 61 notes.

- SWELL ORGAN (Nine Stops, 645 Pipes).**
10. Bourdon, 16 ft., 73 pipes.
 11. Open Diapason, 8 ft., 73 pipes.
 12. Stopped Diapason, 8 ft., 73 pipes.
 13. Salicional, 8 ft., 73 pipes.
 14. Aeoline, 8 ft., 73 pipes.
 15. Vox Celeste, 8 ft., 61 pipes.
 16. Flute Harmonique, 4 ft., 73 pipes.
 17. Oboe, 8 ft., 73 pipes.
 18. Cornopean, 8 ft., 73 pipes.

- CHOIR ORGAN (Six Stops, 438 Pipes).**
19. Violin Diapason, 8 ft., 73 pipes.
 20. Dulciana, 8 ft., 73 pipes.
 21. Viola, 8 ft., 73 pipes.
 22. Rohr Flute, 4 ft., 73 pipes.
 23. Clarinet, 8 ft., 73 pipes.
 24. Concert Flute, 8 ft., 73 pipes.

- ECHO ORGAN (Four Stops, 207 Pipes).**
25. Fern Flute, 8 ft., 73 pipes.
 26. Vox Humana, 8 ft., 73 pipes.
 27. Unda Maris, 8 ft., 61 pipes.
 28. Chimes, 25 notes.

- PEDAL ORGAN (Four Stops, 96 Pipes).**
29. Double Open Diapason, 16 ft., 32 pipes.
 30. Bourdon, 16 ft., 32 pipes.
 31. Lieblich Gedeckt (From No. 9), 16 ft., 32 notes.
 32. Flute, 8 ft., 32 notes.

G. Leroy Lindsay is the organist of the church. He gave a recital Monday evening at which he played this program: Sonata in F minor, Mendelssohn; Spring Song, Hollins; Pastoral in A, Guilmant; "In Paradisum," Dubois; "Echo," Yon; "Arpa Notturna," Yon; "Echo Bells," Brewer; Toccata and Fugue in D minor, Bach.

CAREER OF JOHN W. HEATON

Death Closes Activity of Thirty-two Years in Chicago.

In the death of J. W. Heaton, recorded in the December issue of The Diapason, Chicago loses a man who stood high in the estimation of every organist with whom he came into contact and the value of whose long life service is realized both by his conferees in the organ building profession and by the men who play organs, among whom he was affectionately known as "Jack" Heaton, John William Heaton was born in Huddersfield, Yorkshire, England, Sept. 24, 1859. He served his apprenticeship in John Conecher's organ factory at Huddersfield. In 1883 he came to America, landing in New York July



JOHN W. HEATON.

4. His first position was at Moline, Ill., with what was then the firm of Lancashire & Turner. Thirty-two years ago he came to Chicago, and accepted a position in Witzman's organ shop on the north side. After Mr. Witzman's death Mr. Heaton went into business for himself and built up a devoted clientele, which he held and which grew up to the time of his death. He erected many of the principal organs in Chicago and vicinity.

A year and a half ago Mr. Heaton's health failed and since that time he underwent three serious operations. But between his attacks of illness he remained at work and was active until a few weeks before he passed away. Death came at his home, 1859 Howe street, in which he had lived for thirty-one years, and he was buried at Mount Carmel cemetery after services at the Church of the Immaculate Conception on Nov. 29.

Mr. Heaton left a widow, Mrs. Agnes Heaton, who had been his faithful aid through the years of his activity in Chicago, and two sisters—Mrs. William Preston and Mrs. Eliza Holroyd of Huddersfield, England.

KANSAS CITY ORGAN OPENED

Large Three-Manual Kimball in Doric Played by Mrs. Mills.

The Kimball orchestral unit organ in the Doric Theater, Kansas City, was opened Dec. 21, with Mrs. May Mills at the console. The success of the organ was instantaneous and telegrams and letters of congratulation on it have been pouring into the Chicago office of the Kimball Company.

The Doric is probably the most beautiful theater in Kansas City, though not the largest. It is owned by George W. Curtiss, who devotes his time and money to making it the most desirable place in the city in which to view the best pictures. The splendid work of Mrs. Mills, which combines a high order of ability as an organist with an innate sense of dramatic values, is an important factor in the popularity of the Doric. Mr. Curtiss says that the organ surpasses his expectations and lays em-

WANTS IN ORGAN WORLD

WANTED—SEVERAL GOOD metal pipe makers. Very good wages; permanent position; every facility in modern factory. Apply: RUDOLPH WURLITZER MANUFACTURING COMPANY, North Tonawanda, N. Y.

SALESMAN DESIRES POSITION AS representative of a reliable pipe organ company, having fifteen years' road experience in selling and installing. Can take complete charge of district office. Well known to clergy and laymen from Pennsylvania to Florida. Address A2, care of The Diapason.

WANTED—COMPETENT OUTSIDE erector and tuner for electric and pneumatic organs. Steady employment. Address HENRY PILCHER'S SONS, Louisville, Ky.

WANTED—A LARGE CONCERN IN the East needs three or four first-class organ pipe makers. Steady work, good wages. Address A-4, care of The Diapason.

WANTED—AMBITIOUS YOUNG MEN who have some knowledge of organ building and want to become associated with a live firm. Address THE GRATIAN ORGAN COMPANY, Alton, Ill.

AN OLD ESTABLISHED FIRM OF church organ builders, widely and favorably known, desire a representative who can successfully conduct the commercial branch of the business, and call upon prospective patrons. Address M-1, care of The Diapason.

FOR SALE—DECKER BROTHERS' piano with thirty-note pedal board for sale, \$150. K. O. STAP'S, 109 Shippen Street, Weehawken, N. J.

YOUNG MAN OF 29 WISHES TO take up voicing. Have nine years' organ experience as inside and outside man. State salary. Willing to start anywhere, east or middle west. Address M-2, care of The Diapason.

FOR SALE—MUST SELL VALUABLE collection of organ music at great sacrifice. List sent upon request. Reply quickly if wanted. Address ORGANIST, Box 1355, St. Petersburg, Fla.

WANTED—HIGH WAGES WILL BE paid expert chest maker. Apply THE HALL ORGAN COMPANY, West Haven, Conn.

WANTED—CABINET MAKERS AND skilled workmen in every department, also apprentices. Apply to Superintendent, W. W. Kimball Company Pipe Organ Factory, Marshall boulevard and 26th street, Chicago, Ill.

WANTED—FIRST-CLASS ORGAN builders. Apply to the Marr & Colton Company, Warsaw, N. Y.

WANTED—FIRST-CLASS ORGAN builders in all branches. State experience. Wages 65 cents per hour and up. Steady work. Union shop. George Kilgus & Son, St. Louis, Mo.

WANTED—SEVERAL GOOD OUTSIDE men; also general mechanics. C. S. HASKELL, 1520 Kater street, Philadelphia.

phasis on the severity of his requirements.

The instrument is a large orchestral unit containing all of the musical percussions, and orchestral drums and traps, in addition to a complete string, wood wind and brass instrumentation, and with all it is a well-balanced three-manual concert organ. It is located in solid brick chambers on either side of the stage, the chambers smoothly finished in Keen's cement and painted, the blower being two stories below in the sub-basement.

THE DIAPASON.

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**DISTANT LANDS SEEK
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DEMANDS ON HALL COMPANY**

Inquiries Come from Uruguay, New Zealand and Palestine—Interesting Instrument for Washington, N. C., Church.

According to the Hall Organ Company, the demand for organs comes from all points of the compass and from all countries. Within the last two weeks the company has received requests for estimates from Uruguay, New Zealand, Cuba, Canada and Palestine. It has recently received contracts from Massachusetts, New York, Illinois and Virginia and is shipping two organs to North Carolina.

The specifications of an interesting organ completed for St. Peter's Episcopal Church, Washington, N. C., are:

GREAT ORGAN.

1. Bourdon (from No. 24), 16 ft.
2. First Open Diapason, 8 ft.
3. Second Open Diapason, 8 ft.
4. Dulciana, 8 ft.
5. Clarabella, 8 ft.
6. Viola da Gamba, 8 ft.
7. Flute Harmonique, 4 ft.
8. Tuba, 8 ft.

SWELL ORGAN.

9. Bourdon, 16 ft.
10. Open Diapason, 8 ft.
11. Salicional, 8 ft.
12. Voix Celeste, 8 ft.
13. Voix d'Orchestre, 8 ft.
14. Stopped Diapason, 8 ft.
15. Flauto Traverso, 4 ft.
16. Oboe, 8 ft.

ECHO ORGAN.

17. Muted Viol, 8 ft.
18. Unda Maris, 8 ft.
19. Fern Flute, 8 ft.
20. Vox Humana, 8 ft.

CHIMES.

(Playable from either Great or Echo.)
21. Cathedral Chimes, 25 Bells.

HARP.

(Playable from either Great or Echo.)
22. Orchestral Harp, 49 bars.

PEDAL ORGAN.

23. Open Diapason, 16 ft.
24. Bourdon, 16 ft.
25. Lieblich Gedeckt, 16 ft.
26. Flute (from No. 23), 8 ft.

Combinations are adjustable at the bench and pistons visibly operate the registers. There are five pistons operating on great and pedal stops, five pistons operating on swell and pedal stops, four pistons operating on echo and pedal stops and four general pistons operating on the entire organ, including couplers.

BIG CROWDS HEAR MORGAN

Portland City Organist Draws Immense Audiences to Hall.

In his first seven concerts on the municipal organ in the city hall at Portland, Maine, Dr. Irvin J. Morgan played to an aggregate of 20,000 people, and in recording one of the concerts the Portland Telegram says that it was the largest audience ever assembled at one of the municipal recitals. Among other comments on the recital the same writer says:

Dr. Morgan, on his own merits, has completely won Portland. A masterly rendition of a superb program of the performer's own compositions was given and from the opening strains of the "Star-Spangled Banner" (which was played like a new writing), to the closing concerto, the event was a feast in music.

People were in line at the box office at 7 a. m. to buy tickets for one concert and the sale reached more than 4,000. This is certainly a unique record. Jacques Thibaud, the violinist, assisted Mr. Morgan in his Christmas concert, Dec. 11, and the organ selections played were: Christmas Motet, Mozart; "The Bethlehem Shepherds' Pastorale and Alleluia" (new), Martin; Old Christmas carols; Finale—"Benedicamus," Old Latin.

Marshall S. Bidwell, A. A. G. O., who since last fall has been head of the organ department at Coe College Conservatory, Cedar Rapids, Iowa, passed a few days in Chicago just before Christmas and was a visitor at the Diapason sanctum. Mr. Bidwell is impressed with the possibilities and opportunities of the central West.

Miss Belle Andriessen, organist of Trinity Lutheran Church, New Brighton, Pa., played the following organ numbers at recent special services: "Adoro Te," Lefebure-Wely; Christmas Pastorale, Harker; Romano, Tschaiakowsky; Fantasia (organ and piano), Demarest; "Hallelujah Chorus," Handel; "Marche Religieuse," Guilmant; Magic Harp, Meale; Gloria from Twelfth Mass, Mozart.



BY HAROLD V. MILLIGAN.

"TO AN AMERICAN SOLDIER," by Van Denman Thompson.

"CHANSON DES ALPES," by T. F. H. Candlyn.

"DOLORE," by Paul Held.

Published by the H. W. Gray Company, New York.

These three new organ compositions are the latest additions to the constantly growing list of pieces for the instrument grouped under the heading "St. Cecilia Series." Van Denman Thompson's "To an American Soldier" is an elegant melody of great expressiveness, sung by the clarinet or English horn over a simple and gently rhythmic accompaniment. The second theme is in the nature of a funeral march, with a descending figure in the pedals played pizzicato. Beginning pianissimo, the funeral march increases steadily in power, reaching a climax at full organ. A cadenza-like trumpet figure leads back to the original theme, which the composer has indicated to be played on the vox humana. A brief return of the marching figure dies away into silence. This is real organ music and will make a capital number for either recital or church service.

For some reason not specified, two compositions are found within the covers of "Chanson des Alpes," the second entitled "La Marche des Rois." Perhaps they are published together because they are both found on upon songs (presumably folk-songs)—one a song popular in Savoy and the other a song popular in Provence—but "La Marche des Rois" is too good a composition to be buried under another title, and it seems that it would have been better to publish it separately, or at any rate indicate upon the title page that two compositions are to be found within. T. Frederick H. Candlyn is composer of several anthems over which we have been moved to grow enthusiastic in times past; in fact, we regard him as one of the best writers of church choral music of the present day. As far as we know, these two pieces mark his debut as a composer for the organ. And a most auspicious debut it is, too! "Chanson des Alpes" is a graceful and appealing andante in six-eight time, in which the melody of the song upon which it is founded is always clear and distinct. The soft string tone of the modern organ will make this pleasant little composition a delight. At the last "variation" of the theme there is some swift and feeling counterpoint for the left hand which will require deft and supple fingers, but aside from this one point the composition is not a difficult one. "La Marche des Rois" makes a fine contrast, being a march founded upon a bold and vigorous theme which appears first in the pedals, with sharply staccato chords on the manuals. After this imposing introduction the main march theme is pronounced only once fortissimo in a statement of eight measures, after which there is an abrupt decrescendo, and the theme continues pianissimo, developing at a steady crescendo to a big climax. A brief passage of great dramatic tension, punctuated by staccato chords, leads to a recapitulation; another crescendo is built up, and the piece ends full organ with the triumphant main theme. Both compositions display the same virtues that mark Mr. Candlyn's choral music—a fecund imagination, with a fresh and vivid sense of drama, great skill in "hot leading," and development of theme, indicating a strong sense of self-criticism and rigorous technical training. Many of our composers are too easily satisfied and repeat themselves blandly; not so Mr. Candlyn, who always casts a new and interesting light on each theme as it reappears, and builds up his tonal edifice with the well-laid plan of the whole always in mind, as well as with impeccable attention to the perfection of every detail.

Another composer who must be spoken of in highest terms is Paul Held, who first attracted attention a year or so ago with two organ compositions, "Hymnus" and "Pregghiera." "Hymnus" is an excellent essay in fuguetta form, but "Pregghiera" is an impressionistic tone-poem, and it is in this latter mold that the later works have been cast, including this latest, "Dolore." Mr. Held has a strong feeling for tone color and exploits the orchestral possibilities of the modern organ to the fullest extent. His writing is full of imaginative quality of a high order and is saturated with a pervading melancholy, which is strongly marked in "Dolore." There is drama in it, too, and considerable fire and intensity, resulting in a climactic development which will tax the technical proficiency of the performer, especially as regards pedals. Having proved in "Hymnus" that he can write in the set forms of an older day, he has apparently discarded them, and his music flows on unhampered by any preconceived design, telling its story in its own way. There is no composer whose music we examine with more interest or whose development we watch with greater expectancy.

PREFLUDE TO "THE MESSIAH," Handel.

"BERECUSE," Korostchenko.

"ANDANTE CANTABILE," Beethoven.

In addition to the three original compositions for the organ just discussed, the St. Cecilia Series also puts forth this month three transcriptions for the instrument from other sources. The Prelude

to "The Messiah" is, of course, an old friend, but organists will welcome it in its present eminently practical form written out in three staves, the fugal voices clearly defined and registration indicated. The transcribing has been done very well, indeed, by E. Harold Geer.

Korostchenko is a contemporary Russian composer who has written in many forms. This "Bere-use," transcribed by Edwin Arthur Kraft, is a suavely graceful piece of salon music, affable and elegant, if not especially pretentious. At last accounts the composer was a teacher in the Moscow Conservatory; how he has fared in the present chaotic condition in Russia we are unable to learn.

The "Adagio Cantabile" is from the Septet in E flat for violin, viola, cello, double bass, clarinet, bassoon and horn, and has been transplanted to the organ by Oplando Mansfield. The two hands and two feet of the player have a busy time taking care of the music written by Beethoven for these seven instruments, but Dr. Mansfield has done his work exceedingly well, and the whole composition comes off very organistically. It is a typical Beethoven slow movement in nine-eight time.

"FESTOSO," by Stanley Avery. Published by the Clayton F. Summy Company, Chicago.

Mr. Avery chooses to call his toccata "Festoso," doubtless in a laudable desire to distinguish it from other pieces of like character. It calls for swift fingers, particularly on the right hand, and a deft staccato touch. There is the usual quiet middle section, with an ingratiating theme well developed, and a recapitulation of both themes in a climactic coda, ending full organ.

"BESIDE THE STILL WATERS," by Louis Adolphe Coerne. Published by Oliver Ditson Company, Boston.

This pleasant little piece is a companion to "Consecration" and "The River of Life," by the same composer, reviewed in these columns a few months ago. Like those compositions, it is well described by its title. Its serene and graceful flow is calculated to display to the best advantage the softer tones of the organ, strings and mellow flutes particularly.

HOLDS A UNIQUE POSITION

Work of Claude B. Ball, Who Strives for Better "Movie" Music.

Development of the art of picture playing has brought with it the demand for men who can teach this feature of organ playing. One of those whose work is unique thus far is Claude B. Ball, organist and director of the educational department of the Rudolph Wurlitzer Company. Mr. Ball enjoys the distinction of holding the only position of its kind in America. His studios are at 615 South Wabash avenue, Chicago, where he makes a specialty of coaching and training organists on the Hope-Jones



CLAUDE B. BALL.

organs. In the last few years he has established for himself a nation-wide reputation of fitting and training his pupils in the art of "movie" playing, teaching them how to cue all the little details that are so important in bringing out the full value of both picture and music, and at the same time selecting and maintaining a high-class repertoire of standard music. He is considered an authority on picture playing and his repertoire consists of numbers selected from the masters, and classics, as well as some of the more popular works. Mr. Ball is strongly opposed to the "jazz" music of which so much is being used in various theaters, and he is a strong advocate of a higher and more elevating repertoire. He has played and

demonstrated Hope-Jones organs in nearly all the large cities, having already completed one concert tour to the Pacific coast and back, in the interest of better music in the picture houses, and in every instance has met with wonderful success, showing great tact in the selection of his programs.

St. Luke's Episcopal Church of Cedar Falls, Iowa, has closed a contract with the Max Schuelke Organ Company for a two-manual and pedal tubular pneumatic organ.

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RECITAL PROGRAMS

Clarence Eddy, Chicago.—Mr. Eddy visited Burlington, Iowa, Dec. 16, and gave a recital before a large audience in the First Methodist Church. His selections were as follows: Prelude and Fugue on B-A-C-H. Bach; "Romance Without Words"; and "Caprice Heroique"; Joseph Bonner; "The River of Life"; Louis Adolphe Coerne; Allegro Risoluto (first time); Rene L. Becker; "Russian Boatman's Song" (arranged by Clarence Eddy); Anon.; "Neptune" from the Suite "Sea Sketches"; L. R. S. Stoughton; "Gesù Bambino"; Pietro A. Yon; Paraphrase on a theme by Gottschalk; Karl Theodore Saul; "Ave Maria"; Franz Schubert; Scherzo in G minor, M. Enrico Bossi; "Mammy"; R. Nathaniel Dett; Concert Caprice (new); George E. Turner; Festival March; Oscar F. Schminke.

Albert Riemenschneider, Berea, Ohio.—Mr. Riemenschneider gave a vesper recital at Baldwin-Wallace College Dec. 14 in which he played as follows: Allegro (Sixth Symphony); Widor; Gavotte; Martin; "Marche Funèbre et Chant Scraphique"; Guilmant; Scherzo (First Sonata); Rene L. Becker; "First Song"; "The Evening Star"; Wagner; "The Chase"; Fumagalli; "Will of the Wisp"; G. B. Nevin; First Concert Study, Yon.

Mr. Riemenschneider opened a three-manual Austin organ at Leoma, N. J., Nov. 18, a three-manual Austin at Portsmouth, Ohio, on Thanksgiving Day.

Charles A. Sheldon, Atlanta, Ga.—At his Sunday afternoon recitals in the Auditorium, Mr. Sheldon, the city organist, has played:

Nov. 2.—Triumphal March ("Naaman"), Costa; Cavatina, Handel; Barcarolle, Offenbach; "The River of Life"; Meale; March of the Priests; Mendelssohn.

Nov. 16.—"Liebestraum"; Liszt; Russian Romance; Friml; Minuet in A; Boccherini; Adagio in A flat; Volckmar; Sonata No. 1 in D; Guilmant.

Nov. 23.—"Chœur"; Spence; Berceuse; Read; Concert Overture in B minor; Rogers; Nocturne; Frynsinger; Gavotte ("Mignon"); Thomas; Evensong; Johnston; Romance; Lemare; Overture to "William Tell"; Rossini.

Lester W. Groom, Chicago.—Mr. Groom's recitals at the Church of the Ascension on North La Salle street, during the present season, and last have won a place among the outstanding musical events of the city so far as the interest of organists is concerned. Mr. Groom's offerings at the recital Dec. 3, at which he was assisted by Mrs. Blanche Hallejiah Chorus (from the "Messiah"), Handel; "To a Water Lily," MacDowell; "Pieve Heroique"; Franck; Fantasia and Fugue in G minor; Bach; Chorale in A minor; Franck; Allegro in E major (from Flute and Piano Sonata); Bach; Rustic Wedding Symphony; Dvorak.

Walter Wild, F. R. C. O., Pittsburgh, Pa.—Mr. Wild's second recital of the series he is giving at the First Presbyterian Church of Wilkinsburg was marked by this program: Overture to "Raymond"; Thomas; Barcarolle in B flat; Arthur W. Pollitt; Violin Concerto in E minor; Mendelssohn; Horns, with the orchestral accompaniment played on the organ by Mr. Wild; Andantino in B flat minor (from Symphony No. 4); Tschaiakowsky; "The Primitive Organ"; Pietro A. Yon; Largo from the "New World" Symphony; Dvorak; Prelude in C sharp minor; Rachmaninoff.

F. A. Mours, Toronto, Ont.—Mr. Mours's third recital of the present season on the large organ in convocation hall at the University of Toronto was played Dec. 2, with this program: "Marche Nuptiale," de la Tombelle; "Elevation" (by request); Ravanello; Scherzo; Introduction; Madrigal; Lemare; "Menuet Villageois"; Stepan Espifoff; Finale (Second Suite); Boellmann.

On Dec. 16 Mr. Mours played: "Christmas"; Foote; Sonata No. 6, Mendelssohn; "Hark! The Herald Angels Sing"; Ashmell; "Noël"; Dubois; Rhapsodie; Gigout; "Christmas in Sicily"; Yon; "Nuit Sombre"; Guilmant.

Edwin Arthur Kraft, Cleveland, Ohio.—At his recital in Trinity Cathedral Dec. 29 Mr. Kraft's selections were: "Marche Religieuse"; Guilmant; Andante from String Quartet; Tschaiakowsky; "Rockethes"; Bach; Berceuse; Korostchenko; Allegretto Maestoso from Sonata in D minor; West; Scherzo; Dethier; "Song of India"; Rimsky-Korsakoff; "Toccata di Concerto"; Lemare.

Sumner Salter, Williamstown, Mass.—Mr. Salter's recitals on Wednesday afternoons in Grace Hall at Williams College are as usual a feature of college life. His most recent programs have included these:

Dec. 2.—Overture to the "Ocestrina Cratoria"; Handel; Ricercare; Pastoral; Pastorella; Franck; Toccata in G; Dubois; "Clair de Lune"; Rame-Bort; "The Angelus"; Massenet; "Epithalamium"; Matthews.

Dec. 10.—Prelude in G minor; Piere; Capriccio on the Notes of a Cuckoo; Frescobaldi; Andante from the Fifth Symphony; Beethoven; Chorale Prelude; "Come, Saviour of the Heathen"; Bach;

"Song of the Chrysanthemums"; Bonnet; Berceuse from "Joceelyn"; Godard; "Finlandia"; Sibelius.

Dec. 17.—"Offertoire sur des Noëls"; Boellmann; Two Christmas Chorales—"A Rose Breaks Into Bloom"; Brahms; and "From Heaven High I Come"; Pachelbel; Three Tone Pictures—"The Annunciation"; "Mary Visits Elizabeth and Praises God"; and "The Holy Night"; Malling; Pastorale de Lange; "March of the Magi"; Dubois; "Christmas in Sicily"; Yon; "Hosannah" (Chorus Magnus); Dubois.

George Lee Hamrick, Birmingham, Ala.—The Birmingham Music Study Club presented Mr. Hamrick in an organ recital at the South Side Baptist Church on Sunday afternoon, Dec. 14. The program was heard by an appreciative audience, according to press comment, and was one of the most interesting that music lovers will have the opportunity of hearing this season. The selections were: Toccata in D; Kinder; "Angelus"; Massenet; Gavotte; Dethier; "Pansy"; Fidy; Sivan Sketches; Helm-Hamrick; "Finlandia"; Sibelius; "Traumerei"; and "Abendlied"; Schumann-Guilman; Overture to "Stradella"; Von Flotow-Buck.

George H. Fairclough, St. Paul, Minn.—In a recital at the residence of Louis W. Hill, on the Aeolian organ before 500 members of the Schubert club, the latter Dec. 11 and 12, November, Mr. Fairclough played: Toccata and Fugue in D minor; Bach; "A Tear"; Moussorgsky; Sonata in A minor; Borowski; Suite, "In Fairyland"; Stoughton; "Eventide"; Fairclough; "A Midsummer Caprice"; Johnston; "Love-Death"; "Christ in a and sold"; Wagner; "A Fountain Reverie"; Fletcher; Grand Chœur in G minor; Hollins.

Emory L. Gallup, Chicago.—Mr. Gallup, organist and choirmaster of St. Chrysostom's Church, will give the second in a series of four recitals on Sunday afternoon, Jan. 4, at 4 o'clock. The program: Fourth Symphony, in G minor, Louis Vierne; "Quatre Pièces pour Orgue" (Cantabile in G major, and Prière, B major); Joseph Jonson; "Gesù Bambino" (E major); Pietro A. Yon; "Flat Lux"; Theodor; Dubois.

Lillian Arkell Rixford, Cincinnati, Ohio.—Mrs. Rixford was heard in a recital at the Christian Church of Glasgow, Ky., Dec. 7, playing this program: Toccata and Fugue in D minor; Bach; Three Movements from Sonata in G minor; Rene L. Becker; Evensong; Johnston; Canonza; Schummel; Lullaby; MacFarlane; "Will of the Wisp"; Nevin; Prayer; Borowski; Allegro Vivace; Morandi.

Alfred E. Whitehead, F. C. G. O., A. R. C. O., Sherbrooke, Quebec.—Mr. Whitehead arranged a number of special musical events for the Christmas season, including an evensong recital of French organ music and of American music. The programs were as follows:

Dec. 7.—French Music: Toccata in F from Symphony 5 (by request); Widor; Shepherd's Song (from "A Day in Burgundy"); Jacoby; "Pieve Heroique"; Franck; Fantasia in E flat; Saint-Saens; Schummel; Lullaby; MacFarlane; "March Russe"; Oscar Schminke (New York); "In a Mission Garden"; Roland Diggle (Los Angeles); Epilogue; Healy Willan (Toronto).

Norah A. Grady, Indianapolis, Ind.—Miss Grady, an artist pupil of Charles F. Hansen, gave a recital in the Westminster Presbyterian Church Dec. 3, playing a program which included: Triumphal March; Costa; Prayer from "Suite Gothique"; Boellmann; Sketches of the City; Nevin; "Elogy"; Massenet; "Will of the Wisp"; Nevin; Caprice in A; Kinder; Variations on "My Old Kentucky Home"; Lord; "Hosannah"; Dubois.

George B. Rodgers, Lancaster, Pa.—Mr. Rodgers gave an Advent recital Saturday afternoon, Dec. 6, in St. James' Episcopal Church, playing as follows: Overture; "Jubilee"; Weber; "A Norse Ballad"; Wilkes; Arioso in Ancient Style; Rogers; "In Dulci Jubilo" (Christmas Song of Middle Ages); arranged by Bonnet; Gavotte; Gluck; Chant for Dead Heroes; Gaul; "In a Chinese Garden"; Stoughton; Souvenir; Drdia; Grand Chorus in D; Guilmant.

Samuel A. Baldwin, New York City.—Following have been Mr. Baldwin's most recent programs at the College of the City of New York:

Dec. 10.—Prelude in E flat; Bach; "Within a Chinese Garden"; Stoughton; Pastoral Sonata; Lemmens; Prelude—Fantasia; Interlude—Reverie and Postlude—Aria; Gavotta; Frank; Renard; "Marche Funèbre et Chant Scraphique"; Guilmant; "Variations de Concert"; Bonnet; Fugue from First Symphony; Vierne.

Dec. 14.—Concerto in C minor; Handel; Gavotta; Martin; Toccata in F; Bach; Prelude to "La Damoselle Elue"; Debussy; Sketch in F minor; Op. 58, No. 13, and Evening Song; Op. 58, No. 12; Schumann; "Variations de Concert"; Bonnet; Melody in E; Rachmaninoff; Finale from "Symphonie Pathétique"; Tschaiakowsky.

Dec. 17.—Sonata No. 5 in C minor; Op. 45 (Posthumous); Thayer; Chorale Prelude; "Jesus My Guide"; Bach; "Chant de Noël"; Pachelbel; Noël; "The Virgin Lullaby"; "A Virgin Lullaby"; Nicholas LeBeau; "Noël sur les Plantes"; d'Aquin; Rhapsody on Two Noëls; Repartz; Andantino in Modo di Canzona, from Fourth Symphony, Op. 36; Tschaiakowsky; "Finlandia"; Sibelius.

Dec. 21.—"Suite Gothique"; Boellmann; Nocturne, Op. 59, No. 1; Foote; Fantasia and Fugue in G minor; Bach; Fantasia on

Two Carols, Op. 5, No. 8; Bonnet; "Berceuse de Noël"; Reuchsel; March of the Magi; Dubois; "Love's Dream"; Liszt; Prelude to "Parsifal"; Wagner.

The next recital takes place Jan. 4.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm gave a recital at Emmanuel Episcopal Church in Webster Groves Sunday evening, Dec. 11, with the assistance of Miss Alma Wibbing, soprano, and John B. Canepa, baritone, and played the following compositions: First Sonata, Guilmant; Suite for Organ, Rogers; Legend; Stoughton; Minuetto; Cuthbert Harris; Andante; Lemare; "Pomp and Circumstance" March; Elgar.

Percy Shaul-Hallett, F. A. G. O., A. R. C. O., Pasadena, Cal.—Mr. Shaul-Hallett's Sunday afternoon programs at All Saints' Church are growing in interest and attendance. Dec. 7 he gave works of American composers and Dec. 14 played compositions highlighting church service items. The program Dec. 21 was one of Christmas music. Among the programs are these:

Dec. 7.—Prelude and Christmas Pastoral ("The Manger Throne"); Manney; The Lawrence College; Sonata (Three Movements); "California" Suite (Through an Orange Grove) and "In a Mission Cloister"; Diggle; "Evening Bells and Cradle Song"; MacFarlane; Scherzo-Toccata; "Will of the Wisp"; Nevin; "Chanson du Soir"; Frynsinger; Sortie in C major; Op. 71, No. 3.

Dec. 14.—Chorale Prelude on Ancient Plain Song; "Angelus and Virginem"; C. W. Pearce; "Ave Maria"; Cherubini; "Le Petit Berger"; Debussy; "Bethlehem"; Malling; Pastorale; Wiegand; "Noël Ecosais"; Guilmant; Christmas offertorium; Lemmens; Pastoral; Symphony ("Messiah"); Handel; "For Unto Us a Child is Born" ("Messiah"); Handel.

Carleton Bullis, Appleton, Wis.—In a joint faculty recital with Mrs. C. J. Waterman, soprano, Professor Bullis played the following organ numbers Nov. 21 at the Lawrence College Chapel on the new Steere instrument: Sonata (three movements); Guilmant; "An Autumn Sketch"; Brower; Largo ("New World" Symphony); Dvorak; "Song of Joy"; Diggle; "Chant d'Amour"; Gillette; Triumphant March ("Henry VIII"); Sullivan.

Frederic Tristram Egner, Gedерich, Ont.—Mr. Egner's monthly recitals at the Knox Church were so successful last year that they are being repeated this year, with a good attendance. They are played the second Sunday of every month after the evening service. Recent programs are:

Sept. 1.—Overture to "Raymond"; Ambrose Thomas; Variations on an Irish Air; "The Last Rose of Summer"; Brock; Minuet in G; Beethoven; Finale (First Symphony); Guilmant.

Nov. 2.—Concert Fantasia on the Hymn-tune "The Flower"; Lemare; Selection from "Madame Butterfly" (by request); Puccini; Shepherd's Dance, from incidental music to "Henry VIII"; Edward German; Finale-Toccata (from Symphony No. 5); Widor.

Sheldon B. Foote, A. G. O., Princeton, N. J.—A vesper service in Trinity Church, Nov. 30, Mr. Foote played only request numbers, including the following: "Marche Russe"; Schminke; "Peer Gyn" Suite ("Morning" and "Ase's Death"); Grieg; "Benediction Nuptiale"; Frynsinger; The Heavens are Telling; Haydn; Communion in G; Balthus; Toccata in G; Dubois.

Dec. 7 his program was: Fugue in G minor; Bach; Sonata in G sharp minor; Rheinberger; "The Angelus"; Massenet; Gavotte in F; Martin; "Night"; a meditation; Foote; Toccata in F; Crawford.

Paul Allen Beymer, Wheeling, W. Va.—Numbers played by Mr. Beymer at St. Andrew's Church in his Sunday evening recitals the past month included: Andantino; Lemare; Canonza in F; Faulkes; Toccata from First Sonata in G minor; Becker; "In the Twilight" (Prayer); Harker; Scherzo (from Sonata in E minor); Rogers; Grand March from "Aida"; Verdi; Berceuse from "Jocelyn"; Godard; Intermezzo (from Suite for Organ); Rogers; "Epithalamium"; Matthews; Evensong; Johnston; Swedish Wedding March No. 1; Södermann; Festival Postlude; Schminke; Meditation; Sturges; Cantilene; Frynsinger; "Marche Nuptiale"; Faulkes.

T. Tertius Noble, New York.—At St. Thomas' Church on the evening of Dec. 14 Mr. Noble gave a program made up of his own organ compositions, as follows: Toccata and Fugue in F minor; Intermezzo; Solenn Prelude; Theme with Variations in D flat; "Melancholy"; Elogy; Reverie; "An Elizabethan Idyl"; Finale. This was in pursuance of requests made by members of the congregation.

William C. Young, Philadelphia, Pa.—The following program was played in St. Mary's Catholic Church, Bordentown, N. J., for the inaugural recital on the new Midmer organ Dec. 10 by Mr. Young: First Sonata, Mendelssohn; "The Holy Night"; Bach; Toccata in G; Callaghan; Canonza-tta; Hollander; "Ave Maria"; Nevin-Schubert; "Gesù Bambino"; Yon; Evensong; Johnston; Processional March from "Queen of Sheba"; Gounod; "Allegro Giubilante"; Federlein.

The following program was played at the inaugural recital on the Midmer organ in Trinity Methodist Church, Mari-

etta, Ohio, by Mr. Young Dec. 3: "Cortege Nuptiale"; Rogers; "Hymne Celeste"; Friml; Andante Cantabile; Göttermann; Allegretto in A; Archer-Tours; "The Holy Night"; Buck; "The Swan"; Saint-Saens; Toccata and Fugue in D minor; Bach; "Evening Song"; Baisstow; "Cantique d'Amour"; Strang; "Reve Angelique"; Lemare-Rubinstein; March in B flat; Buck.

Walter Heaton, F. R. C. O., F. A. G. O., Reading, Pa.—Mr. Heaton played these selections in a recital at the Memorial Church of the Holy Cross Dec. 1, in which he was assisted by another Johnston-Baseler, harpist; Prelude and Fughetto (with pedal cadenza by W. T. Best); Krebs; Andante (Sonata in E minor); Bach; organ and harp; "Romance"; Schindler; "Canto Funèbre" and "Canto Drammatico"; Roedel; Vesper Hymn (varied); Whiting; "Chant Scraphique"; Grieg; "Moorish Sketch"; Schytte; Fantasy on a Welsh Air; Batchelder; "From the Cape Brake"; Gardner; "The Golden Star"; Sousa; "Capriccio" (Second Orchestral Suite); Walter Heaton.

Sibley G. Pease, Los Angeles, Cal.—Mr. Pease has played as follows at the First Presbyterian Church: "Nightingale and the Rose"; Saint-Saens; Thanksgiving March; Lemare; "Eventide"; Frynsinger; "Chanson Passionnée"; Dunn; "The Grove of Palms"; Stoughton; "A Shepherd's Tale"; Gillette; "Savanna"; Yon; "Legend"; Cadman; "Twilight Devotion"; Pease; "Piano Lullaby"; Pearce; Finale of "Suite Joyeuse"; Diggle; "Benedictus"; Barton; Lento Dolcissimo from "Orpheus"; Gluck; "Meditation a Saint Coltilde"; James; Festive; March in D; Smart; "Cliches du Soir"; Chauvaud.

B. Buchanan Morton, A. R. C. M., L. R. A. M., St. Paul, Minn.—Mr. Morton gave the following recital program Nov. 18 in the House of Hope Church: Toccata and Fugue in D minor; Bach; "Sposalizio"; Liszt; Sonata Cromatica; Yon; Reverie; Debussy; Scherzo from "String Quartet"; Tschaiakowsky; Chorale; Franck; Largo; from "New World" Symphony; Dvorak; "The Music Box"; Rebiukow; Festival Toccata; Percy Fletcher.

James T. Quarles, Ithaca, N. Y.—The December programs played by Professor Quarles at Cornell University have been as follows:

Dec. 5. Sage Chapel—Passacaglia in C minor; Bach; Andante from Symphony in G minor (Kochel 559); Mozart; Fantasia, Op. 31, Orchestre Ravanello; Andante Appassionato, Enrique Soro; Reverie; Dickinson; Legende, Op. 59, No. 4, Dvorak.

Dec. 12. Bailey Hall—Symphony 5, in F minor; Widor; Reverie; Debussy; "March of the Gnomes," from "In Fairyland"; Stoughton; "Christmas in Sicily"; Yon; "Grand Chœur Dialogue"; Gigout; Tschaiakowsky; Chorale; Franck; Largo; from "New World" Symphony; Dvorak; "The Music Box"; Rebiukow; Festival Toccata; Percy Fletcher.

Dec. 19. Sage Chapel—Special Christmas program, assisted by Mrs. Charles K. Burdick, soprano; Chorale-Prelude, "In Thee Is Joy"; Bach; "Christmas" (new); Foote; Fantasia on Two Noëls; Bonnet; Two Old Carols for Soprano; Sacred Lullaby (1691); D. Corner; and "Noël Nouvellet"; Old Provencal; "The Three Wise Men from the Easternland"; Malling; "Hallelujah" ("Messiah"); Handel.

Ernest Dawson Leach, Burlington, Vt.—Mr. Leach gave the following program Dec. 7 at St. Paul's Church: "Jubilatio Deo"; Silver; "The Perfect Melody"; O'Hara-Sellers; Evensong; Johnston; Scherzo-Pastorale; Federlein; Canonza, Federlein; "War March of the Priests"; Mendelssohn.

Henry F. Anderson, F. A. G. O., Cleveland, Ohio.—Mr. Anderson gave the following program at Emmanuel Church Dec. 15: "A Song of Gratitude"; Rosseter; Cole; "An Elizabethan Idyl"; T. Tertius Noble; Theme (varied) in E flat; Faulkes; "Caprice de Concert"; J. Stuart Archer; Overture to "Stradella"; Flotow; "A Mighty Fortress"; Faulkes; "A Solemn Melody"; Waldorf; "Reve Angelique"; Rubinstein; "Marche Solennelle"; Edwin H. Lemare.

Carl F. Mueller, Milwaukee, Wis.—At his twentieth recital in the Grand Avenue Congregational Church, played Dec. 14, Mr. Mueller's offerings were: Concert Overture; in E flat; Faulkes; "Matins and Evensong"; St. Paul's; Concert Fantasia on "O Sanctissima"; Lutz; "Bethlehem"; Malling; "Two Noëls" ("Languedocien"; "Chant du Roi Rene"); Guilmant.

In a recital at the First Congregational Church of South Milwaukee Nov. 23 Mr. Mueller played: Festival Hymn (on "St. Ann's"); Bartlett; "The River of Life"; Coerne; Concert Fantasia on "H. Trévère"; Knabel; Minuet; Beethoven; Nocturne; Ferrata; "Moment Musical" in F minor; Schubert; "War March of the Priests" from "Athalia"; Mendelssohn.

Ray Hastings, Los Angeles, Cal.—Dr. Hastings gave the following popular program at the First Baptist Church of Pasadena, Nov. 15: "The River of Life"; Clark; "In dulci jubilo" (middle ages); Bach; Largo; Handel; "O Star of Eve"; from "Tannhäuser"; Wagner; "Chorus of Welcome"; Hastings; Serenade; "Love in Idleness"; Macbeth; Sextet from "Lucia"; Donizetti; well-known songs, arranged for the organ; (a) "Elogy"; Massenet; (b) "Berceuse"; Godard; (c) "Land of Sky-blue Water"; Cadman; "Celestial Triumph" ("Melistofel"); Bolto; "The Star-Spangled Banner."

At the Temple Auditorium in November, Dr. Hastings played: Prelude and Prayer; "Lohengrin"; Wagner; Pastoral

Symphony. "The Messiah." Handel; Spring Song, Mendelssohn; Serenade, Gounod; "Daybreak," Gounod; Humoresque, Dvorak; Triumphant March, "Naaman," Costa; "Ave Maria" ("Otello"), Verdi; Nocturne (new), Doud; "Immortality," Hastings; Triumphant March, "The Leader," Hastings.

Homer P. Whitford, Utica, N. Y.—Mr. Whitford gave a recital of Christmas music at the Tabernacle Baptist Church Dec. 21 in the evening, playing these compositions: Festival Prelude on "Adeste Fideles," Whiting; "March of the Magi," Dubois; "The Holy Night," Buck; "Hosannah," Dubois; "Gesu Bambino," Yon; "Marche Religieuse" (on the opening theme of "Joy to the World"), Guilmant; "A Shepherd's Tale," Gillette; "Hallelujah Chorus" from "The Messiah," Handel.

Pearl Emley Elliott, Kansas City, Mo.—Mrs. Elliott's latest monthly recital programs at Trinity Methodist Church have been given as follows: Nov. 22—Pastorale, Suite, Demarest; "Kammenoi Ostrow," Rubinstein; Epic Ode, Bellairs; Variations on an American Air, Flagler; "Echoes," Brewer; "Marche Militaire," Gounod. Dec. 21—"The Hour of Joy," Bossi; "Gesu Bambino," Yon; "Noel," Buck; "The Holy Boy," Ireland; "In Winter," Kullak; "Christmas in Sicily," Yon; Capriccio, Lemaigre; "Hosannah," Dubois.

Henry A. Ditzel, Dayton, Ohio.—Mr. Ditzel this year for the tenth time delighted Dayton music-lovers with a recital of Christmas carols at the First Lutheran Church, of which he is the organist. The offerings included a number of the old and some little known, charming pieces. The list was as follows: "Adeste Fideles," Reading; "O'er the Cradle of a King," Old Breton; "In dulci Jubilo," Bach; "O Little Town of Bethlehem," Redner; "Angels from the Realm of Glory," Smart; "When I View the Mother Holding," Old English; "Sleep, Holy Babe," Old English; Carol of the Russian Children, arranged by Harvey B. Gaul; "Song of the Shepherd Lehi" (Russian), Rimsky-Korsakoff; "Thousand Tiny Candles Sparkling," Traditional; "Hallelujah Chorus" from "The Messiah," Handel; "Christmas in Sicily," Yon; "Christmas in Settimo Vitone," Yon; "Noel Savoisien" (old French, 1555), Martin; "March of the Magi," Barker; "Celle Hymn, Luther; Pastorale and Chorus, Old French; "The Voice of Chimes," Luigini; "It Came Upon the Midnight Clear," Willis; "Holy Night, Peaceful Night"; "Hark the Herald Angels Sing," Mendelssohn.

Francis S. DeWire, Youngstown, Ohio.—At his recital after evening services in St. John's Episcopal Church Nov. 30 Mr. DeWire's selections were: Chorale, from Psalm CL, Saint-Saens; Cantabile from "Samson and Delilah," Saint-Saens; "By the Sea," Schubert; Andante, Cantabile from the String Quartet, Tchaikowsky; "Marche Russe," Schminke.

Henry F. Seibert, Reading, Pa.—Mr. Seibert gave a recital in Trinity Lutheran Church Nov. 13 at which his offerings were: "Chorus Magnus," Dubois; Air for G String, Bach; Fantasia and Fugue in G minor, Bach; "Fountain Martin," Percy; Fletcher; Allegro, Cantabile (Fifth Symphony), Widor; "On the Coast," Dudley Buck; "Christmas in Sicily," Pietro A. Yon; Toccata (Fifth Symphony), Widor.

J. Lawrence Erb, Urbana, Ill.—In his recital at the University of Illinois Auditorium on the evening of Nov. 20 Mr. Erb played: "American Rhapsody," Yon; "Bonne Nuit" and "Bon Jour," Reiff; "Autumn Memories," Diggle; Sonata in E minor, Rogers; Nocturnette ("Moonlight"), d'Ery; Adagio in G minor, Naprawnik; Postlude in B flat, Faulkes.

Mrs. Virginia L. McAtee, Urbana, Ill.—Mrs. McAtee gave the University of Illinois Auditorium Nov. 23, playing as follows: "Grand Choeur Imperiale," Diggle; Cantilene in B minor, Watling; Second Suite for Organ, Driffill; "Chanson de Nuit," Porter; Second Impromptu, F. J. Mansfield; "In Moonlight," Kinder; Postlude, "The Son of God Goes Forth to War," Whiting.

Le Roy M. Rile, A. A. G. O., Philadelphia, Pa.—At the recitals preceding the evening services in the Church of the Resurrection Mr. Rile gave the following numbers on the dates named: Dec. 7—Pastorale from First Sonata, Guilmant; "In the Forest," Durand; "Marche Pontificale," de la Tombe. Dec. 14—Prelude to "Faust," Gounod (arranged by L. M. Rile); Cantilene, Salome; "Marche Religieuse," Guilmant.

Dec. 21—March of the Magi Kings, Dubois; "The Holy Night" ("Noel"), Buck; "Nazareth," Gounod.

Hans C. Feil, Kansas City, Mo.—At his recital in Independence Boulevard Christian Church Nov. 23 Mr. Feil played: Pastoral Suite, Demarest; "In Venice," Sellars; Concert Caprice (new), George E. Turner; "Royal Procession" (requested), Spinney; Spinning Song, Mendelssohn; Improvisation on "Old Black Joe."

Stanley Addicks, Philadelphia, Pa.—Mr. Addicks' program at the First Presbyterian Church of Germantown Dec. 7 was as follows: Prelude, Heroic, Faulkes; "To the Evening Star" (from "Famulhausener"), Wagner; Serenade (arranged for the organ by Stanley Addicks), Rachmaninoff; Nocturne (arranged for the organ by Stanley Addicks), Grieg; "Will of the Wisp," Nevin; Triumphant March, Hollins; Nocturne, Stoughton; "The Death of Ase" (from "Peer Gynt" Suite), Grieg; Grand Chorus, Addicks.

Harold Gleason, Rochester, N. Y.—Mr. Gleason is giving a series of Sunday afternoon recitals at the Central Presbyterian Church under the direction of the University of Rochester Institute of Musical Art. These recitals are free, but are of special interest

to the university students, as they are a part of the course in musical expression. At the beginning of the series a recital was given for children only. This was preceded by a short talk by Mr. Gleason on the mechanism and history of the organ and was greatly enjoyed by the 200 children present. His December programs have been as follows:

Dec. 7—Chorale No. 3, Franck; Reverie, Debussy; Fugue in G minor, Bach; Evening Song, Johnston; Gavotte, Martini; "Toccata per l'Elevazione," Frescobaldi; Prize Song, "Mastersingers," Wagner; "Will of the Wisp," Nevin; "Ave Maria" and "Marche Militaire," Schubert.

Dec. 14—Sonata in A minor, Op. 106, Faulkes; "Evening Bells and Cradle Song," Macfarlane; Persian Suite, Stoughton; Humoresque (request) and Largo "New World" Symphony), Dvorak; "Piece Heroique," Franck.

Dec. 21—Concert Overture in A, Maitland; "In dulci Jubilo" (Christmas Song), Bach; March of the Magi Kings, Dubois; Tone Pictures; "The Birth of Christ," Op. 48, Malling; Prelude in C sharp minor, Bachmaninoff; Christmas Museette, Mailly; Christmas Pastorale, Rogers; "Suite Gothique," Boellmann.

G. Herman Beck, Belleville, Ill.—In his recital Dec. 14 at Zion Lutheran Church Mr. Beck played as follows: Fantasia on "O Sanctissima," "In dulci Jubilo," Bach; "Christmas in Settimo Vitone," Yon; Theme and Variations ("All the Heavenly Hosts Are Singing"), Seitz; "Gesu Bambino," Yon; "The Holy Night," Buck; Finale, "Christmastide," Weiss.

Francis Hemington, Chicago.—Mr. Hemington's program at the church of the Epiphany Dec. 7 was as follows: Overture to "Midsummer Night's Dream," Mendelssohn; Evensong, Johnston; First Concert Study, Yon; Fantasia on two Christmas Themes, Guilmant; "Will of the Wisp," Nevin; Intermezzo, Gounod; "Pomp and Circumstance" March, Elgar.

Walter Wismar, St. Louis, Mo.—Mr. Wismar gave his twenty-second recital Sunday afternoon, Dec. 14. He was assisted by a glee club. The program was devoted to Christmas music, and was: "The Birth of Christ" (The Shepherds in the Field), "The Three Wise Men of the East," "Bethlehem," Malling; Christmas Pastorale, Haentjen; "From Heaven Above to Earth I Come," Bach; Fantasy on "Silent Night, Holy Night," Thomas; Fantasy on "O Sanctissima," Kaepfel; "Hosannah," Dubois.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart, organist of the First Presbyterian Church and Beth Israel Temple, gave a recital recently in the First Presbyterian Church of Hammononton, playing the following numbers: "Marche Pontificale," Lemmens; Andantino, Chauvet; "In the Woods," Durand; Sonata, Prima, Pagella; "Hope," Yon; "Lied des Chrysanthenes," Bonnet; "Variations de Concert," Bonnet.

SINGING IMPRESSES YON.

Editor of The Diapason: It is my aim to establish firmly the propriety of music in its place. "The king of all instruments," the organ, has a two-fold mission: first, it is a church instrument and as such in the church it should furnish only music in conformity with the church's spirit; secondly, it is a concert instrument of well-nigh infinite possibilities, and as such it is the best medium for educating the world for the highest and most profound ideals in music. In like manner there should be a clear understanding for every choir that the music rendered by it must be in conformity with the place where it is given. The sublimest kind of music is unquestionably vocal music, and the most sacred place where it can be given is the Sanctuary of the Most High.

On my concert tour I visited St. Paul, where I played a concert to a capacity house. Here I was courteously received by Father Francis Missia, choirmaster of the Schola Cantorum of the St. Paul Seminary. Being a firm exponent of liturgical music of the Catholic church—so admirably well defined by Pope Pius X, with respect to plain chant, the polyphony of the middle ages and the modern school—I gladly accepted Father Missia's invitation to listen to his cantors both with pleasure and curiosity. If any organization of singers, surely the Levites of a seminary should ever foster the highest models of church music. And thus it is with the highest gratification and most sincere appreciation I wish to make known to the public the realization of the spirit and ideal of the motu proprio in the work of the Schola Cantorum of the St. Paul Seminary.

First I listened to a rendition of the Introit of the Third Sunday in Advent. This was given with a thorough appreciation of the text and its theme, "gaudete, iterum dico, gaudete" (in the Lord). Next the choir rendered the Kyrie and Gloria of Palestrina's "Missa Papae Marcelli," with well-nigh perfect interpretation. My own "Ave Maria" was sung in a perfect and most dignified manner. Father Missia's "Jesu Nostri Miserere" proved to be a deeply religious and effective composition. Of special merit was the singing of Palestrina's "Vittoria's" "Popule Meus" and Kerthe's "Jesu dulcis Memoria."

Likewise splendid singing and artistic interpretation I heard at St. Patrick's Church in Chicago, where the distinguished organist and composer, Dr. J. Lewis Browne, is the musical director. It was the second Sunday in Advent. The proper of the mass was sung by two cantors and the beautiful "Missa Solennis" by Mr. Browne himself was rendered by the 150 mixed voices.

I heartily congratulate the energetic, intelligent and able director of the Schola Cantorum, the Rev. Francis A. Missia, and Dr. J. L. Browne upon their successful work. PIETRO A. YON.

Compositions from the Recital Programmes of BONNET COURBOIN HEINROTH NOBLE

Played by JOSEPH BONNET FOOTE, ARTHUR Improvisation from Suite in D, Op. 54.

Played by CHARLES M. COURBOIN DUBOIS, THEO Hosannah! (Chorus Magnus) VOLSTENHOLME, W. Ballade in D flat.

Played by CHARLES HEINROTH BALDWIN, RALPH L. Burlesque a Melodia.

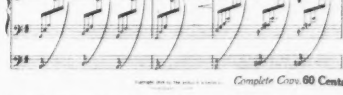
FOOTE, ARTHUR Op. 71, Cantilena in G.

Played by T. TERTIUS NOBLE BAIRSTOW, EDWARD C. Evening Song.

DUBOIS, THEO Adoratio of Vox Angelica, Hosannah! (Chorus Magnus) FOOTE, ARTHUR Op. 71, No. 1—Cantilena in G, No. 2—Solemn March, No. 7—Toccata.

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1-9-2-0

J-A-N-U-A-R-Y
Happy New Year!
Leap year for the N. A. O.
Growth this year must be by leaps and bounds.

Three hundred and sixty-six days—1 extra day in which to do some service for our fellow-man.

Remember that your Diapason, interesting though it is within the wrapper, is still more interesting when you get to the heart of it. We have heard of organists so busy—or so negligent—that they never removed the wrapper.

It is indeed refreshing to note how many letters reaching the associate editor, both in his capacity as editor and as treasurer, have been adorned by the Red Cross Christmas seals. The cause is such a worthy one, and we think it is quite conclusive evidence that organists as a class are as humanitarian and have as sympathetic natures as have their brethren in other walks of life.

Perhaps no layman in Brooklyn has had a more extensive acquaintance with both the ministers and the organists of the city than has Colonel Sellers. His connection with the Brooklyn Eagle as religious editor accounts for that; and it is likewise true that his views as to the necessity for a close co-operation between pulpit and choir loft should be read with interest. In our opinion, Colonel Sellers has not by any means exhausted the subject. A conference preceding a service as to the hymns to be used is not enough. The anthems, solos, and, so far as possible, organ numbers, should be selected with a special regard as to the minister's theme for the day. Suggestions in the form of correspondence are welcome.

Owing to the lateness of the receipt of an article by Frank S. Adams on "Picture Playing in Two New York Theaters," the publication of the article is necessarily deferred until the next issue.

Kind and encouraging words concerning The Diapason and the N. A. O. continue to come in from all parts of the country and as far north as Toronto. Acknowledgment of appreciation is hereby made.

Recital by Lynnwood Farnam.

Lynnwood Farnam was formally introduced to the organists of New York on Monday, Dec. 15, in a recital at the Fifth Avenue Presbyterian Church under the auspices of the American Guild of Organists and the National Association of Organists. This first co-operative event was a big success, as indeed it should be.

Mr. Farnam, in a most unconventional but almost invariably interesting, program displayed a playing ability of extraordinary excellence. His technique of absolute impeccability (and how seldom is it heard in this day of muddy organ playing!) is combined with an infallible rhythmic sense. Added to these is an unerring feeling for color contrasts, but not for color combinations. Mr. Farnam seems to excel in the accuracies and

fine lines of a Meissonier, and if one longed occasionally for the atmosphere and haze of a Corot, perhaps it is asking too much for one man to be a master of all styles.

The Chadwick Theme, Variations and Fugue proved to be a work whose extreme difficulty was perfectly concealed by the graceful ease and brilliance of Mr. Farnam's rendition. Themes and variations are almost always an excuse for some hapless composer to conceal the fact that he has but one idea by smothering that idea more or less, usually more, with blankets of sometimes erudite and usually uninteresting counterpoint. Mr. Chadwick's venture proved to be, on the contrary, one of real interest and evident inspiration. If such work can come from an American composer, why are we overwhelmed with the frightful mess of treacly even-songs, saccharine serenades and mushy lullabies which the publishers are sending us?

In the sprightly rhythms of the Du-casse Pastorale, with which I could vision the Ballet Russe with a Bakst background, Mr. Farnam reached the zenith of his recital. It was masterly from every standpoint. The crystalline clarity and unbelievable tempo of the Bach Trio Sonata caused the organists to gaze on each other with comments and the laity to murmur "I didn't know Bach had a sense of humor!"

Less in the player's style was the Jongen Prayer, whose gracious harmonies and suave outlines deserved a more elastic rubato and a warmer feeling of devotion than Mr. Farnam gave them.

We are glad to welcome to our midst one of the most significant ex-citants on the organ in the world today.

On Jan. 1 the association is meeting with the guild for the annual luncheon at the McAlpin Hotel and we are expecting a fine turnout of our members to show their good fellowship and they know that we will have a fine time and a good feed.

Happy New Year to you all!
JOHN DOANE,
Chairman of the Public Meetings
Committee.

Illinois Council Meeting.

A very interesting meeting was held at Epiphany Parish House, Ashland boulevard, Chicago, on Sunday afternoon, Nov. 30, when J. C. Deagan gave the council a talk on "Chimes: Their Relation to the Modern Organ." After tracing the early development of organ chimes Mr. Deagan said:

"There is nothing so beautiful in an organ as a good set of chimes. There is no stop on an organ so expressive, so long remembered as the effect produced on the listener by chimes, provided they are scientifically constructed, properly tuned, and operated by an artistic organist who knows how to play them properly. Many organs are equipped with chimes which are never used on account of not being in tune. The bad quality of tone in many chimes is caused by bad over-tones or false harmonics in the tubes. The proper term for this is 'bad partials.'

"The tone of a good voice, organ pipe or stringed instrument, in order to have good musical quality, must have important upper partials, and those partials must be in tune with each other. For example, take the fundamental tone C (one octave below middle C). The first upper partial to this is C, one octave above; this second C is a partial to the first or fundamental C. There are other partials to this fundamental C such as would make up a common chord or triad. These partials are very faint or soft, but if any of them were not present the tone of C would not sound right or have a musical character. On the other hand, the tone of certain pipes on the organ is very beautiful when properly played. Par-

tials must be in tune with each other or noise will result. If any of them be out of tune, that one will impair the beauty of all the other partials. Is this not what musicians are unconsciously trying to do when they are practicing or striving to produce beautiful tones? When in tune with each other partials produce a perfect blend. So perfect is the blend of partials with fundamental tones, that few ears can hear the individual partials.

"Music has always been called a theory because it has never been reduced to an exact science, being in the domain of metaphysics. Art in music means expression—that which pleases the senses, the imagination, the intellect, the emotions. Nature has hidden her secrets very deep. It is the mission of science to discover them. The day is not far distant when the science of music will probably take its place among the other natural sciences.

"Cathedral chimes have very faint lower partials and very strong upper partials. The tone to which they are tuned is an upper partial which deter-



J. C. DEAGAN.

mines the pitch of them. Cathedral chimes, like bells, would not sound like bells, if, like the tone of other musical instruments, the pitch was determined by a lower partial. In good bells, the prominent partials are the upper partials, which are scarcely ever in tune, in a geometrical ratio, unless manufactured on scientific principles.

"To get the best effect, cathedral chimes should play melody only, all alone—never in harmony. This melody should be slow, or moderately slow, with little or no accompaniment, which accompaniment should be played on a low register, and should be very simple, a kind of soft after beat, with here and there a chord."

Mr. Deagan went on to state that on a well-tempered piano or organ all intervals are purposely put a little out of tune, except the octaves. The major and minor thirds and the major and minor sixths are very badly out of tune; therefore the major third above middle C will be too sharp and will sound weak. A piano, on account of its sharp percussion attack, hides these imperfections somewhat, but the sustained tone of an organ emphasizes the imperfect thirds and sixths. Sixths are not nearly so harsh as thirds, being farther apart.

Mr. Deagan then displayed a new instrument, which up to the present has not been named. It consisted of a set of short tubes with a little hole in the center of each. The tones of this instrument were very beautiful, and all the organists present felt that they would like to possess this latest of Mr. Deagan's inventions.

A hearty vote of thanks was given Mr. Deagan for his illuminating address, after which Dr. Hemington, the state president, outlined some of the

plans for future meetings of the council. The next meeting will be in January, and will be held in one of the churches of Oak Park. The February meeting will be held on the north side of the city and the March meeting on the south side. Illinois Council will, in the coming year, champion the cause of the organist of the small church especially, to improve his or her condition generally.

Anniversary Service.

At the Church of the Pilgrims, Brooklyn, an interesting service, celebrating the seventy-fifth anniversary of the founding of the church, was held on Dec. 21. The choir of twenty solo voices under the direction of A. Y. Cornell, organist, and assisted by the Salzedo harp ensemble in the morning, sang Saint-Saens' Christmas Oratorio. In the evening, assisted by a string quartet, Handel's "Messiah" was sung.

Napier Comes to New York.

Edward Napier, for twenty years organist of the Church of the Ascension, Pittsburgh, and for some time organist of the Liberty Theater of that city, has taken up his residence in New York and is presiding at the organ at the Strand Theater, Brooklyn. Last summer at the time of the N. A. O. convention in Pittsburgh, Mr. Napier gave a splendid demonstration of the use of the organ in connection with motion pictures in the Liberty Theater, which was enjoyed by many visiting organists.

New Jersey Report.

We are glad to report seven new members who have joined and paid dues since the November meeting. The Central New Jersey chapter, recently organized, reports that it will soon have between fifty and sixty new names to send in.

The meeting in New Brunswick of this chapter was very successful, about two hundred persons being present at Mr. McKinney's recital on the Skinner organ in Rutgers College Chapel. Officers were elected as follows: President, Norman Landis; Treasurer, Edward A. Mueller; Secretary, Paul Ambrose.

The program committee has in prospect meetings in Princeton with Sheldon B. Foote, and in Flemington with Norman Landis. It is probable we will hold the first state social gathering in Trenton in January and that the Asbury Park chapter will have one in March.

HARRIET S. KEATOR,
New Jersey State President.

New Members.

The following new members have been added since the last issue:

CANADA.
Fred George Hemery, Ontario.
ILLINOIS.
Henry B. Roney, Chicago.
NEW JERSEY.
Miss Bertha M. Eich, West Orange.
Miss Madeleine French, Rahway.
Mrs. Kendrick C. Hill, Trenton.
Miss Beulah J. Lindstrom, Milltown.
Mrs. Joseph McCormack, New Brunswick.
Miss Grace V. Robbins, Trenton.
NEW YORK.
Edward Shippen Barnes, Manhattan.
Dr. John Hyatt Brewer, Brooklyn.
Ned T. Hart, Manhattan.
William Armour Thayer, Brooklyn.
PENNSYLVANIA.
Irvin McHose, Lancaster.

Louis Van Gilluwe Hurt.

Louis Van Gilluwe, president of the New Jersey Council, was seriously hurt in an automobile accident on Nov. 23. He is now in the Asbury Park hospital and is on the road to recovery.

Kraft Recital at Lancaster.

Edwin Arthur Kraft of Cleveland is expected to give a recital before the Organists' Association of Lancaster, Pa., on Jan. 13. Convention visitors to Pittsburgh last summer who heard Mr. Kraft play, will know what a treat is in store for the people of Lancaster.

NATIONAL ASSOCIATION OF ORGANISTS SECTION

ORGAN IN THE CAPITOL THEATER, NEW YORK CITY

BY REGINALD L. McALL.

The sagacity of the Capitol Theater management was amply shown in its provision for the organ. The building plans were on such a scale that it was impossible to sandwich the theater into a Broadway block, as are the other great houses, and thus ample width was obtained where most needed—at and behind the proscenium arch. The architect was free to reserve ample chambers over the boxes on each side and in front of the arch, thus placing the organ about as far from the audience as is the orchestra. This makes it possible to attempt combined organ and orchestral work with rare success. I hope these possibilities will be developed.

Mere statistics convey little idea of the resources of the organ. It is, tonally, the largest ever designed by the Estey Organ Company, and it is fully equal to the needs of the largest theater in the world. It consists of three separate manual divisions—swell, great and solo—nine stops of the swell also appearing on the choir manual. One new feature of the console is the placing of all couplers in groups over the tablets of their respective manuals. This avoids having a single unbroken row of couplers, which often leads to confusion.

The manager, Mr. Bowes, laid down only three stipulations for the organ. He wanted the unmistakable thrilling power of a real organ, he wanted varied and flexible effects which would not seem cold when used with the orchestra, and which would form a true complement to it, and he wanted the scheme free of all traps and "gimcracks." The result is at once a tribute to his foresight and to the builders' ability.

The organist who thinks in terms of the great families of tone will feel at once that in this organ their balance and distribution is well planned. A noble string section of eight ranks on the swell reveals the greatest care in voicing. We have not found a truer upper register on a doppel flute since the Roosevelt days, and the major flute and tibia clausa complete the finely matched trio of unison flutes. The unda maris is made from a bearded clarabella—not from a concert flute with its harmonic upper end—and has a lightness of quality that is charming. The smaller flutes show real care, even to the piccolo, and the sesquialtera of five ranks has more uses than would be expected.

William E. Haskell, who was directly responsible for the voicing of the entire organ, has developed during more than twenty years a number of lovely reed tones, made with flue pipes. Of the earlier ones the saxophone (wood) has choice body and flavor, and the later clarinet and English horn, both of metal, are equally useful. All have their place on the solo organ.

But he has also produced a much larger reed tone from a new type of wood pipe. The first one was made for the Capitol Theater and takes the place of the usual tuba. It really has much of the broad quality of the pedal trombone, a splendid example of which stands close beside it. The width of the pipe at the mouth is greater than its depth, and its other dimensions are unique. This tonal development has never received the public notice it deserves. It shows Mr. Haskell as the most original practical tone producer of our day.

The diapason family includes a smooth stentorphone, entirely free from coarseness. On the pedal organ the first diapason is a noble specimen, while the second, derived from the great, is immensely useful. The 32-foot bourdon is entirely separate, as it should be when there is sufficient room. The contra viol and the 8-foot two-rank 'cello match the swell group of strings. The trombone completes this department, which is equal to every possible demand.

The scales throughout the organ are wonderfully smooth and characteristic. But though it is a concert instrument with many stops chosen for their solo quality, the ensemble is that of many voices gloriously blended. No single reed cuts through one end of the register. There is no tubbiness despite the strength of the foundation work.

One question suggests itself. Here is a noble organ in the most ambitious house of popular entertainment in the world. The acoustics of the theater are perfect, making any and all forms of vocal and instrumental music possible. Why not make the organ a more distinctive feature, both in the programs and the performances? In this way the management can do much to create an interest in the organ as a concert instrument.

Executive Committee Meeting.

The monthly meeting of the executive committee was held on Monday, Dec. 8, at 11:30 a. m., at the headquarters, 1 West Forty-eighth street. Those present were Chairman Beebe, Messrs. Adams, Norton, Macrum, Doane, McAll, Sammond, Mrs. Keator and Mrs. Fox. President Schlieder was unable to be present. In the absence of Secretary Waters, who was presiding at that hour over a service at the cathedral, Mr. Sammond acted as secretary pro tem.

After the report of the secretary was read, Mr. Norton, the treasurer and N. A. O. editor, read his report, showing bills paid for printing, salary of editor and incidentals amounting to \$225.16, with a balance on hand of \$151.46, over \$100 in dues having been received during the month.

A very interesting letter from Mr. Ambrose, president of the Central New Jersey chapter of the state council, was read, showing the wonderful vitality of that new-born chapter, which promises to grow strong and healthy, largely through the inspiration of the mother council under that wonder-worker of the N. A. O., Mrs. Keator. If other states need inspiration or wish hints on how to get results, ask Mrs. Keator or Paul Ambrose. One of the features of Mr. Ambrose's letter relating to the dues being paid to the state council treasurer and forwarded by him to the national treasurer, was brought up in the form of a motion by Mr. McAll, that the executive committee approve such method of the payment of dues wherever state councils exist. This motion was adopted.

The publication committee's report was made in a statement from Editor Norton in which he cited many instances of the interest shown by prominent men from all parts of the country in the N. A. O. section of The Diapason.

Motion was made by Mr. Doane, chairman of the public meetings committee, that a special committee be appointed to take up the matter of the place of meeting of the coming convention and to report to the executive committee at a special meeting. This motion was carried and Chairman Beebe appointed Messrs. McAll, Doane, Waters, Norton and Mrs. Keator to act with President Schlieder on this convention committee.

Are we not all awaiting with breathless interest the result of this committee's deliberations? Who is not asking the question: Where will the next convention be? Will I need a warm sweater or a bathing suit? The answer, we trust, will be forthcoming in the February Diapason. HERBERT STAVELY SAMMOND.

Richard Keys Biggs gave a recital Dec. 8 in the Cathedral Chapel, Queen of All Saints, Brooklyn. The recital was attended by several hundred people and his program included: Prelude and Fugue in C minor, Bach; "The Swan," Saint-Saens; "Adoration," Borowski, and "Piece Heroique," Franck.

REMOVALS.

F. Flaxington Harker, who has been a resident of Richmond, Va., is now located at Rio Vista, Va.
Nils Eason, who formerly lived at Worcester, Mass., has moved to Evanston, Ill.

PULPIT AND CHOIR-LOFT.

BY COL. FRANKLIN P. SELLERS.
(Religious Editor of the Brooklyn Daily Eagle.)

There is in the opinion of a layman who has long made a study of church conditions too little co-operation between the pastor and organist of a church. All too frequently the organist knows nothing of the pastor's choice of hymns for the services until they meet in the pastor's study seven or eight minutes before the time for the service to begin. Of course, hymns are familiar to most of the worshippers, but how much more effective could they be made if the organist and choir should come together on them at the hour of weekly practice, in order that, no matter how well they are known and how often they are used, they could be given with perfect understanding!

It is frequently noticed, too, that hymns are nearly always half-heartedly sung when the pastor gives them out as if it were a task which he did not greatly enjoy. The pastor often seems satisfied with giving out the number of the selection only, which is perfunctory, when, if he knows how to enunciate well—and most pastors do—he would "get it over" much better were he to read a verse or two. There is no need of such hurry in the service that this cannot be done, for it gives inspiration not only to the organist and quartet, but to the chorus and congregation as well. The names of many prominent pastors of the not far distant past could be given who made this a great feature of the services.

The Rev. Dr. H. M. Lowry, at one time pastor of the Hanson Place Baptist Church, knew the value of music in worship as have few men before or since. He insisted on reading the hymns and joined heartily in their singing. He was a composer of note, and many of his hymns are still being sung by Baptist congregations as well as those of other denominations.

Henry Ward Beecher was a lover of music and was always solicitous that the choir knew the hymns to be used, so that the inspiration of the singers could be taken up by the congregation. He was always in perfect accord with the remarkable organist of Plymouth, Mr. Zundel, in those days, who put Mr. Beecher's favorite hymn, "Love Divine, All Love Excelling," to a special tune, which is now known around the world as "Beecher."

The late Rev. Dr. Charles Cuthbert Hall, who was one of the successors to Dr. Robinson, was a lover of good church music and always insisted on having it. He collaborated in the selection of numbers for a hymnal which was published while he was pastor of the First Presbyterian Church on the Heights, and it was used far and wide. Many ministers and many organists could be named who always conferred on the question of the Sunday's program, and wherever this was the case the service was a successful one and the spiritual atmosphere was enhanced. The Church of the Holy Trinity was always famous for its music, which for many years was under the direction of Dudley Buck, who enriched the religious world by a large number of compositions without which no festival of the church is regarded as complete.

Many other illustrations could be given of the value of a close relationship between the organist and the pastor in the matter of church music. Harmony in this direction makes for spiritual atmosphere, and where the pastor and organist are careless enough to neglect this essential duty, the service is always marked by a lack of interest and a corresponding failure to keep the attention of the hearers. The selection of hymns should always be in keeping with the theme chosen for the sermon.

At Janes Methodist Church, Brooklyn, where Chester H. Beebe is organist and choir director, each preaching service, both morning and evening, during December was pre-

ceded by an organ recital. Among the compositions played were the following: Cantilena, Grand Chorus and Andante Maestoso from the First Sonata, Salome; "Marche Russe," Schminke; Toccata and Fugue in D minor, Bach; "Cantique d'Amour," Strang; Pastoral Symphony, Handel; Evening Bells and Cradle Song, Macfarlane; Scherzando, Gillette; Finale in B flat, Maxson; and Mr. Beebe's own Springtime Sketch.

At the Reformed Church on the Heights, Brooklyn, Albert Reeves Norton, organist and musical director, the Christmas program included the following organ music: Pastoral, Symphony ("Messiah"), Handel; Christmas Pastorale, Merkel; "Gesu Bambino," Yon; "Hallelujah Chorus," Handel.

Daniel R. Philippi, formerly assistant organist at St. Thomas' Episcopal Church, New York, has accepted the position of organist and director of music at the Episcopal Church of the Ascension, Pittsburgh, the post recently held by Edward Napier.

Warren Gehrken, organist of St. Luke's Episcopal Church, Brooklyn, gave a recital in the church on Dec. 3, at which he played: Fugue in G minor, Bach; Sketch in C minor, West; Second Suite, Rogers; "Finlandia," Sibelius; "Piece Heroique," Cesar Franck; "Christmas in Sicily," Yon; Prelude to "Lohengrin," Wagner; "Marche Russe," Schminke. He will give a recital at the church on Jan. 7, to which the public is invited.

Important musical works were given on the Sunday afternoons of December in the Church of the Ascension, New York City. Mendelssohn's "Hymn of Praise," Parker's "Hora Novissima," Handel's "Messiah" and Saint-Saens' Christmas Oratorio were sung under the direction of Jessie Craig Adam, organist.

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New York News Notes

By WILLARD IRVING NEVINS.

Clarence Dickinson has been enjoying the tenth anniversary of his appointment as organist and choir-master of the Brick Church in New York City. Nov. 24 the music committee of the church entertained in his honor at dinner at the Metropolitan Club annex the minister and officers of the church, after which the session held a reception and supper to all the congregation, at which an embossed resolution and a handsome check were presented to him in appreciation of his services. Dr. Dickinson had just returned from Chicago, where he went to give his recital for the Illinois chapter of the American Guild of Organists.

For the first time in the history of Temple Emanu-El, New York, weekly organ recitals will be given on Sunday evenings beginning Jan. 4 by Gottfried H. Federlein. They will be free to the public, but unlike the usual free recital, Mr. Federlein's services will be paid for by the temple. This is a departure for a synagogue, but it is fitting that the leading temple in this country, if not the world, should initiate such a movement.

Clarence A. Schorr Dead.

Word has been received of the death of Clarence A. Schorr at his home in Dayton, Ohio, Oct. 14. Mr. Schorr was organist of the First United Presbyterian Church and was book-keeper of the Dayton Daily News. He was ill only a week with pneumonia. Mr. Schorr was born in Dayton, Oct. 4, 1888, and began the study of music at the age of 9 years. He had an organ in his home and played it daily before going to his business. Mr. Schorr was a young man who was held in the highest esteem by all his fellow musicians and others who came into contact with him. He leaves his parents, Mr. and Mrs. John P. Schorr, and a brother.

Middelschulte at Milwaukee.

Wilhelm Middelschulte took a prominent part in an artists' concert of the Wisconsin Conservatory of Music at Milwaukee, Dec. 4, in the Pabst Theater. The concert was given under the auspices of the Mothers' Aid Society of the Milwaukee Maternity Hospital. Mr. Middelschulte opened the program with a Prelude in E minor by Edna Pietsch, a Milwaukee composer, which he played in public for the first time. He also played the Fantasie and Fugue on the Chorale "Ad nos, ad salutarem undam," by Liszt.



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- BERWALD, W.** Behold the Master passeth by Octavo No. 13,007 .10
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- REEE, WILLIAM** If Ye Love Me Octavo No. 12,928 .16
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- BRACKETT, FRANK H.** Eternal Light of Life Octavo No. 12,749 .12
An excellent setting of the favorite evening hymn, for quartet or chorus; Soprano or Tenor solo. Of medium difficulty; it will be found a most useful anthem for general use as well as Lent. Length, 7 pages.

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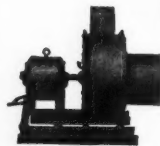
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Edwin M. Steckel, the young and earnest organist of the First Presbyterian Church of Huntington, W. Va., came into his own splendidly when he played the opening recital on the new organ built for the church by the Steere Company and designed by him. The recital was given Nov. 25 and the instrument, which is one of three manuals and thirty-two speaking stops, shared the honors with the organist.



EDWIN M. STECKEL.

The Huntington Herald-Dispatch says of the performance:

"Any organist who could choose a program so varied as to show the adaptability of his organ and preserve at the same time good taste musically and furnish numbers appealing to the layman in matters musical is an artist on the face of facts."

Mr. Steckel's program included the following: Concert Piece in B major, Parker; Serenade, Rachmaninoff; Minuet, Boccherini; Fugue in G minor, Bach; Overture to "Stradella," Flotow; "The Tragedy of a Tin Soldier," Gordon B. Nevin; "Sunset and Evening Bells," Federlein; "Will o' the Wisp," Nevin; American Rhapsody, Yon.

At a special service arranged by Mr. Steckel for Dec. 21 in the evening, chairs were placed in the aisles after the seating capacity of 1,200 had been exhausted, but even at that it was necessary for many to stand.

NEW FIELD FOR W. M. JENKINS

**St. Louis Organist to Direct Concerts
in Large New Hall.**

William M. Jenkins, formerly with the Estey Organ Company, and later with M. P. Möller, and organist of Westminster Presbyterian Church, St. Louis, has withdrawn from the organ business and has accepted the position of manager of the music roll department of Scruggs-Vandervoort-Barney, the large musical instrument dealers of St. Louis. Mr. Jenkins, upon completion of the magnificent concert hall under construction in Vandervoort's, will have charge of the organ concerts which are to be made a feature of this addition to the store. The organ is being installed, and the hall will be completed during the holidays. Mr. Jenkins will also direct the large chorus and orchestra to be organized among the employees of the establishment, and as the number of employees is over 2,000, a large and complete organization will soon be effected. There will be no finer hall in the United States for its size, it is said, than this new addition, and numerous concerts are to be planned.

Forty Years in One Church.

Alfred H. Booth, organist at St. Matthew's Episcopal Church, Worcester, Mass., recently completed forty consecutive years of service with the remarkable record of never having missed morning or evening services or rehearsals. Mr. Booth was the youngest organist in the city when he began his career as organist at St. Matthew's Church.

Program by Own Works.

A very interesting musical service at the Church of the Good Shepherd in Jacksonville, Fla., was held on the evening of Nov. 23, when all the selections were compositions of the talented organist of that church, Bertram T. Wheatley. The prelude was a "Verset" and the Festival Magnificat was marked by a solo sung by Mrs. Wheatley. She also sang a soprano solo—"O Perfect Love."

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Music Committees and Ministers

Good and Bad, but Seldom Indifferent

By PALMER CHRISTIAN

One Sunday morning during the siesta period of the service I awoke to the realization that the minister was making use of an instance, by way of illustration, that had strangely familiar earmarks. Paying strict attention, words somewhat to this effect came to my ear: "I recently was called on to conduct the funeral services for a lady with whom or with whose family I had had no acquaintance. In the automobile with me on the way back from the cemetery I engaged in conversation with one of the gentlemen of the party, who, upon inquiry, disclosed the fact that his profession was that of music and that in his younger days he had played in church. In accordance with my obvious duty, I extended to him an invitation to attend our services, whereupon he said he had not been in a church for a service since he stopped playing twenty years ago."

The first impression of hearing something familiar proved to be right, for this man himself had shortly before told me of having been at the funeral of a relative with "my" minister. The parson continued with his illustration, finally reaching his point, viz., what an unfortunate example of a man this fellow must be, not now to be an enthusiast for the work of the church after having been connected with it in an official capacity for a number of years.

Happening to know this "example" fairly well, I know not only that he holds an unassailed position in his profession, but that he is one of the best-read, squarest, most tender-hearted and self-sacrificing men of my acquaintance. The minister may ask: "If that's the case, why doesn't he go to church?" And in answering: "He had seen so much of the inside workings of the church including music committees and ministers, that he had become disgusted," I wish to emphasize the point that those connected with the music of the church service all too frequently are unfairly treated by the "powers that be."

There are not a few church members who, directly they are put on the music committee, seem, in their own minds at least, to become automatically endowed with a full knowledge of church music and all the problems connected with presenting it. Some of them even give way to a certain peculiarity of disposition and automatically indicate that they wish their ideas to be followed, it apparently never occurring to them that the choir director's side of the situation may be worthy of a hearing.

In certain circumstances, such as a small church without much money to spend for a really competent director, such a committee may be the best thing for the church. But this species of human is unfortunately not confined to small and struggling churches, and there are a number of them at large in more prosperous institutions. To be sure, their attitude is doubtless actuated by the best of intentions, but their principal fault lies in the fact that they do not credit the director with good intentions, apparently, and likewise do not give him a fair chance to prove his competence.

What is a fair chance? To my mind it would seem that once a good man has been engaged by a church, it should be assumed that he knows his business and he should be let alone. If he is hopelessly incompetent he will soon demonstrate it; if he is a good man he will also soon demonstrate it, though it may take some time to better conditions existent when he assumes his duties. And the really good man will seek co-operation from the committee—which committee, if it's wise, will see that he can hoe his own row and do a good job of it.

As a particularly vicious example of a bad music committeeman I have in mind the case of a man whose ex-

remely erratic nature should certainly never have been placed in a position of authority. He was a bachelor and connected with the stock exchange of a certain city—certainly a bad training for developing control! But a few weeks on the committee, he began to stir up trouble. He thought certain changes necessary, and in bringing them about raised—well, you know what I mean—with the church, the choir, the minister and, I don't doubt, with the angels in heaven. Now it is quite possible that these changes were desirable, but his methods of effecting them were unnecessary, ungentlemanly and decidedly unchristian. In engineering his election to the committee the minister said he wanted a little new blood on it. He got it—but it was bad blood.

The old, old story of music committee and minister saying "give us more simple music" has been the experience of all of us. The request, being founded on reason, should by no means be ignored and the would-be "high-brow" who Sunday after Sunday presents nothing but serious and "ungettable" music deserves his fate if he is asked to resign. His sticking to his high ideals is naturally to his credit, but he is of far greater service to his congregation when he shows some consideration for their musical capabilities. And he is being paid for service.

On the other hand, the man who meekly complies with this request without at least an attempt at having his own way in the matter of an occasional serious and "super-musically" anthem, is failing in his duty, because part of it lies in endeavoring to raise standards. He may be strongly suspected of considering only the safety of his own position, and utterly disregarding progress in his work.

Music committees may know and perhaps should know what they want, but they should be very careful what they want. Certainly nothing less than the goods desired should be delivered by the director, but certainly, also, an effort should be made to help the committee want a higher grade. Tastes can be changed for the better in church music as well as in other things. Such a change cannot be enforced, but it can be brought about by tact and discretion.

Permit me to say something on the brighter side. An ideal condition of affairs would be to have a triangle of minister, committee and director working together with a perfect understanding on the part of each of the aims and problems of the others. In other words, working in perfect co-operation—and co-operation does not mean "You do as I say or—"

Fortunately, unpleasant relations with a music committee have not as yet fallen to my lot. In fact, one experience of several years approached the ideal. The committee consisted of three men—a significant fact; and practically every year it was made up of men of high business standing—another significant fact, the significance lying in this, that such men do not, as a rule, pester themselves and the other fellow about needless details. They go on the assumption that those who are connected with them know their business. If things take on too dubious an aspect they rightly inquire as to the cause, but they do not hover around the poor director after every service to find out why the soprano had a cold in her nose, or to suggest that the tenor shave a little closer. And I know of another committee that meets only once a year, just to go through the formality of re-engaging the soloists for the ensuing year!

The director side of the aforementioned triangle can cause quite as much trouble as the other two. Church music, being, as it is, a part of the worship of God, should never

be made the vehicle for personal advertising on the part of the director, except, of course, what advertising naturally comes from work well done. Yet there are not a few men who, in this particular, strongly resemble Ichabod Crane, of whom Irving wrote: "It was a matter of no little vanity to him on Sundays to take his station in front of the church gallery with a band of chosen singers, where, in his own mind, he completely carried away the palm from the parson."

The presentation of a service of high artistic as well as worship value most certainly requires collaboration on the part of minister and organist. The selection of the music should either agree with or be in intelligent contrast to the sermon. But music cannot be selected and prepared without sufficient time, and so the responsibility rests strongly on the minister to see to it that his topic is in the hands of the director well in advance. Of course there are ministers whose manner of work leaves their sermon writing until a few hours before the calendar must go to press, in which case the director must shift for himself. It is all very well, too, for such a minister to request the choir to have on hand at all times a few stock anthems—the chances are that that kind of a man will want scolded gospel hymns—which will fit all topics and can be used at a moment's notice, for a choir should be prepared for emergency cases. But the thoughtful man will not expect too much on this score, for if he has a sense of propriety he will realize that the conscientious director does not want to fill his part of public worship without due preparation.

Ministers, like the rest of us, are loath to take blame. If the service goes well they are inclined to give the sermon credit. If the service goes ill, they blame the music. Like most other people, they have to be educated to an appreciation of the better grades of music, but, most unfortunately, this part of their education is sadly neglected in all but a very few of our theological seminaries. A desultory course in hymnology and traditional church music there may be, but, as essential as it is, that will never develop a taste for high grade music—and I do not necessarily mean complicated music. If there were a few more professors of sacred music like Clarence Dickinson of Union Theological, or more ministers like the Rev. Cleland B. McAfee of McCormick Theological the lot of the director of church music in the future would be an easier one.

In the matter of a smooth service, the sympathetic and brainy minister can be a tremendous factor. Such a man can mold his prayers in such fashion as to form a connecting link between anthems and sermon if need be. Perhaps the principal factor in this ability is an inherent sense of propriety. And what havoc can be wrought by the lack of this sense! Witness the minister who, after a beautifully rendered anthem, sung immediately before the sermon, that he may think does not fit, jumps up and shouts, "Let us sing hymn No.

so-and-so!" He not only spoils the effect of the anthem, but tends to do likewise to the sermon, for he does nothing more than to throw a monkey-wrench into the machinery.

Matters of church business are about as much in need of adjustment to a basis of square dealing, as are commercial enterprises and politics. The church's chief duty is to be exemplary in presenting the teachings of Christ, but, being human, she is unfortunately at times a sad failure. Doubtless the number of organists and directors who have no use for the church is small. Nor am I presuming to say that even if all such were at outs with the church, would she fail in her work. But who ever heard of a church that never has had a "choir row"? If only the minister, committee and director could work together, or better still, "let each other alone together" on a basis of complete understanding and fairness, without playing politics, and without small, selfish attitudes, the ideal condition would be approached. That, perhaps, is too much to hope for, but it is by no means too much to strive for, and the striving must be done as much by one side as by another.

L. W. Robbins at Lincoln.

Lawrence W. Robbins, the Kansas City organist, has been appointed to take charge of the organ work in the University School of Music at Lincoln, Neb., taking the position formerly held by J. Frank Fryinger. Mr. Robbins at the same time has been appointed organist of the First Presbyterian Church of Lincoln. Mr. Robbins looks forward to the installation of a fine practice organ in his studio at the school.

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The intrinsic value of a composition does not depend upon its length. Some of Chopin's Preludes and Nocturnes, the smallest compositions known to art-music, outclass many a long work, yea, even his own. While we are speaking of Chopin and Nocturnes, I cannot help thinking of Ferrata's Nocturne in A flat, the finest specimen of the Nocturne style in organ literature. . . . F. uses the elegant language of the aristocrat. After a few bars of prelude the accompanimental figure, this charming composition starts most engagingly on a melody thoroughly Italian in manner and contour. While this melody is continued fluently for the four sections, forming the first part and satisfied in itself, it is the cadenzalike interspersions between these sections which attract the listener and give the Nocturne its exotic and, at times, somewhat Debussyesque flavor and which linger in the mind longest. They are interpolated like Chopin's famous melodic garlands or strings of pearls, only Ferrata treats them altogether harmonically. There is plenty of chance for treatment in registration, elasticity, etc., and it shows delicate, sensitive musicianship. If the Nocturne were likened to an orchid I would not consider the simile inappropriate.
 From "The American Organist"—Chas. Heinrich.
 A complete list of Ferrata's compositions will be mailed upon request.
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HEAR KRAFT AT SPRINGFIELD

Impressive Memorial Recital on Skinner Organ in Ohio City.

Edwin Arthur Kraft gave a recital on the four-manual Skinner organ in Christ Episcopal Church at Springfield, Ohio, Dec. 4, and made a deep impression on his audience, who pronounced it a masterly performance. The recital was appropriately in memory of Mrs. Ellen Ludlow Bushnell, widow of Governor Bushnell, who gave the organ to Christ Church. Mr. Kraft played the Chopin Funeral March most impressively in memory of Mrs. Bushnell. Another special feature of the program was the playing of the three Wagner numbers, closing with the "Ride of the Valkyries."

The entire program was as follows: "Marche Triomphale," Hagg; Serenade, Rachmaninoff; Scherzo, Hollins; "The Brook," Dethier; "Song of India," Rimsky-Korsakoff; "Marche Funebre," Chopin; Toccata di Concerto, Lemare; Suite, "In Fairyland," Stoughton; Scherzo, Hoffman; Overture to "Tannhäuser," "Liebestod" from "Tristan and Isolde" and "Ride of the Valkyries" from "Die Walküre," Wagner.

Charles A. Stebbins Appointed.

Charles A. Stebbins, the Chicago organist and composer, has been appointed organist of the Second Church of Christ, Scientist, at Wrightwood and Pine Grove avenues. In this position he succeeds Calvin Lampert, who has retired from his activities as an organist. The organ at the Second Church is a large three-manual Hutchings-Votey. Mr. Stebbins was organist of First Church of Christ, Scientist, during the absence in the war of Walter P. Zimmerman and previously was at the Christian Science Church of Highland Park.

Charles A. Sheldon, city organist of Atlanta, Ga., is one of the most useful men in the community, and is rapidly making himself indispensable to Atlanta. Among his recent services was that of opening the "midnight revue" given at the City Auditorium for the Actors' Fund of America. Mr. Sheldon arrived at the auditorium at 10 o'clock and began to play, and before he had gone far the place was occupied by an audience of thousands. He accompanied films and in other ways entertained the crowd until the midnight hour arrived.

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Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

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CHICAGO, JANUARY 1, 1920.

THE NEW YEAR.

Farewell 1919!
We wish all our readers a very happy and prosperous New Year. The world is not all it should be, we know, but we hope for better things in the next twelve months, and do not have any fear of being disappointed. The miners' strike is ended and we can now give our recitals without interference from the fuel administration. That is one thing for which to be thankful. There will be completed more new organs in the United States in the year 1920 than in any similar period of the country's history. This is another bright prospect. The organ builders are all as busy as the proverbial bee and many of them are unable to take on any more work for an indefinite period.

The peace treaty undoubtedly will be ratified by the senators in 1920. Strong drink will have disappeared entirely, it seems, before New Year's Day, 1921. Considering the world's history and all the troubles which man has experienced since his creation, the times are really not so bad as they may seem.

Perhaps there will be a great organists' strike in 1920, but we hope it will be avoided through a general increase in salaries. This no doubt will raise the price of that great necessary—organ music—to the consumer, but we hope he can stand it.

Hail 1920!

BEING WEDDED TO ART.

It may be an ancient joke, but it made us think. It showed an artist seated at his easel, and a man nearby saying to his wife that Mr. Smeat was wedded to his art, whereupon the good wife responded: "And he treats it as though the honeymoon were long since past."

How many organists treat their art not only as if the honeymoon were a matter of the long-dead past, but as if they were trying to give their art grounds for divorce, either for non-support, or desertion, or even cruelty and gross neglect. We all know of the men and women who seldom if ever practice except on Sunday morning before church, who play nothing that requires work and whose one object seems to be to get through with the service as soon and as easily as possible. Some of them attribute their attitude to the lowness of their salaries; others to the lack of interest in the organ on the part of the congregation.

Do they not confuse the cause and the consequence? As the new year opens this might be something for all of us to think about, no matter how well we play and how faithful we are, or think we are.

VALUE IN PRINTED MATTER.

"The American Composer First" is the motto at the head of the interesting monthly publication from the Oliver Ditson Company, entitled "Ditson's Monthly Novelty List." We often wonder if the average musician realizes how much is done for his information and general benefit by

means of the printing press at no expense to him. Everyone connected with the publishing business knows that no magazine or newspaper comes anywhere near paying for itself out of the pockets of its subscribers. If it were not for the advertisers there would be no periodicals of any kind, unless some public charity undertook to issue them. Quite naturally the paper that has the advertising, if it be honestly obtained, is the best from the reader's standpoint. The advertising is often—notably in some of the largest metropolitan dailies—of nearly as great value to the reader as the editorial matter. The paper that has the best advertising patronage is able to give most to its readers. It is the most independent, because it relies for its support on a large clientele, rather than on a few who are thus placed in a position to dictate its policy. And you may be sure that the prominent advertiser is a man who spends his money carefully and who bestows his patronage on the publisher who "delivers the goods" and whose paper is of editorial value and thus capable of showing circulation.

But the publishers of music in this country also perform a genuine service through their advertising literature, such as this visitor from the Ditson house. The average man bestows a glance on such printed matter and then consigns it to the wastebasket. The next time you receive some take a little time—now that the Christmas services are over you will have more leisure—and read the suggestions as to new music, the reprints of criticisms, the suggested themes, etc. We feel sure you will say afterward that your time was profitably spent, for you cannot get too much information even if you already seem surfeited with it.

THE MAN OF THE BELLS.

Chicago boasts possession of a man whose service to the organ has been really "unique," if we may use this oft-abused word. He has devoted a large part of his life to perfecting that desirable and popular feature of the modern instrument—the chimes—and similar accessories.

J. C. Deagan, president and founder of J. C. Deagan, Inc., has been associated with musicians and music practically all of his life. For years he was a member of different professional musical organizations and about forty years ago he decided to take up the manufacture of percussion musical instruments. From a small start the business has grown until now J. C. Deagan, Inc., is considered the largest manufacturer of bells, xylophones and other percussion instruments used by organ builders in the world.

It was through Mr. Deagan's efforts that A-440 was recognized as the world's standard low pitch. He has traveled in all parts of the civilized world and has tested every available tuning fork as well as the pitch and tuning of large bands and orchestras, both here and abroad. He has been a thorough student of acoustics and is looked upon as one of the greatest authorities on this subject. A wall chart which he has recently brought out demonstrates better than anything else the intricacies of the tempered scale, showing also numerous comparisons between the tempered scale and the scale of just intervals.

Mr. Deagan is admired everywhere for his ideals and numbers among his closest personal friends the prominent symphony and opera directors and band leaders in the United States and Canada.

Mr. Deagan has reached the age at which many men are considered "old," but he is more vigorous and active than many men half his age.

If you receive your issue of The Diapason late, or not at all, please notify this office and we shall be glad to look into the matter, and if you failed to get your copy shall promptly mail you another. But do not blame The Diapason. All we can do is to see that the issue is delivered to the postoffice at the usual time, which is a day or two before the end of the month. Second-class matter is han-

dled slowly in these days. Some readers, according to the results of a recent checkup, receive their paper promptly. Others, in the same territory, receive theirs much later. There is no accounting for the fact and there is no use in worrying or trying to remedy the situation. We presume that the postal authorities are doing the best they can. At any rate, they should do their best, for The Diapason, like all other publications, is paying two or three times as much to have its paper carried to its readers as it paid two years ago.

DESECRATING THE PRELUDE.

Professor Macdougall, with kindly humor, aided by the Diapason editor in an editorial, refers to the awful effect on certain church organists when they go into a movie house and actually hear with their own ears some of their favorite tunes and Professor Macdougall cites Lemare's Andantino and Kinder's Berceuse, pieces seemingly sacred to the sanctuary. The general trend of the editor's and Professor Macdougall's remarks seems to be that the music of the church and that of the movie house can't be mixed; that the shock of hearing the beautiful Andantino played for the meeting and consequent love scene of the lovers on the screen might prove fatal to the average organist from the Baptist Church. Of course it might. I have seen pictures and heard music in theaters, either of which would kill that class of organists single handed, without combining the two. And I have also heard sermons unaccompanied by music that almost finished me. Still, I manage to accept such monstrous manifestations of an evolving civilization and continue to labor in the vineyard.

Allowing such compositions as the above to wander from the fold and fall upon the barren ground of a movie audience is a crime, no doubt. As Sir Leicester Dedlock of "Bleak House" fame would put it, "the very framework of society is tottering," and steps should be taken to inflict heavy penalties on organists who either willfully or innocently make themselves a party to such crime. Legislation might be invoked and laws passed prohibiting such perversion of art. In fact, the American Federation of Labor could take up and settle the question.

The spectacle of a chaste organist going back to the church and having visions of the final love-clinch brought up when the organ moaned forth the Andantino is also woeful. It is probably about as awful as the fact that his rent is overdue and unpaid; or that the milkman has threatened to stop supplies, and many other events.

If the average organ solo in church inspires something in the mind of the listener, either with or without the aid of the movies, he ought to be thankful. There are few visions abroad these days, and when one comes our way we ought not to miss it.

M. M. HANSFORD.

Miss Teninga in Recital.

Miss Renzina Teninga, organist of Bethany Reformed Church, appeared in recital at Kimball Hall Nov. 29. She fascinated a large audience by perfect technique, high interpretative qualities and absolute command over the wealth of color of the instrument, which she employed with excellent taste. The Vivaldi Concerto in A minor (classical period) was given with positive rhythm and fine musical taste. In the difficult Canon by Middelshulte she unfolded the complicated polyphony with clearness and built up a tremendous climax. In the Ritter Sonata (Op. 23), Franck's "Piece Heroique" and Adagio Cantabile and the Vienne Finale, Miss Teninga held her hearers spellbound from the first note until the last. All her selections were played from memory. We congratulate Miss Teninga upon her splendid success, which she fully deserves.

FLORESTEN.

A lady observing that a stranger in her pew had no hymn book, politely offered him one. "Thanks," said the gentleman, "but I never use a libretto."—Boston Post.

The Free Lance

By HAMILTON C. MACDOUGALL

A valued correspondent writes me to the effect that the repertoire of the "movie" organists need not interfere with that of the "legitimate" players of the king of instruments, even if the picture player does steal the "soupy" pieces. The problem has an easy solution, so my correspondent says. And what is it? Simply this: That the church organist keep ahead of his rival by playing Viene, Jacob, Karg-Elert and other worthies, particularly of the modern, augmented-triad, whole-tone-scale school.

I cannot see it in that light, much as I respect the judgment of my unnamed correspondent. It is a question of psychology, is it not? Generations ago, about the time of the opening of the organ in the old Boston Music Hall, the most effective piece of the thrilling, spine-shivering, tear-compelling order was our friend Battiste's Andante in G, known also as "The Pilgrim's Song of Hope." This piece does not seem to be played today, or if it is, I have not noticed it on programs. Its place is taken by the more sentimental compositions of Kinder, Lemare, Johnston and the others whom I mentioned last month. The public is not ready to react to the somewhat vague and dissonant harmonies of the advanced French masters, though I am far from denying that they have a select—and rather small—circle of admirers.

But until Viene et al result in the titillations of the auditory nerve that are now the result of favorite organ pieces of the present hour the church player will lose many of his most effective pieces.

Until I saw it in a recent number of that most interesting and valuable journal, the Organist and Choirmaster, I supposed that the hoary chestnut, "All passages in organ music not otherwise marked are to be played legato" had long been disavowed by every intelligent person. The maxim referred to has its only use in putting to sleep all one's interpretative faculties. A passage is legato not simply because it is marked so by the composer or editor, but because it is in the nature of the case so. In general, passages involving skips are non-legato; passages resembling violin passages with the bow changed on every note, especially when fast, are non-legato or staccato; chords in passages of a grand or dignified character are separated; and so the list might go on. No matter what phrasing the composer had in mind or indicated by the usual signs, the experienced executant recognizes the type and phrases accordingly. Writers for the organ more and more are getting to use the term "non-legato" for toccata passages, but it is not difficult to cite here and there passages from writers that are to be played detached in spite of the fact that the composer marked them "legato."

Does anyone know of any concerted movement among musicians in any city or state in regard to uniform fees for weddings, salaries as organists, charges for music-lessons?

It is getting to be subject of general remark among organists that the American Guild of Organists ought to do something to help church players improve their condition financially. Without making a special plea for these musicians, I am sure that they feel the increased cost of living as much as any class in the community. Is there any reason why the guild should not do something to help the men from whom it derives its power and its fees?

The guild is a very dignified institution. Is it afraid that it will lose in prestige or dignity if it work for its constituency in some direct, practical way? Are physicians as a class lacking in conservatism and do they fail to consider the best interests of the community? What is the ordinary practice of doctors? In a small town the three or four or five medical men get together and agree on a fee

table that shall state what they consider fair charges for various types of service; the county or state associations take corresponding steps. No one thinks any less of the doctor for his co-operation in this protective movement. Competition in fees is the worst kind of competition. The best competition—"emulation" is the better word for the musician who loves his art—is in the quality of the work done. Let the guild take this to heart.

WARREN A LOCKE RETIRES

Leaves Cathedral Church in Boston After Thirty Years' Service.

Warren A. Locke, organist of the Cathedral Church of St. Paul in Boston for thirty years, has resigned because of ill health. He is succeeded by Arthur M. Phelps of Trinity Church, Newton Center.

Speaking of Mr. Locke's service with the church, Dean Rousmaniere said: "Mr. Locke's professional taste and ability have been recognized gladly and gratefully through all these years, and a whole generation of worshippers have found in his leadership at the organ and with the choir a true expression of their sense of dignified and fitting worship."

Mr. Locke was born in Charlestown in 1847. He was graduated from Harvard in 1869, and received his M. A. degree there in 1872. He was master of St. Mark's School in Southboro from 1869 to 1874, and then went abroad to study music. On his return he was organist and choirmaster at St. John's, Roxbury, for two years and at the First Parish Church, Cambridge, eight years. He went to St. Paul's in 1888. Mr. Locke has been prominently identified with musical life at Harvard. He is a member of the Harvard Musical Association and the American Guild of Organists. His home is in Cambridge.

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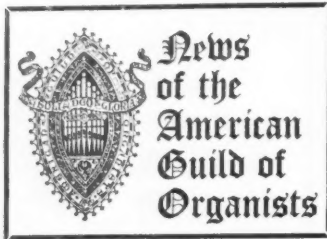
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Headquarters.

After two years' experience the council has decided to return to the status quo ante so far as its official organ is concerned and has made an arrangement whereby the *New Music Review*, published by the H. W. Gray Company, is to resume the publication of guild news. The contract with the *American Organist* was not renewed, by vote of the council at its last meeting. This followed protests made by various chapters against increasing the expenditure of the A. G. O. in this field. It was decided at the same time that the annual dues should remain at \$3, the proposed change to \$5 being defeated.

The *American Organist* was launched under the patronage of the guild two years ago with the avowed object of having a paper all its own for that organization. After a few months the ownership was transferred to T. Scott Euhman, the editor, and the paper since that time has been conducted by him.

Illinois.

The Illinois chapter, through its program committee, headed by Albert Cotsworth, has prepared another treat for the members. Samuel A. Baldwin, the noted New York organist, who formerly lived in Chicago, has been invited to play Jan. 20, and arrangements have been made to give this recital on the large Skinner organ in the First Congregational Church of Oak Park. Mr. Baldwin comes to Chicago as the guest of the guild.

Wisconsin.

The second dinner of the season was held by the new Wisconsin chapter at the City Club in Milwaukee, Dec. 18, and nine members were present. Lewis A. Vantine read a paper on the "Development of the Organ in America" and there was a discussion of the points he made. The program committee, headed by Charles Forester, the chairman, is busy preparing for a season of great benefit to the members.

At the vesper service in Wesley Methodist Church at Milwaukee, Dec. 21, Arthur H. Arneke played as a representative of the guild and Mr. Meyer of the Meyer School of Music set forth the objects and aims of the guild in a brief talk. Mr. Arneke played: *Rhapsody*, Silver; *Andante Cantabile*, Tschaiakowsky; *Allegro Appassionato* from *Fifth Sonata*, Guilmant; "Waiting Motif" from "Madame Butterfly," Puccini; *Toccata* from *Fifth Symphony*, Widor, and *Christmas Pastoral*, Harker. "The Manger Throne" was sung by the choir of the church under the leadership of Victor Maves, the organist.

New England.

Following are the January events scheduled for the New England chapter:

Jan. 5—Old South Church, Boston, recital, by Henry E. Wry.

Jan. 7—Second social meeting Portland district at studio of Alfred Brinkler, Portland, Maine.

Jan. 19—South Congregational Church, Boston, recital by William E. Zeuch.

Jan. 19—Recital by Louise Stevenson, A. A. G. O., at St. Peter's Church, Portland, Maine.

The New England chapter was entertained at the Skinner organ factory, Dorchester, Dec. 15. Mr. Zeuch showed the possibilities of the "Orchestra" by playing selections.

Northern Ohio.

A service under the auspices of the chapter was given on Nov. 30 in the First Baptist Church, Cleveland, and the vested choir of thirty voices sang

Harry Alexander Matthews' cantata, "The City of God," under the direction of C. B. Ellinwood. Roy J. Crocker is the organist of the First Baptist Church. The organ prelude was played by George G. Emerson of St. Paul's and the postlude by Henry F. Anderson of Emmanuel.

Professor Frederic B. Stiven, secretary of the chapter, gave an organ recital on Monday evening Dec. 8, at Calvary Presbyterian Church, Cleveland. Mr. Stiven played the symphonic tone poem, "Orpheus," by Liszt; the *Chorale No. 3* in A minor by Franck; five *Summer Sketches* by Lemare, and the *E flat Scherzo* by Dethier. He was assisted by Robert M. Crawford, baritone, who sang the aria "It Is Enough" from Mendelssohn's "Elijah."

Northeastern Pennsylvania.

Joseph Bonnet gave one of his superb recitals Dec. 11 in Immanuel Baptist Church, Scranton, Pa., under the auspices of the Northeastern Pennsylvania chapter. This was Mr. Bonnet's first appearance in Scranton, and his appreciative audience was delighted throughout the evening. The program included: "Variations de Concert," Bonnet; *Berceuse*, Bonnet; *Fugue in C major*, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; *Fantasia and Fugue in G minor*, Bach; *Gavotte*, Martini; *Sketch in F minor*, Schumann; "Christmas" (new), Arthur Foote; *Funeral March and Song of the Seraphs*, Guilmant; *Toccata* (from the *Fifth Symphony*), Widor.

Missouri Chapter.

The chapter met for its monthly dinner and business meeting on Monday evening, Nov. 24, in its regular quarters, the studio of William John Hall, A. A. G. O., Musical Art building, St. Louis. Immediately after the dinner the dean, Edward M. Read, introduced the speaker of the evening, the Rev. Dr. John Cannon, pastor of Westminster Presbyterian Church, St. Louis. Dr. Cannon gave a most helpful as well as an encouraging talk, based upon music, the prelude, congregational singing and the choir. He said: "Music is a handmaid to worship—not worship in itself, but a means to a higher end. God is its author, not man. He laid the keynote of all harmony." In regard to the prelude, he said: "The organist prepares the way for the preacher with his prelude. Its purpose is to get the congregation into a worshipful attitude." Congregational singing was emphasized as the greatest thing in divine worship and the outpouring of a people in worship. Hymn tunes should be adapted to the sentiment of the verse. The choir, besides leading in congregational singing, has a great duty to perform in the singing of the anthem. It is praise through which the congregation should be inspired.

The regular business of the evening was then transacted, after which the meeting adjourned until the last Monday in January, the December meeting being omitted owing to the Christmas holidays.

Southern California.

Another largely attended gathering of members of the Southern California chapter turned out for the November dinner at Rector's, Los Angeles. Succeeding the dinner the members went to the home of Dean Douglas, where an inspection was made of the excellent organ installed there, and a recital was given. The program was as follows: "Grand Chœur," Guilmant, cleverly arranged and played by Mr. Douglas for right hand and pedals, he recently having broken his left wrist, putting his left hand out of commission; "St. Ann" Fugue, Bach; *Adagio*, Bourgault-Ducoudray, and *Concert Variations*, Bonnet, played by Wesley K. Kuhnle; *Suite for organ and orchestra*, Douglas, played by Clarence Albert Tufts, with orchestra part played by Mr. Kuhnle; *Fugue from 'Cello Sonata*, Bach, and *Scherzo Capriccioso*, Guilmant, played by Dr. Raymond Mixsell (organ) and Mr. Kuhnle (piano).

Alice B. Grav, P. Shaul-Hallett and Otto T. Hirschler were heard in an organ recital at All Saints' Church, Pasadena, following the monthly dinner of the chapter, Monday evening, Dec. 1.

Genesis of the Organ

By WALTER E. YOUNG
Organist of the First Church of Christ,
Scientist, Boston.

FINAL ARTICLE.

In the fifteenth century stops were invented, giving the organist more control over his instrument and enabling him to increase or decrease the volume of tone at will. About the same period another keyboard was added, together with a third keyboard for the feet. A fourth keyboard was sometimes added, which seems at first to have been played with the knees. Thus chords of four notes could be played—two notes with the right and left fists, one with the knee, and one with the foot—but the labor involved must have been very great. The keys of organs, however, soon began to assume smaller proportions until a "fifth" could be struck with the thumb and little finger, and toward the close of the sixteenth century the dimensions of the keys had been so reduced that they were much akin to our present-day key.

The bellows of the organs at this time seem to have suffered most from lack of improvement, for the "reservoir" had not been thought of, the bellows being a number of feeders, according to the size of the organ, each operated by the foot of the blower. Each feeder was fitted with an iron shoe in which the blower placed his foot and thus raised the feeder, which fell, of course, by his own weight. In a large organ this necessitated a large number of men as a "blowing force," and the allusion to the "seventy strong men" which it took to blow the Winchester organ may be a poetic license, or perhaps it is more comprehensible if we consider that there were a number of men in reserve to take the place of those fatigued by operating the twenty-six feeders. The bellows were much improved, however, in the sixteenth century by the introduction of the reservoir and weights to control the pressure; more stops were added to the organ, including reeds, giving a greater variety of tone color and varying grades of power, and the tremulant was added, so that we can consider that the organ now took the general form known to us to-day.

With the increase of stops and bellows there came all kinds of accessories, such as the drum; a "vogelgesang," to imitate the song of a bird, a cuckoo; and sometimes revolving stars covered with little bells. The external appearance of the instruments always received much attention and in some cases went to ludicrous extremes. An instance of this tendency is recorded of one organ in the outer case of which was a large figure of a monk looking out of a window, rising as far as his girdle, and then suddenly disappearing. At Bion in Gascony, in 1538 an organ was ornamented with giants' heads which wagged and moved their jaws and eyes as the organist played. These trivialities and abuses caused much opposition to the use of organs. One writer, voicing his opposition to organs about this period, says: "We would relegate the organs and trumpets and flutes to the dancing, theater and the halls of princes, for the house of God is not to be a house of noise, but of love."

In the year 1586 a request was made to Parliament praying "that all cathedral churches may be put down where the service of God is grievously abused by piping with organs ** with the squeaking of chanting choristers disguised in white surplices."

Though forbidden by Calvin on the continent, dislike in England kept within bounds for a time, thereby preserving organs from general destruction until the supremacy of Oliver Cromwell. At this time, 1644, it was ordered that "all organs and the frames and cases wherein they stand in all churches and chapels shall be taken away and utterly defaced." The cathedrals were given over to the Cromwell soldiery—horses were stabled in them. The organ keyboards were destroyed and the pipes

pawned for liquor. Organists then turned to carpentering; some became soldiers, while others obtained a living by teaching the lute or virginal.

In his "Story of the Organ" Williams says that "Upon the restoration of Charles II. to the throne in 1660 great efforts were made to restore the cathedral service as soon as possible, but during the twenty-one years of interregnum the organists and singers had been dispersed, many had died and few persons were left capable of organizing the music. Organ builders could scarcely be found. * * * It was evident that so few builders could not comply with the sudden demands made all over England for new organs and the field was open for foreign competition. The demand for organs increased and with it there arose many good organists who carried the art of organ playing to a high degree of perfection."

It also became apparent to the builders of that day that the improvements in their instruments must keep pace with the demands of the more skilled performers, and this induced a profitable spirit of co-operation between builder and organist for a more perfect medium of expression. For many years after this, English organ building was in the ascendancy, and the organ became an established institution. In the seventeenth and eighteenth centuries, however, Germany and Holland took the lead in the art of organ building, many large instruments being erected in those countries, some of which are standing to-day.

Improvements were made from time to time, one of the most important being in 1712, when Abraham Jordan invented what is now known as the swell fold, or shutter, a device added to the "echo organ" of that time, "being a sliding shutter which opened or closed with a rope attached to a pedal, giving a kind of crescendo and diminuendo effect. This "echo organ" was a number of pipes placed in a closed box, the result being that it always sounded as if at a distance. One of the earliest of these "swell organs" was erected in St. Magnus' Church at the foot of London bridge, says the *Spectator* of Feb. 8, 1712, "consisting of four sets of keys, one of which is adapted to the art of emitting sounds by swelling the notes, which never was in any organ before." The addition of the "swelling organ," as it was called, was received very enthusiastically by organists everywhere, although on the continent its adoption was not brought about for many years after its invention. The swell was added to the organ at St. Paul's Cathedral, London, by Cranz soon after its invention and Handel was very fond of playing on this instrument.

For many years, and in fact down to about 1874, there was not much noticeable progress in organ building, except here and there the evidence of a minor improvement in the method of construction or voicing, but so far as the general form of building was concerned there was little, if any, change. The "mechanical" or "tracker" action was still in use and the same tone colors were employed. It was, however, the beginning of a new epoch for the organ when in 1874 the first tubular-pneumatic organ was installed in St. Paul's Cathedral by Willis, the noted English builder. The introduction of a system of construction based upon "air control" was destined to take the organ at one leap out of its somewhat limited use, into a domain of possibility which has since proved to be almost unlimited.

A two-manual organ of sixteen stops, built by M. P. Möller for the Hicks Memorial Methodist Church of Duncansville, Pa., was dedicated Dec. 11. Martin G. Aichelmann of Simpson M. E. Church, Altoona, was the presiding organist.

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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 594 Garson avenue, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.]

Dramatic and Pathetic Music.

We now come to a classification which the picture player uses more than any other kind, and to which publishers and composers are giving their attention more and more. Most of us can easily remember only a few years ago the exceeding difficulty of obtaining enough dramatic pieces to set up the films without constantly repeating the numbers in our repertory. For the theater organist of today this cannot truthfully be said because he has at his disposal a large number of legitimate organ solos such as the Andante from Borowski's Sonata, Chauvet's Andantino, many movements from Guilman's works, numerous transcriptions that actually sound better on the king of instruments than in the original form (Raff's Cavatina furnishes an instance), scores of piano and song transcriptions, piano solos which are easily adaptable, numerous dramatic songs like Del Riego's "O Dry Those Tears" and Mrs. Salter's "Cry of Rachel," and, finally, thousands of piano parts of orchestrations. This last field has not yet been thoroughly explored; in fact every day research reveals new masterpieces originally written for the orchestra, but many additional beautiful effects can be achieved by playing them on the organ. The organist has the advantage of having the color effects "cued in," solos being indicated for strings, woodwind, reeds and flutes, all of which are included in the modern organ, and the added advantage of having such stops as the vox humana, vox celeste and quintadena, which give a pathetic appeal entirely lacking in the orchestra.

Our own experience has been that in the field of accompaniments there are more useful dramatic numbers than among organ compositions themselves. Merely to mention Leon's "L'Oracolo" (fourth movement), Stroff's "Bride's Prayer," Golterman's "Le Reve," Tschalkowsky's "Visions," Ganne's "Ecstasy" and Favarger's "L'Adieu" is to name a very few of the splendid numbers available for this kind of scenes.

Two firms are giving their special attention to dramatic music for pictures. These are Schirmer and Belwin. Among the former's galaxy will be found many fine works, such as Friml's "Melodie," which is a type of composition most useful in playing dramatic scenes. Beginning with a quiet theme, the middle section works up to a dramatic climax and then gradually diminishes to the first theme again. As we have remarked in a previous article, this is the most useful style of dramatic composition. By starting a piece of this description at a point in the picture at which it will bring the climax in the music and picture together, and doing away with suddenly changing into an agitato, the effect is smoother than in many theaters we have attended where the music is literally chopped off short and another piece is begun. We believe agitato should be used only where the action (struggles, chases, battles, etc.) continues for any length of time, but where the action suddenly works up to a tremendous climax, but continues for a short time only, it is much better to use a work heretofore described.

An example of this occurs in the film "Gambling in Souls" (Fox film with Madalaine Traverser), in the fourth reel, where Charter's partner discovers Marcia has a signet ring of magnetic quality and is using it to manipulate the roulette wheel. As she is about to win he suddenly seizes

her hand and there follow a few moments of dramatic action. We used Rachmaninoff's Prelude, playing the middle section, and so timed it as to come to the fortissimo chords that precede the return of the first theme, and also stopping the music short for an instant as he seizes her hands.

A collection of invaluable music for either organist or leader is issued by Belwin, who have among their composers Gaston Borch, a musician who has written many excellent dramatic numbers. "The Crafty Spy," from his pen, is a most valuable number. On the organ we use solo tuba in left hand and the accompanying chords in the right. He has also written "The Slimy Viper," a "Dramatic Mysterioso," "Dramatic Tension," etc. Two numbers which compel admiration are "Tragic Theme" and "Sinister Theme," both by Paul Vely. The "Tragic Theme" has an original idea worthy of Beethoven, and the "Sinister Theme" is a mysterious minor melody depicting impending danger. Another fine piece is "The Vampire," by Levy, being a dramatic theme in A minor. The editors of these works—M. Winkler, S. M. Berg and S. Levy—are doing a valuable service for picture musicians in endeavoring to provide a library of dramatic compositions that will enable the player to fit the various screen situations accurately and that they are succeeding in to put it very mildly.

As examples of piano solos the best are of the style of "Erotik" by Grieg and Romance in D by Rubinstein.

To list all the dramatic numbers now available would take several pages of this paper; therefore we confine ourselves to giving a few examples, with the most liberal list among the accompaniments:

Organ Solos.

Andante, Sonata I, Borowski.
Meditation, Sixth Sonata, Guilman.
"Priere" ("Oratorio de Noel"), Saint-Saens.
Largo, Dvorak.
"Chanson Passionnee," Dunn.
Evensong, Martin.
Cavatina, Raff.
Prelude, Rachmaninoff.
April Song, Brewer.
Indian Summer Sketch, Brewer.
"Legende," Friml.
Meditation, Drumm.
Nocturnette ("Moonlight"), d'Evry.
Nocturne in G minor, Harker.
Andantino, Chauvet.
Intermezzo in E, Major.

Piano Solos.

"Erotik," Grieg.
Romance in D, Rubinstein.
"Dream Shadows," Langey (Witmark).
"Adieu," Friml (Boston Music Co.).
"Twilight," Ayer (Remick).
"Eleanor," Deppen (Fox).
"Legend of a Rose," Reynard.
"Twilight," Friml (Schmidt).

Piano Accompaniments.

"Le Reve," Golterman.
Nocturne, Krzyzanowski.
"Visions," Tschalkowsky.
"Extase d'Amour," Roze.
"Arabian Night," Mildenberg.
"Nodding Tulip," Trinkhaus.
"A Love Song," Bertlett.
Three Characteristic Sketches, Atherton.

Prelude, Damosch.
"Broken Melody," Van Biene.
"Melodie," Friml.
"Song of Songs," Moya (Chappell).
"Song of the Soul" (from "The Cimex"), Breil.
"The Perfect Song" ("Birth of a Nation"), Breil.
"The Perfect Melody," O'Hara.
Cavatina, Bohm.
"Among the Roses," Lake.
"Novellette," Marais.
Romance, Grunfeld.
"Awakening of Spring," C. Bach (Ditson).

Fantasia, E. Bach.
"L'Oracolo," Leoni.
"Ame," Robyn.
"Bride's Prayer," Stroff.
"Ecstasy," Ganne (Ditson).
"Anathema," Flietz.
"Adieu," Karganoff.
"Reve d'Amour," Zamecnik (Fox).
"What the Pond Lilies Whispered," Bloom.

Andante Cantabile, O'Hara (Ditson).
"Canzone Triste," Conte (Schirmer).
"L'Adieu," Favarger.
Song Without Words, Rebikoff.
Nocturne, Mendelssohn.
"Premier Amour," Benoit.
Serenade and Romance, Frommel.

Specialty Written Music for Dramatic Scenes.

"Tragic Theme," Vely.
"The Crafty Spy," Borch.
"The Slimy Viper," Borch.
"Sinister Theme," Vely.
"The Vampire," Levy.
Dramatic Mysterioso, Borch.
Dramatic Andante, Borch.
Dramatic Agitato, Minot.
Six Dramatic Andantes, Borch, Berge, Levy, etc. (Belwin).
Dramatic Suspense, Winkler.
Dramatic Tentative, Levy.
Dramatic Reproach, Berge.
Twelve Dramatic Tensions, Shepherd.
Borch, Andino, etc. (Belwin).
Dramatic Allegro, Falk (Schirmer).

Six Dramatic Laments, Bizet, Grieg, etc. (Fischer).
Seven Dramatic Themes, Schubert, Jensen, etc. (Fischer).
Seven Dramatic Tensions (Fischer).
Dramatic Music (fifty numbers), Tobani (Fischer).
Dramatic Music (seventy-six numbers)—Series, Wamsbacher (Fischer).
Dramatic Series (200 numbers), Kerssen (Fischer).
Dramatic Series, Breil (Chappell).

NEW PHOTO-PLAY MUSIC.

Dramatic Music:
"Dramatic Conflict," Levy.
"A turbulent and agitated allegro in C minor, a step further on than a dramatic tension would be, and yet not as animated as an agitato or 'hurry.'"
"Andante Dramatico," Borch.
"Dramatic Tension," Borch.
"Mysterioso Dramatico," Borch.
These three illustrate the difference which a clever musician will easily detect in the various dramatic scenes on the screen. The first fits a scene where there is suppressed emotion, the second serves as a prelude to scenes of greater excitement, while the third synchronizes scenes of mystery and agitation combined, and can be followed effectively by a "hurry" or agitato.
"Dramatic Suspense," Winkler.
"Dramatic Reproach," Berge.
"Dramatic Tension," Shepherd.

Mr. Winkler's number is in D minor and begins with an andante moderato with a poco agitato middle section. It is well adapted, being in the character of a suspense. The second piece has a sonata-like theme in E minor with a central appassionato section in the major, and works up to a fine climax. Shepherd's work is for tense, emotional scenes; the middle section closely approaching an agitato, and afterward receding into a quiet style. A feature which all musicians will appreciate is the fact that all of the above are timed. The total time required to play the composition is given, as well as the time for each section of the work.

Pathetic:
"Because You Say Good-by," Levy.
This is a lovely cantilena with themes indicated for string or brass solo (on organ violas), orchestra, cello, tuba or horn; it is useful for scenes of parting.

Bright and Neutral:
"Budding Spring," Platzmann.
"Love's Enchantment," Varley.

Two useful numbers, the first being good for scenes of a happy character and the second as a general number or as a love theme. The last has even a few measures of a dramatic character on page three.

Note: The foregoing are all Belwin publications.
From the Sam Fox Company, Cleveland, we have received a set of ten numbers by J. S. Zamecnik. They consist of two hurries, one agitato and one furioso for scenes of general confusion, and the themes show the composer's individuality and are refreshingly original. A Mysterioso in A minor for stealth, horror and dark scenes is the fifth, while Numbers 6 and 7 are Dramatic Tensions in A and D minor respectively, for grief and sorrow. No. 8 is an allegro vigoroso in A major for duels, sword fights, etc., while No. 9 is battle music and No. 10 is an excellent piece of storm music in G minor, illustrating storms at sea, thunderstorms, etc.

Surely, the moving picture organist and the orchestra leader have no fault to find in these days, when so many composers and publishers are devoting their attention to writing and publishing new music for the photo-play. From the Oliver Ditson Company, Boston, comes a set of nine new works. Two "hurries" by Langey and O'Hara in B and G minor, and an Agitato in E minor by Langey serve to fit the excitable parts of a picture. "Andante Amoroso," by Langey, given as illustrating the dawning and fading of day, is in nine-eighth measure, and is cleverly illustrated by the use of smooth progressions of chords. A melody first for strings and later for clarinet or oboe works up to a grandioso and then gradually recedes to a quiet pianissimo. A bit of humorism toward the close is an oboe solo of ten notes which asserts that "Katy-did, Katy-did, Katy didn't!"

A Pomposo in C for scenes of splendor and grandeur (by Borch), and an "Andante Dramatico" by Langey for situations of impending danger (D minor), and a "Mysterioso Furioso" by Langey in A minor suitable for weird scenes complete the regular photo-play pieces.
Two numbers by Bartoline, the Russian composer—Pastorale and Berceuse—are useful on quiet scenes. The Pastorale is in F and has a specially written organ part, as has the Berceuse, which is a beautiful cantabile in A.

Two new organ solos from White-Smith Company, Boston, are "Ancient Phoenician Procession" and "A Rose Garden of Samarkand," both by R. S. Stoughton. The first is an illustration of an imposing oriental procession, beginning with a majestic movement in D minor, this is relieved by a middle section in A major with solo for French horn (or soft flutes). A short fanfare on the reeds brings us to the first movement again. The "Rose Garden" is a scene in ancient Russia. A tranquil prelude on the strings and soft solo stops is followed by a piquant yet weird oriental theme given to quintadena and flute d' amour. A piu mosso is more animated, and the delicate solo returns, followed by the tranquil movement, which closes with a major thirteenth chord, or, as our friend A. J. Goodrich would say, a "secondary seventh."

Answers to Correspondents.

J. O. H. Springfield, Ill.—In playing with orchestra the full organ should never be used, as it destroys the orchestral tone. Use the harp, chimes and combinations which will balance well with the orchestra, but which will not "cover them up." Soft combinations like soft flutes, flutes and strings and others of a similar effect will be what is desired.

R. K. H., Kansas City, Mo.—We have written you giving you information regarding photo-play music for which you ask. Jacobs and Schirmer have several good galops in their collections. Belwin has the other numbers. See article this month. Pathetic music will follow next month.

Louis Church, now connected with the Wicks Pipe Organ Company of Highland, Ill., who was formerly at Fairhaven, Mass., in the organ business, and previously with the Austin Company, stopped at the office of The Diapason on his way through Chicago Dec. 18. Mr. Church recently joined the Wicks staff and will move his family to Highland.

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**BEST ORGANS IN WORLD
ARE BUILT IN AMERICA**

PIETRO A. YON GIVES REASON

**Also Tells of Program Building—
"Movie" Variety No More Satis-
fying to Public than Eccle-
siastical, He Asserts.**

Pietro A. Yon, who always has something worth while to say when he is interviewed on topics pertaining to the organ, was led to talk at some length to a reporter for the St. Paul Daily News when he was in that city in December to give a recital. After referring to the three classes of persons who attend an organ recital, as set forth in an interview recently reprinted in The Diapason, he made some interesting remarks as to program building, saying:

"I always include something deeply substantial—like Bach. Indeed, I never play a program without Bach. Then I play a classical sonata of some kind. And for the rest I try to consider a legitimate popular taste.

"As for the divisions of organ literature, they, too, naturally fall into a sort of triple classification. There is the strictly liturgical music; in extreme contrast is the great volume of popular stuff which one hears adapted for performance on motion picture theater organs; and between these two lies a wide field of music which belongs essentially to the organ, and yet is neither sacred nor blatantly popular.

"It is to this division that I devote very much of my time. For I have found that the average audience is no more likely to be satisfied with the 'movie' variety of program than it is with the purely ecclesiastical. And I find, also, that it is necessary to educate the public to an appreciation of the fact that an organ has a strongly marked identity of its own; that it is neither a condensed symphony orchestra nor a glorified piano. That is one reason why I never play transcriptions; having been originally composed for other mediums of expression, they are not typical of what the organ can and should do.

"But it is amazing to see how the popularity of the organ is spreading. There is more of a demand for organists than the supply can keep up with.

"One element in this situation is the fact that the best organs in the world are being built in the United States. You see, the United States has the three things necessary for such a result: The money, the supply of wood necessary for ideal construction purposes, and the workmen. The men have been recruited from all parts of Europe, and naturally gravitate to the land of best opportunity. And nowadays this opportunity is unlimited, for there is not only a call for finer and finer church organs; there also is an unprecedented demand for theater and residence organs, and of course all this means, in time, that public taste is going to be educated to the level it has reached in the Old World.

"That state of things will be hastened, too, when some concert performers realize how foolish it is to treat audiences as though they were so many cattle, when the truth is they are so many heads, and each head is provided with brains. It's very foolish to overlook that fact."

Guests at Skinner Factory.

The Truette Organists' Club was entertained Dec. 4 at the Skinner organ factory, Dorchester, Mass. The organ studio is a miniature concert hall and contains a good-sized organ called an "Orchestrator," a mechanical self-playing organ in which all the stops are treated independently like the instruments of the orchestra. Mr. Skinner gave an exhibition and explanation of the possibilities of this instrument.

Large Organ for University.

One of the largest organs in the West, it is announced, is to be built by the Robert-Morton Company of Van Nuys, Cal., for the University of Southern California. The instrument

when completed is to stand in the chapel of the University at Los Angeles.

Frederick Faassen Marries.

The Rev. C. F. Viking announces the marriage of his daughter, Grace Carol, to Frederick Faassen. The wedding occurred on the evening of Nov. 25 at Zion, Ill. Mr. Faassen is the organist of the large tabernacle at Zion.

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And When They Had Fulfilled. Solo: Bar. or Bass.....	Roberts .12
Break Forth Into Joy. Solo: Sopr.....	Maxson .12
Come, Ye Faithful, Raise the Strain. Solo: Sopr.....	Schnecker .12
Conqueror Comes in Triumph, The. Solos: Sopr., Alto and Ten..	Hamer .12
Day of Resurrection, The. Solos: Sopr. and Bar.....	Demarest .15
Risen Christ, The. Solos: Sopr. and Ten.....	Watson .12
Sing With All the Sons of Glory. Solo: Sopr.....	Demarest .12
Triumphant Morn. Solos: Sopr. and Alto.....	Scott .12
Welcome, Happy Morning.....	Campbell .15

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PROVIDENCE, R. I.

News from Philadelphia

BY DR. JOHN M' E. WARD.

Philadelphia, Pa., Dec. 23.—The forthcoming annual meeting of the M. T. N. A., held here beginning Dec. 29, will be a record-breaker, both in attendance and the notables present. The Philadelphia Chamber of Commerce is devoting itself to the entertainment of out-of-town guests and the Manuscript Music Society of Philadelphia will give a notable concert at the Musical Art Club. The program, much of it by local composers, in outline is: Music to a poem of Browning, "How we carried the news from Ghent," C. K. Bawden; cello solos, "Chant du Voyager" and Scherzo Caprice, Camille Zeckwer; songs by Stanley Addicks, Nicholas Doughty and others; violin solos (Lullaby and song and dance), P. H. Goepf.

The Wanamaker store has invited the delegates to a complimentary organ recital on New Year's eve to hear Charles M. Courboin. The Presser Foundation also extends a cordial invitation to visit the Presser Home and accept the hospitalities of the trustees at a luncheon. The Presser home is generally considered the finest of all homes for music teachers, either here or abroad.

The twelfth annual concert by the Norristown Choral, directed by Ralph Kinder, presented "The Logos" by David S. Smith, "Narcissus" by Massenet, and "The Call to Freedom" by Victor Herbert. Mr. Kinder also announces his twenty-fifth annual series of Saturday organ recitals for Jan. 10, 17, 24 and 31.

William P. Bentz has been appointed to the coveted position of organist and choirmaster of the beautiful Church of the Mediator, succeeding N. B. Clarke, who has been made organist emeritus. A beautiful four-

manual Haskell organ has recently been installed.

Mauder's "Song of Thanksgiving" was sung by the augmented choir of St. Mark's Lutheran Church, under the direction of Dr. Ward, organist. Handel's "Messiah" (Christmas section) was given on Dec. 21.

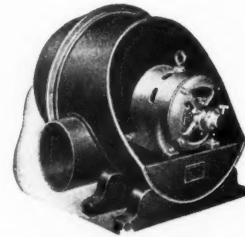
Courboin Gives Recitals.

During December Charles M. Courboin, guest soloist at the Wanamaker Auditorium in Philadelphia, and organist at the First Baptist Church, Syracuse, N. Y., has been free for recital work, as the Wanamaker management arranged for a short break between the autumn and holiday series of recitals. Mr. Courboin was heard on the municipal organ at Springfield, Mass., where he was for two years municipal organist. He also dedicated an organ in the Sacred Heart Church, Watertown, N. Y., and appeared in joint recital with John Barnes Wells in the First Baptist Church of Syracuse. On Dec. 19, Mr. Courboin dedicated a Möller organ in Trinity Methodist Church of Auburn. The holiday series of recitals in the Wanamaker Auditorium began with those on Dec. 26 and Dec. 31.

Lecture-Recital by Dickinson.

Clarence Dickinson gave a recital in Harrisburg, Pa., for the Association of Organists on Tuesday evening, Dec. 2. The program opened with a talk on the history of the development of the organ as an instrument, illustrated with lantern slides, and the recital was so arranged as to illustrate the same points in the order in which they were presented in the lecture. The program was as follows: Allegro Maestoso, from "Storm King" Symphony, Dickinson; "Sit Gloria Domini," Hucbald; Prayer, Palestrina; Toccata, Le Froid de Me-reaux; Pedal Etude, de Bricqueville; Cathedral Prelude and Fugue, Bach; Andante, Tschaikowsky; "Moonlight," Kinder; Toccata, Yon; Berceuse, Dickinson; Norwegian Rhapsody, Sinding.

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CONTRACT AT ATLANTA, GA.

Four-Manual Under Construction for Howard Theater—Memorial Ordered for First Baptist Church of Savannah.

To the Steere Organ Company of Springfield, Mass., has been awarded the contract for an organ for the Howard Theater, Atlanta, Ga., a structure which is to cost \$600,000 and is to be, it is said, the finest playhouse in the south. The organ is to be a four-manual, and the specification will be as follows:

GREAT ORGAN.

Bourdon, 16 ft., 61 notes.
Diapason, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Great Flute, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 notes.
Bass Tuba (15-inch wind pressure), 16 ft., 61 notes.
Tuba (85 pipes), 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes (from Echo), 20 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Vibrant Strings, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute Traverso, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Fagotta, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Tremolo.

ORCHESTRAL ORGAN.

Gamba, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste (Tenor C), 8 ft., 61 pipes.
Quintadena, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 notes.
Tremolo.

ECHO ORGAN.

Muted Viole, 8 ft., 73 pipes.
Viole Celeste (Tenor C), 8 ft., 61 pipes.
Fern Flute, 8 ft., 73 pipes.
Doppel Flute, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 20 notes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 41 pipes.
Bourdon, 16 ft., 61 pipes.
Gedeckt, 16 ft., 32 notes.
Violone, 16 ft., 41 pipes.
Gamba, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Trombone (from Great), 32 notes.
Tuba (from Great), 32 notes.
Clarion (from Great), 32 notes.

AUXILIARY TRAPS.

Thunder Drum.
Fire Gong.
Bird Call.
Steamboat Whistle.

Another important contract won by the Steere Company in the south is for an organ in the First Baptist Church of Savannah, Ga. The specification of this instrument, which is to be a memorial given by Mrs. George F. Armstrong of Savannah, is as follows:

GREAT ORGAN.

Bourdon (Pedal Extension), 16 ft.
Diapason, No. 1, 8 ft.
Diapason, No. 2, 8 ft.
Cress Flute, 8 ft.
Gamba, 8 ft.

Gemshorn, 8 ft.
Harmonic Flute, 4 ft.*
Trumpet, 8 ft.
Cathedral Chimes (from Echo).

SWELL ORGAN.

Bourdon, 16 ft.
Diapason, 8 ft.
Salicional, 8 ft.
Aeoline, 8 ft.
Vox Celeste, 8 ft.
Viole d'Orchestre, 8 ft.
Vox Angelica, 8 ft.
Stopped Flute, 8 ft.
Flute Traverso, 4 ft.
Oboe, 8 ft.
Cornopean, 8 ft.
Ophicleide, 16 ft.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft.
Dulciana, 8 ft.
Concert Flute, 8 ft.
Flute Celeste (Tenor C), 8 ft.
Quintadena, 8 ft.
Flute d'Amour, 4 ft.
Clarinet, 8 ft.
Harp.
Tremolo.

ECHO ORGAN.

Muted Viole, 8 ft.
Viole Celeste, 8 ft.
Fern Flute, 8 ft.
Chimney Flute, 4 ft.
Vox Humana, 8 ft.
Cathedral Chimes, 20 notes.

PEDAL ORGAN.

Resultant, 32 ft.
Diapason, 16 ft.
Bourdon, 16 ft.
Bourdon, No. 2 (from Swell Bourdon), 16 ft.
Trombone (from Swell Ophicleide), 16 ft.
Violone (Great Gamba Extended), 16 ft.
Flute (from Pedal Bourdon), 8 ft.
Octave (from Pedal Diapason), 8 ft.

ORGANIST RECEIVES HONORS

Tenth Anniversary of J. Fowler Richardson at Wilkes-Barre.

Friends and members of St. Stephen's Church at Wilkes-Barre, Pa., held a reception in the parish house last month in honor of Dr. J. Fowler Richardson, the occasion being his completion of ten years of service as organist and choirmaster of the church. In a pleasing speech James Pryor Williamson presented Dr. Richardson with a substantial check, the gift of the Woman's Auxiliary, of the Men's Club and of Section B of the Woman's Auxiliary.

Since Dr. Richardson moved to Wilkes-Barre, the music at St. Stephen's has made unusual advances. A feature of the Sunday evening services is the alter-service recital which Dr. Richardson plans.

Dr. Richardson is a graduate of Durham University, England. When 18 years of age, as a student of Sir John Stainer, he passed his first examination and received the degree of bachelor of music. For three years he was assistant to Dr. Armes, organist of Durham Cathedral, and through Dr. Armes' recommendation secured an appointment in America. Ten years ago Dr. Richardson went to Wilkes-Barre from Atlanta, Ga., where he had been organist and choirmaster of St. Philip's Episcopal Cathedral for ten years.

W. A. Braithwaite of New York City, for years representative of the Hook & Hastings Organ Company, met with an accident on Dec. 12 as a result of a fall on the ice. One of his arms was seriously hurt, which necessitated his taking a vacation from business for several days.

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Concert Organist, Paulist Choristers, Chicago.
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ATLANTA:

His playing greatly pleased the large audience that was out to hear him.—Atlanta Constitution.

GALESBURG:

One of the most difficult and brilliant organ recitals ever given in Galesburg. He plays without affectation and is master of the situation.—Galesburg Evening Mail.

SIOUX CITY:

"Mr. Goodwin is recognized as one of Chicago's most brilliant organists. At the close of his concert he had the unusual experience of being immediately re-engaged for a second appearance the following night."

CHICAGO:

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

PITTSBURGH:

He gave a masterly performance. All his numbers were played from memory and into all of them he instilled the brilliancy of which he is capable and with which his Chicago acquaintances have become familiar.—The Diapason.

MILWAUKEE:

Displayed splendid virtuosity.—Milwaukee Sentinel.

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tra and three times
with Chicago Sym-
phony Orchestra.



ROUTE:

JANUARY: Eastern States.

FEBRUARY: Middle West.

MARCH: Pacific Coast.

APRIL: Far West and South.

MAY: Canada and Festivals.

JUNE: Eastern States.

Criticisms Unparalleled by Any Other Organist

"A giant among organists."—Herman Devries in Chicago American.

"A sound, splendid and admirable artist."—H. E. Krehbiel in N. Y. Tribune.

"Bonnet played a program that for unique beauty and musical and historical value has probably never been equaled and certainly never excelled by any performance in years."—Commercial Advertiser, Boston.

"Greatest of organists thrills large crowd at the Auditorium."—The Constitution, Atlanta, Ga.

"Bonnet is a genius."—Public Ledger, Philadelphia.

"Bonnet's art again reflected poetry and the full character of France that is so buoyant and so fine."—The Times, Washington, D. C.

"Joseph Bonnet, virtuoso and poet, dynamist and dreamer, is one of those rare masters. His recital in the Exposition Auditorium last evening was a most remarkable demonstration of a personality triumphant over the formidable barrier

which stands between the organist and the auditor."—Ray C. B. Brown in San Francisco Examiner.

"Bonnet organ recital revelation of genius. His skill is the acme of perfection in its complicated exactness, but beyond the mechanic is the artist who chooses not only nuances but a wonderful series of tone colors and combinations of tone color in his registration."—W. Francis Gates in Los Angeles Evening Express.

"Organ playing of the most superior sort, organ playing of most glorious exaltation, organ playing of the most delicate finish, organ playing the like of which has never been heard on the Pacific coast."—Clarence Urmey in San Jose, Cal., Mercury Herald.

"Held by the spell of Joseph Bonnet's genius and power, those who attended the French master's recital at the Tabernacle had more proof of what the organ is capable of than often falls to the lot of the average music lover."—Salt Lake Tribune.

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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

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

Trios and Three-Part Choruses.

It frequently happens that battle, murder or sudden flu makes it necessary for a choir-master to arrange a program for three voices—absit omen! He remembers a few oratorio numbers by Haydn and Costa—the latter a poor affair; perhaps he has an arrangement of the Angel Trio from "Elijah" or Mr. Rogers' arrangement of the trio in Saint-Saens' "Christmas Oratorio." Then he groans and writes to me for suggestions; at any rate two or three of him have done so. Here is my answer. And first the fairly long list of trios for soprano, alto and tenor:

- Bach, "Ah, When Shall We See," in "Christmas Oratorio." (S)
- Berwald, "Jesu, Still Lead On." (D)
- Berwald, "The King of Love." (D)
- Butterfield, "Father, Lead Me." (D)
- Chadwick, "Abide with Me." (St)
- Grandval, "Tarry with Me." (D)
- Leslie, "All Praise to Thee." (D)
- Lester, "The Way of Righteousness." (S)
- Lob-Nicolai, "Saviour, Breathe an Evening Blessing." (D)
- Lutkin, "I Will Sing of Thy Power." (G)
- Maunder, "God the Lord Hath Spoken," in "Song of Thanksgiving." (G)
- Mendelssohn, "How Pleasant, How Divinely Fair." (S)
- Mendelssohn, "Lift Thine Eyes," transposed. (D)

The Bach terzet is decidedly difficult; all the rest are easy. The excellent trio for harvest by Maunder and the second Mendelssohn number should be sung without accompaniment. I think that I have used the Lester trio oftener than any other except the Haydn and Mendelssohn oratorio numbers. The Lutkin number has a cheerful, vigorous quality usually lacking in works of this sort. Of the rest I suppose that the Chadwick number is most popular. Both Berwald numbers are easy and melodious. "How Pleasant" is Mendelssohn in the mood of the Songs without Words; you will like it, I am sure.

Some good numbers for soprano, alto and bass:

- Buck, "Peace, Troubled Soul." (D)
- Dickinson, "The Soul at Heaven's Gate." (G)
- Foote, "Lord of the Worlds Above." (St)
- Scott, "Father, Take My Hand." (St)
- Saint-Saens, "O Happy Souls." (D)
- Saint-Saens, "Our Lord Is Risen." (S)
- Thayer, "Teach Me Thy Way." (St)

Saint-Saens has been more successful in writing trios than any other recent composer. The first of his numbers listed above is fairly easy and is the more effective of the two, I think; the second is operatic in style and calls for a high B flat in the soprano part. Dr. Dickinson's beautiful composition is not strictly speaking a trio, but a dialogue in the form popular during the Middle Ages; it can all be sung as a solo by a medium voice; its merit and interest are by no means merely antiquarian. The Buck number is not of the composer's best work, nor is the trio by Foote. The simple Scott number is useful in spite of sentimental words—which I rewrite.

The list for alto, tenor and bass is short:

- Chadwick, "O Cease, My Wandering Soul." (St)
- Foote, "If Thou but Suffer God." (St)
- Foote, "Thy Way, Not Mine." (St)
- Lob-Wagner, "Bow Down Thine Ear." (D)
- Read, "Why Art Thou so Heavy." (G)
- The Chadwick number and the sec-

ond by Foote are good examples of the composer's work, fluent and vocal. Most of the Read trio is an alto solo. The Lob arrangement is of the "Lohengrin" prayer.

- For soprano, tenor and bass:
- Brown, "I Will Lay Me Down." (St)
- Brown, "The Lord Will Comfort Zion." (St)
- Guilmant, "Benedictus" from Thrd Mass, with English words. (D)
- Haydn, "On Thee Each Living Soul." Published separately. (D)
- Scott, "The Wings of Morning." (St)
- Saint-Saens (Rogers), "Arise, Shine." (D)
- Saint-Saens, "My Soul Doth Magnify," in "Christmas Oratorio." Published separately. (S)
- Verdi, "Praise Ye," in "Attila." Published separately. (D)
- Verdi, "The Lord Is My Salvation." (St)
- Verdi, "Shepherd, with Thy Tend'rest Love." (B)

Both Brown trios show skillful part-writing; it is sufficient recommendation for the second to say that Dr. Dickinson uses it often. The Guilmant number is attractively written in the style of Gounod and is not difficult. No comment is necessary on the trio from the "Creation," probably the finest we have with the possible exception of "Lift Thine Eyes." The Scott number is tuneful and very easy.

It is not within the scope of this article to discuss trios and three-part choruses for three women's voices, but I shall violate the admirable principle of unity by calling attention to Novello's excellent Chorister Series of Church Music. I list the best numbers for SSA:

- Attwood, "Come, Holy Ghost." S.
- Blair, "I Will Give Unto Him That Is Athirst." S.
- Blair, Order for the Burial of the Dead.
- Blair, Form of Solemnization of Matrimony.
- P. C. Buck, "O Lord God," A. or Med.
- Field, "God Shall Wipe Away All Tears."
- Macpherson, "I am Not Worthy, Holy Lord."
- Stainer, "Ye Shall Dwell in the Land." S.
- West, "Come, Jesu, Come."
- West, Magnificat and Nunc in G.
- Wilson, "O Light Everlasting."

Of course, all these numbers are useful chiefly for choirs of treble voices. The beautiful number by Dr. Buck, the gem of the entire series, a setting of the Collect for Sexagesima, is almost entirely solo and can be managed well by SAT, the tenor having only a few measures. The Macpherson number is to be sung unaccompanied. With it and the Buck number I rank West's sturdy Advent anthem.

For aid in preparing this article I wish to express special thanks to Dr. Clarence Dickinson of New York, Miss Laura P. Ward of New Jersey, Walter Wisman of Missouri and Miss Jessie M. Young of Minnesota. State calleth unto state! I regret that I have been unable to examine the following trios recommended by readers:

- Marsh, "I Will Lift Up." SAT. (Pond)
- Marsh, "One Sweetly Solemn Thought." (Pond)
- Lutkin, "Like as a Father." (Summy)

Of course I have examined many other trios that I cannot recommend.

As a postscript I wish to mention three trios for SSA, all easy and all useful for special seasons or occasions, the first for Easter, the second for weddings, the third for Christmas:

- Abt, "Let Chimes of Easter." (D)
- Hardy, "Beloved, Let Us Love One Another." (St)
- Lassen, "Holy Christmas Night." Violin ob. (S)

Next month I shall attempt a list of duets. Any suggestions?



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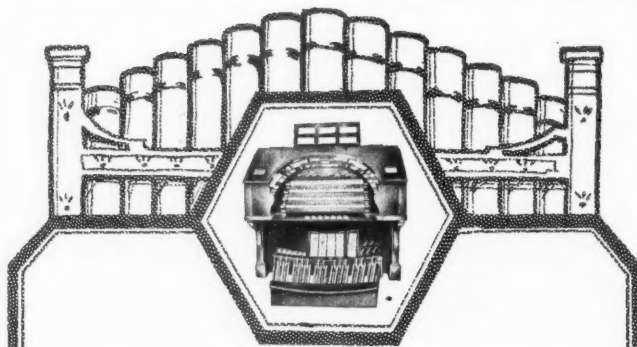
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Sincerely yours,

Howard D. McKinney, Musical Director
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