

# THE DIAPASON

Official Journal of the National Association of Organists DEVOTED TO THE ORGAN Official Paper of the Organ Builders' Association of America

Twelfth Year—Number Five

CHICAGO, APRIL 1, 1921.

One Dollar a Year—Ten Cents a Copy.

## SKINNER AND STEERE COMPANIES COMBINE

### CONSOLIDATION IN EFFECT

**Large Boston Factory Takes Over Business of Westfield Plant—Latter Will Be Continued and Personnel Is Retained.**

An announcement of interest to the organ world in general is that of the amalgamation of the Steere Organ Company with the Skinner Organ Company. The two factories have been consolidated, but the plant of the Steere Company at Westfield, Mass., will be operated and the entire staff of that concern will be retained. The addition of the Steere forces to the facilities of the Boston plant of the Skinner Company will make it possible to take care of the large amount of new work, orders for which have been received by the Skinner Company. The deal therefore does not actually remove any factor from the organ business, but serves to make for better results through a combination of interests.

The Skinner and Steere companies have been practically in the same field, manufacturing organs of the highest grade. The Steere Company, one of the oldest concerns in the United States, was for many years at Springfield, Mass., but after the destruction of its factory by fire it purchased a plant at Westfield. The nucleus of this plant was the factory of the Johnson Company, which in the old days built many of the most famous organs in this country.

George O. Kingsbury, president, and Harry F. VanWart, superintendent, of the Steere Company, will remain. The details of the consolidation are set forth in a letter received by The Diapason from Ernest M. Skinner, in which he says:

March 14, 1921.—Editor The Diapason, Chicago. Dear sir: The announcement of the consolidation of the Skinner and Steere companies will probably not come as a great surprise to you and your readers. It is well known that both companies have stood for quality first, last and always. Both organizations were trained in the same school and Mr. VanWart, you will remember, was for many years associated with the Skinner Organ Company. He is accustomed to the most exacting requirements of workmanship and is insistent upon high standards of excellence. Mr. Kingsbury, also, has worked steadfastly for the same ideals. The Steere Company has a fine modern plant of large capacity, sprung from the ashes of its recent fire, and a group of experienced organ builders accustomed only to fine workmanship.

There has been a tremendous demand for Skinner products during the past year, which can be satisfied only by an organization expert in organ building and familiar with the technique and rigid inspection requirements of the Skinner Company.

The Steere plant will operate at capacity as a unit of the Skinner Organ Company making standard Skinner parts under our standard specifications and inspection. As you know, the former Steere products have many firm friends in the organ world. Adequate arrangements have been made properly to care for them.

The entire personnel of the Steere Company continues with the Skinner Company under this arrangement, each member having substantially the same responsibilities as before.

ERNEST M. SKINNER.

### Operation on Dr. Baier.

Dr. Victor Baier, warden of the American Guild of Organists and organist and choirmaster of Trinity Church, New York, has been confined to his home, following a minor operation performed at St. Luke's Hospital. His condition is reported as very satisfactory and he is making good progress. Charles Baier has been assisting in the work at Trinity in Dr. Baier's absence.

### Corey Resigns Detroit Post.

Newton J. Corey has resigned his position as organist at the Fort Street Presbyterian Church in Detroit after an incumbency of twenty-five years. Mr. Corey is well-known as an organist and writer.

## NEW YORK WANAMAKER CONSOLE; COURBOIN ON BENCH.



## YON AND PUPILS TO ITALY

### Noted Organist to Be Accompanied by Henry F. Seibert and Others.

Henry F. Seibert, organist and choirmaster of Trinity Lutheran Church, Reading, Pa., will go to Italy June 18, to be gone until Oct. 1. He will go with Pietro A. Yon, organist of the Church of St. Francis Xavier, New York City, formerly of the Vatican and the Royal Church of Rome. Several other pupils will accompany Mr. Yon. Passage has already been engaged on the Italian liner Dante Alighieri, landing at Genoa. Mr. Yon and his pupils will locate in Piedmont, where his father resides in the Yon villa. Mr. Seibert, with the other pupils, will live in a castle near the Yon villa, both of which are ideally situated in the Italian Alps.

While in Italy Mr. Seibert will study organ, piano and composition. One complete tour will be taken, at



HENRY F. SEIBERT.

which time Mr. Yon and his pupils will play in the musical centers of Italy, demonstrating the school of organ playing which Mr. Yon represents. The pupils will also have an opportunity to play privately before the Italian masters, at which time criticisms will be offered. The playing must be done from memory. Mr. Yon will not accept pupils unless they memorize all of the work given them.

## HUGO GOODWIN ON BIG TOUR

### Starts on Recital Trip to the Pacific Coast After Easter.

Hugo Goodwin left immediately after Easter for a western tour. He took with him as soloist Master Douglas Smith, Chicago's noted boy soprano. The principal engagements for the tour are: March 29, Cedar Rapids; April 3, First Christian Church, Des Moines; April 4, Trinity Cathedral, Omaha; April 11, Colorado College, Colorado Springs; April 15, Salt Lake City Tabernacle (evening concert); April 19, Whitman College, Walla Walla; May 1, Auditorium, Portland; May 3, First Presbyterian Church, Oakland; May 5, Leland Stanford University; May 10, Pomona College, Claremont; May 15, San Diego out-of-door organ.

On March 4 Mr. Goodwin opened the enlarged organ at the Irving Park Lutheran Church, Chicago. On March 6 he gave a concert at the First Presbyterian Church, Freeport; March 8 he was heard at Lawrence College, Appleton, Wis. On March 15, assisted by Master Smith, Mr. Goodwin gave the dedicatory recital at the Whitfield M. E. Church, Sioux City, Iowa.

### Carl K. McKinley Wins Prize.

Carl K. McKinley, the Hartford, Conn., organist, is the winner of the second prize of \$500 in the Flagler competition for American orchestral compositions not exceeding twenty minutes in length. The judges were Walter Damrosch, Leopold Stokowski, George W. Chadwick, John Alden Carpenter and Franz Kneisel. More than eighty compositions were submitted. Louis T. Gruenberg won the first prize of \$1,000. Mr. McKinley went to Hartford from Galesburg, Ill. He is one of the youngest of American organists of high reputation, having been born in 1895. His composition is entitled "The Blue Flower." Mr. McKinley is teaching piano, organ and theory besides being organist and choir director of the First Church of Christ at Hartford, which is noted for its fine standards in music, and is one of the oldest churches in the state. He is also organist at the Strand Theater in Hartford.

### Degree Conferred on Heinroth.

The University of Pittsburgh at the recent 134th anniversary of the granting of the charter, conferred the honorary degree of doctor of music upon Charles Heinroth, organist of Carnegie Institute.

## NEW UNIT ORCHESTRA PHILADELPHIA FEATURE

### WORK OF KIMBALL COMPANY

**Possibilities in Twenty-five Sets of Pipes Shown in Specification of Instrument in Large New Stanley Theater.**

A large three-manual unit orchestra embodying all the latest developments has been placed in Philadelphia's largest and newest theater—the Stanley—by the W. W. Kimball Company of Chicago and the instrument is attracting the attention of organists and theater men. This organ is in the hands of Rollo F. Maitland and William Klais and their work is giving pleasure to large audiences daily.

In designing the instrument, Robert P. Elliot, O. J. Hagstrom and Joseph J. Carruthers of the Kimball Company, two of them disciples and staunch adherents of the late Robert Hope-Jones, sought the advice of a number of unit orchestra players in various parts of the country, including Henry Spiller of Los Angeles, who presided at the four-manual Kimball in the Palace Theater at Philadelphia last year. They feel confident that in the result achieved they have carried Mr. Hope-Jones' principles a long step forward.

The instrument comprises the following twenty-five unit stops of thirty ranks of pipes, a large Kimball upright piano with mandolin and banjo attachment, Deagan class A chimes, harp, marimba, celesta, glockenspiel, orchestra bells and xylophone, Ludwig symphony orchestra thunder drum, military bass drum, tympani, cymbals and legitimate orchestra musical traps. The summary is as follows:

- \*Tuba, 32 ft., 97 pipes.
- \*Trumpet, 8 ft., 73 pipes.
- †French Horn, 8 ft., 73 pipes.
- †Echo Horn, 8 ft., 73 pipes.
- \*Diaphone, 16 ft., 85 pipes.
- †Open Diapason, 8 ft., 73 pipes.
- \*Clarabella, 16 ft., 85 pipes.
- †Tibia Clausa, 16 ft., 85 pipes.
- †Wald Horn, 8 ft., 85 pipes.
- †Concert Flute, 16 ft., 109 pipes.
- †Flute Celeste, 8 ft., 61 pipes.
- \*Cello I, 16 ft., 73 pipes.
- †Cello II (flat and sharp ranks), 8 ft., 122 pipes.
- †Viola, 8 ft., 97 pipes.
- †Violin I, 16 ft., 97 pipes.
- †Violins II (flat and sharp ranks), 8 ft., 146 pipes.
- \*Solo Vox Humana, II ranks, 8 ft., 146 pipes.
- †Echo Vox Humana, 8 ft., 73 pipes.
- \*English Horn, 8 ft., 61 pipes.
- †Oboe (orchestral), 16 ft., 73 pipes.
- \*Muted Cornet, 8 ft., 49 pipes.
- †Kinura, 8 ft., 61 pipes.
- †Clarinet, 8 ft., 73 pipes.
- †Saxophone, 16 ft., 73 pipes.

Following is the specification of stops, these stops being derived from the foregoing sets of pipes:

- PEDAL.
- First Touch.
- Bombarde, 32 ft., brass.
- Tuba, 16 ft., brass.
- Trumpet, 8 ft., brass.
- Baritone, 8 ft., brass.
- French Horn, 8 ft., brass.
- Cornet, 4 ft., brass.
- Ballad Horn, 4 ft., brass.
- Diaphonic Bass, 32 ft., foundation.
- Tibia Bass, 32 ft., foundation.
- Diaphone, 16 ft., foundation.
- Tibia Profunda, 16 ft., foundation.
- Tibia Clausa, 16 ft., foundation.
- Bourdon, 16 ft., foundation.
- Diaphonic Diapason, 8 ft., foundation.
- Tibia Plena, 8 ft., foundation.
- Flute, 8 ft., foundation.
- Flute, 4 ft., foundation.
- Double Bass, 16 ft., string.
- Bass Viol, 16 ft., string.
- Cellos III, 8 ft., string.
- Violins III, 8 ft., string.
- Violins III, 4 ft., string.
- Vox Humana, 8 ft., wood wind.
- Vox Humana, 4 ft., wood wind.
- Contra Fagotto, 16 ft., wood wind.
- Rassoon, 8 ft., wood wind.
- Clarinet, 8 ft., wood wind.
- Piano, 16 ft., percussion.
- Piano, 8 ft., percussion.
- Cymbal, traps.
- Bass Drum, traps.
- Snare Drum, roll, traps.
- Second Touch.
- Thunder Drum, traps.
- Chinese Gong, stroke, traps.
- Crash Cymbal, traps.

\*In brass or solo chamber.  
†In orchestral wood-wind and string chamber.

Cymbal, traps.  
Bass Drum, traps.  
Tympani, traps.  
Chimes, 8 ft., percussion.  
Bombarda, 32 ft., brass.  
Tuba, 16 ft., brass.  
Trombone, 8 ft., brass.  
Trumpet, 4 ft., brass.  
Eight double touch adjustable toe pistons affecting pedal stops.

**ACCOMPANIMENT—(Manual 1).**  
First Touch.  
Tuba, 8 ft., brass.  
French Horn, 8 ft., brass.  
Ballad Horn, 4 ft., brass.  
Muted Horn, 8 ft., brass.  
Echo Horn, 8 ft., brass.  
Bourdon, 16 ft., foundation.  
Open Diapason, 8 ft., foundation.  
Tibia Clausa, 8 ft., foundation.  
Wald Horn, 8 ft., foundation.  
Gemshorn, 4 ft., foundation.  
Concert Flute, 8 ft., foundation.  
Flute Celeste, 8 ft., foundation.  
Tibia Dura, 4 ft., foundation.  
Fifteenth, 2 ft., foundation.  
Bass Viol I, 16 ft., string.  
Bass Viols II, 16 ft., string.  
Viola, 8 ft., string.  
Violin I, 8 ft., string.  
Violins II, 8 ft., string.  
Muted Violins II, 8 ft., string.  
Viola, 4 ft., string.  
Violin I, 4 ft., string.  
Violins II, 4 ft., string.  
Echo Vox Humana, 8 ft., wood wind.  
Echo Vox Humana, 4 ft., wood wind.  
Musette, 8 ft., wood wind.  
Clarinet, 8 ft., wood wind.  
Traverse Flute, 4 ft., wood wind.  
Nazard, 2 2/3 ft., wood wind.  
Piccolo, 2 ft., wood wind.  
Mandolin, 8 ft., percussion.  
Piano, 8 ft., percussion.  
Piano, 4 ft., percussion.  
Harp, 8 ft., percussion.  
Celesta, 8 ft., percussion.  
Chrysoglot, 4 ft., percussion.  
Glockenspiel, 4 ft., percussion.  
Chinese Block, tap, traps.  
Tom Tom, traps.  
Snare Drum, tap, traps.  
Snare Drum, roll, traps.  
Castanet, traps.  
Tambourine, traps.  
Second Touch.  
Tuba, 8 ft., brass.  
Tibia Clausa, 8 ft., foundation.  
English Horn, 8 ft., wood wind.  
Clarinet, 8 ft., wood wind.  
Saxophone, 8 ft., wood wind.  
Chimes, 8 ft., percussion.  
Xylophone, 4 ft., percussion.  
Snare Drum, roll, traps.  
Chinese Block, roll, traps.  
Triangle, traps.  
Bird Call, traps.  
Nine double touch adjustable pistons affecting Accompaniment and Pedal stops.  
Cancel piston affecting Accompaniment stops.

**ORCHESTRAL—(Manual 2).**  
First Touch.  
Tuba, 16 ft., brass.  
Flügel Horn, 8 ft., brass.  
Cornet, 4 ft., brass.  
Trumpet, 8 ft., brass.  
French Horn, 8 ft., brass.  
Ballad Horn, 4 ft., brass.  
Muted Horn, 8 ft., brass.  
Echo Horn, 8 ft., brass.  
Echo Horn, 4 ft., brass.  
Contra Clarabella, 16 ft., foundation.  
Bourdon, 16 ft., foundation.  
Diaphonic Diapason, 8 ft., foundation.  
Open Diapason, 8 ft., foundation.  
Octave, 4 ft., foundation.  
Tibia Clausa, 8 ft., foundation.  
Wald Horn, 8 ft., foundation.  
Gemshorn, 4 ft., foundation.  
Concert Flute, 8 ft., foundation.  
Tibia Dura, 4 ft., foundation.  
Twelfth, 2 2/3 ft., foundation.  
Fifteenth, 2 ft., foundation.  
Seventeenth, 1 3/5 ft., foundation.  
Bass Viol I, 16 ft., string.  
Bass Viols II, 16 ft., string.  
Cello I, 8 ft., string.  
Cellos II, 8 ft., string.  
Viola, 8 ft., string.  
Violin I, 8 ft., string.  
Violins II, 8 ft., string.  
Viola, 4 ft., string.  
Violin I, 4 ft., string.  
Violins II, 4 ft., string.  
Vox Humana, 16 ft., wood wind.  
Vox Humana, 8 ft., wood wind.  
Vox Humana, 4 ft., wood wind.  
Echo Vox Humana, 8 ft., wood wind.  
English Horn, 8 ft., wood wind.  
Oboe, 8 ft., wood wind.  
Kinura, 8 ft., wood wind.  
Clarinet, 8 ft., wood wind.  
Saxophone, 8 ft., wood wind.  
Solo Piccolo, 4 ft., wood wind.  
Traverse Flute, 4 ft., wood wind.  
Nazard, 2 2/3 ft., wood wind.  
Piccolo, 2 ft., wood wind.  
Piano, 8 ft., percussion.  
Piano, 4 ft., percussion.  
Harp, 8 ft., percussion.  
Marimba, 8 ft., percussion.  
Chrysoglot, 4 ft., percussion.  
Glockenspiel, 4 ft., percussion.  
Snare Drum, tap, traps.  
Second Touch.  
Tuba, 16 ft., brass.  
Trumpet, 8 ft., brass.  
Double English Horn, 16 ft., wood wind.  
Bass Clarinet, 16 ft., wood wind.  
Solo Piccolo, 4 ft., wood wind.  
Orchestra Bells, 4 ft., percussion.  
Xylophone, 4 ft., percussion.  
Snare Drum, roll, traps.  
Triangle, traps.  
Nine double touch adjustable pistons affecting Orchestral and Pedal stops.  
Cancel piston affecting Orchestral stops.

**SOLO—(Manual 3).**  
First Touch.  
Tuba, 16 ft., brass.  
Flügel Horn, 8 ft., brass.  
Trombone, 16 ft., brass.  
Trumpet, 8 ft., brass.  
Trumpet, 4 ft., brass.  
Ophicleide, 8 ft., brass.  
French Horn, 8 ft., brass.  
Ballad Horn, 4 ft., brass.  
Muted Horn, 8 ft., brass.  
Muted Cornet, 8 ft., brass.  
Echo Horn, 8 ft., brass.  
Diaphone, 16 ft., foundation.

Diaphonic Diapason, 8 ft., foundation.  
Octave, 4 ft., foundation.  
Tibia Profunda, 16 ft., foundation.  
Tibia Minor, 4 ft., foundation.  
Contra Tibia Clausa, 16 ft., foundation.  
Tibia Clausa, 8 ft., foundation.  
Concert Flute, 8 ft., foundation.  
Double Basses III, 16 ft., string.  
Cellos III, 8 ft., string.  
Violins III, 8 ft., string.  
Violins III, 4 ft., string.  
String Twelfth, 2 2/3 ft., string.  
String Fifteenth, 2 ft., string.  
Vox Humana, 16 ft., wood wind.  
Vox Humana, 8 ft., wood wind.  
Echo Vox Humana, 8 ft., wood wind.  
Double English Horn, 16 ft., wood wind.  
English Horn, 8 ft., wood wind.  
Bassoon, 16 ft., wood wind.  
Oboe, 8 ft., wood wind.  
Kinura, 8 ft., wood wind.  
Bass Clarinet, 16 ft., wood wind.  
Clarinet, 8 ft., wood wind.  
Clarinet, 4 ft., wood wind.  
Saxophone, 16 ft., wood wind.  
Solo Piccolo, 4 ft., wood wind.  
Traverse Flute, 4 ft., wood wind.  
Piccolo, 2 ft., wood wind.  
Harmonics VI, mutation.  
Marimba, 8 ft., percussion.  
Chrysoglot, 4 ft., percussion.  
Glockenspiel, 4 ft., percussion.  
Orchestra Bells, 4 ft., percussion.  
Xylophone, 4 ft., percussion.  
Chimes, 8 ft., percussion.  
Nine double touch adjustable pistons affecting Solo and Pedal stops. Cancel piston affecting Solo stops.

**ACCESSORIES.**  
Vibrato; strings. Vibrato; brass.  
Vibrato; wood wind. Vibrato; tibias.  
Balanced expression pedal for brass and heavy foundation. (Solo.)  
Balanced expression pedal for strings and wood wind. (Main-Master.)  
Balanced crescendo pedal.  
Sforzando pedal.  
Graduated indicators for position of expression and crescendo pedals.  
Indicating lights for sforzando and other blind movements.  
Piano sustaining pedal.  
Piano soft pedal.  
Mandolin-banjo pedal.  
Celesta sustaining pedal.  
Chimes sustaining pedal.  
Chimes soft pedal.  
Drum piston, adjustable.  
Trap cancel, adjustable.  
Vibrato cancel.  
Remote control starter buttons.

**ADDITIONAL FOOT CONTROLS.**  
Pedals at right of swells: Tympani, first touch; bass drum, second touch. Chinese gong, roll, first touch. stroke, second touch. Thunder, crash, triple touch. Thunder, soft roll, triple touch. Grand crash, with thunder and bass drums, tympani, cymbals and Chinese gong.  
Toe pistons, right of swells: Crash cymbal. Cannon shot. Birds (2) (Duplicated by push buttons on key bed.) Triangle. Sleigh bells, two straps, by push buttons on key bed.

**ILLINOIS CHAPTER ANNOUNCES**  
**GREAT**  
**MANUSCRIPT**  
**FESTIVAL**  
To be Held in October, 1921  
-in-  
**CHICAGO, ILLINOIS**  
Open to ALL MEMBERS of the  
**American Guild of Organists**  
For further information address  
**THE DIAPASON, CHICAGO**

**HOOK & HASTINGS COMPANY**  
Have for sale an electro-pneumatic church organ of their own make. Three Manuals and Pedal. 28 Speaking Stops. 1847 Pipes. The organ is in fine condition and is now in use, but is to be replaced with a large, new Hook & Hastings organ about July 1st. Price, \$2,000 as it stands. Write for full particulars.  
**Main Office and Works: Kendal Green, Mass.**  
Branches: Boston, New York, Philadelphia, Chicago

**CONTEST FOR COMPOSERS**

**"Manuscript Festival" to Be Held by Illinois Chapter, A. G. O.**

An interesting contest, fathered by the Illinois chapter of the American Guild of Organists, is just announced. It will take the form of a "manuscript festival" of organ music, to be held the week of Oct. 10. It will be open to members of the guild in all parts of the country. One or more of the best organs in Chicago will be at the disposal of the composers to present their works. A strong committee selected by Dean John W. Norton, of which Rosseter Cole is chairman, has charge of the details of the contest and is framing rules to govern the competition. Dean Norton, whose address is 666 Rush street, Chicago, will send further information to any guild members desiring it and this information will be obtainable also at the office of The Diapason. Compositions should be submitted on or before Aug. 1 to Miss Alice R. Deal, secretary of the chapter.

**Honor for Philip James.**

Philip James, the New York organist and composer, has been honored in that his anthem, "The Days of Old," has been selected by the contest committee of the National American Music Festival to be held at Buffalo Oct. 3 to 8 as the accompanied number to be sung by the choirs competing for the special \$300 church choir prize. The unaccompanied anthem is to be Spross' "Lead, Kindly Light."

A Reuter two-manual organ of eight speaking stops has been installed in the Avondale Masonic Temple, Chicago.

**TWO Manual Electric Organ, standard make, movable console, 15 stops, including 16' Diapason and 3 reeds; immediate delivery; complete with blower; condition like new; three years old. Price one-half cost of new instrument. Address C. S. LOSH, care Midmer Organ Works, Merrick, N. Y.**

**WANTS IN ORGAN WORLD.**

**WANTED—GOOD VOICER** for reed and flue work. Apply Rudolph Wurlitzer Manufacturing Company, North Tonawanda, N. Y.

**WANTED—GOOD ALL-around voicer** with first class firm. Good wages. Address O-4, The Diapason.

**DR. J. E. W. LORD, WELL-KNOWN** concert and church organist, of international repute composer of the popular Fantasia for Organ on "My Old Kentucky Home," invites correspondence from those seeking an Organist and Choirmaster. Must be three or four-manual organ. Only best offers entertained. Ten years in present position—College and Church. Ideal experience in every form of choir and organ work. Cathedral training. Address Meridian, Miss.

**WANTED—ORGANISTS FOR THEATER** work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. For particulars, write SIDNEY STEINHEIMER, Manager and Instructor, Organ Department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

**WANTED—A REED VOICER. ONE** with experience in the best grade of work only. WALTER E. HOWARD COMPANY, Westfield, Mass. (6)

**WANTED—SECOND-HAND PIPE ORGANS;** also two-manual reed organ with pedal. Give full particulars. HUGO E. STAHL COMPANY, MAYWOOD, ILL. (8)

**WANTED—EXPERIENCED REED AND** flue voicers. Steady work with good pay. Address D. I. The Diapason.

**WANTED—FIRST-CLASS SOLO** builders and factory foreman. Modern equipped factory. State past experience. THE MARR AND COLTON COMPANY, INC., Warsaw, N. Y. (4)

**WANTED—SEVERAL ORGAN** builders (settings-up and repairs) for New York. State experience and wages expected. Address C 2, The Diapason. (5)

**WANTED—A SECOND-HAND BLOWER** for manual reed organ, with or without motor. Send price and description to L. A. McMULLIN, 900 Renshaw building, Pittsburgh, Pa.

**WANTED—EXPERIENCED ORGAN** builders for outside erecting and finishing. THE AMERICAN PHOTO PLAYER COMPANY, San Francisco, Calif. (11)

**WANTED—SKILLED WORKMEN IN** every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

**WANTED—THOROUGHLY EXPERIENCED** pipe organ flue voicers. AUSTIN ORGAN COMPANY, Hartford, Conn.

**WANTED—FIRST-CLASS METAL** flue pipe voicers by a large Eastern concern. Address O 2, The Diapason. (17)

**WANTED—TO BUY TUBULAR PNEUMATIC** and electric organs, two-manual. Address WILLIAM LINDEN, 1637 Vine street, Chicago, Ill. Telephone, Diversey 2654.

**WANTED—FIRST-CLASS ORGAN** builders. A. E. Fazakas, Orange, N. J.

**WANTED—ORGANIST WITH** church, theater and recital experience. desires municipal or other permanent concert position. Large repertoire memorized. Address J 3, The Diapason.

**WANTED—REED AND STRING PIPE-**makers, by Eastern concern. Day or piecework. Overtime. Worth while investigating. Address B 4, The Diapason.

**WANTED—THOROUGHLY EXPERIENCED** tuners and action men for repair work. WILLIAM W. LAWS COMPANY, Beverly, Mass. (6)

**FOR SALE—PIPE ORGAN. JOHN-**son make. Twenty-seven stops. Three manuals. Now in use. May be examined in place before removal to make room for new organ required to meet demands of enlarged congregation. Episcopal church. Immediate delivery for cash. Address Chairman, S. MENDELSON MEEHAN, Mount Airy, Philadelphia, Pa. (6)

**FOR SALE—PIPE ORGAN. TWENTY** stops, tracker action, oak case, all in fine condition. Now in Brooklyn church. Address G. F. Döhring, Edgewater, N. J. (17)

**FOR SALE—USED REED, WOOD AND** metal stops revolved to any desired pitch or pressure. All kinds of materials for the repair man. Small generators and blowers. HERMAN STAHL, 209 West Fifth street, Erie, Pa.

**FOR SALE—THREE-QUARTER H. P.** Spencer Orgbld. 25 cycle, S. P., 110-220 volts, 1500 R.P.M., in first-class condition. Address B6, The Diapason. (4)



**PLAN RECITAL SERIES  
AT NEW YORK STORE**

**CONCERTS BY MR. COURBOIN**

Remarkable New Four-Manual Organ in the Wanamaker Establishment Will Be Used in April and May.

Plans are being made by the concert direction of the New York Wanamaker store to launch a series of recitals on the new instrument being installed in the auditorium of the New York store during April and May. The organist will be Charles M. Courboin, well known to America through his recitals throughout the country, and particularly by reason of the series played by him on the Grand Court organ of the Philadelphia Wanamaker store last season.

Alexander Russell, concert director of the Wanamaker stores, as noted in The Diapason last month, says that the new organ in the New York Auditorium will represent a distinct advance in the history of organ building. The mechanical side of the instrument has been so designed that the artist will find at his command new devices for the interpretation of good music, features which will enable him to employ a greater degree of imagination and flexibility. The organ will rank among the largest in New York City, but emphasis has been placed not so much upon size as upon tonal balance, variety of color and refinement. Mr. Russell writes:

"Many people have asked why Mr. Wanamaker has built organs in his business establishments. This is the reason: A great poet once said that 'Music, once admitted to the soul, becomes a sort of spirit, and never dies.' If this is true, and everyone must admit that it is, then there is no reason why music should be limited to certain times and places. Why not bring it into our everyday lives, into contact with our daily tasks, in touch with our work as well as our play? Briefly, it was in recognition of the ennobling and elevating inspiration of good music that Mr. Wanamaker built organs in his business institutions and has had for many years free daily concerts. Nowhere else could this gift of music be brought to so vast a multitude of people, he believes, for it has been estimated that nearly 2,000,000 persons hear music every year through the medium of the Wanamaker organs."

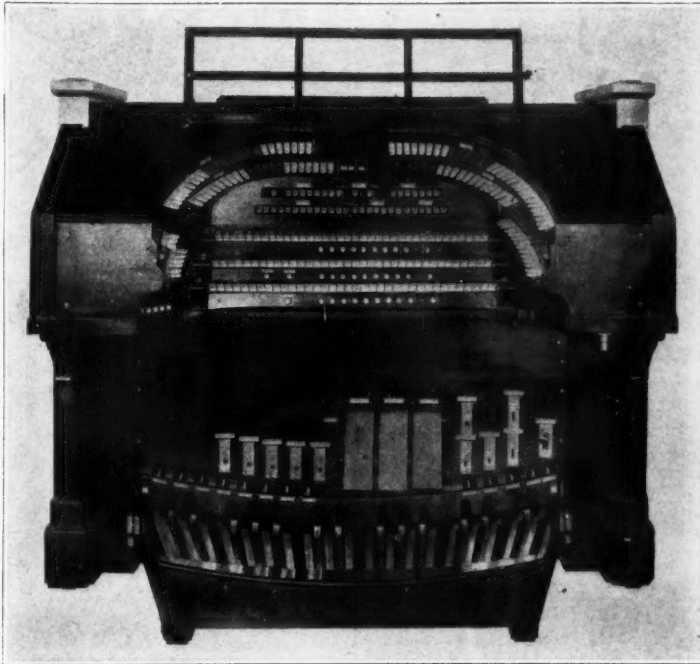
Both the Grand Court organ in the Philadelphia store and the New York organ were designed and constructed in the organ shop of the Philadelphia store, under the supervision of the Wanamaker experts. This shop was created to rebuild and enlarge the original St. Louis Exposition organ (now the Grand Court organ) and was reorganized two years ago to design and build the new instrument for New York. These two organs are its only output, for the shop is non-commercial, functioning solely as an artistic laboratory.

In the new organ there are four manuals, 120 speaking stops, 7,500 pipes, sixty couplers, seven expression pedals and fifty combination pistons. The power is furnished by a forty-horsepower Orgoblo. The wind pressures vary from seven to fifteen inches. The entire organ is enclosed in boxes, except a few softly voiced pedal stops.

Each division of the organ has a distinctive color for its stops—great organ, white; swell, light blue; choir, green; solo organ, dark purple; string organ, light purple; echo, yellow; pedal, black; all reeds, red. The string and echo organs are playable from any keyboard. The string organ consists of "timbre-creating" groups of pipes, each providing a different tone color—octatin, tierce, nazard, unda maris and contra. These groups constitute a full string orchestra. The echo organ is in the third gallery above the main organ, with softly voiced pipes to give distant effect. A piano is in the main organ, subject to dynamic expression and played from the swell keyboard. There are major and minor chimes, harp and celesta, the last-named by Mustel of Paris.

The speed of any tremolo can be

KIMBALL CONSOLE, STANLEY THEATER, PHILADELPHIA.



varied by means of a button or foot accelerator. All tremolos can also be drawn into a synchronized beat, if desired. All combination pistons move the stop-registers visibly. There are forty-six of these pistons, all adjustable. The crescendo and sforzando pedals are also adjustable in the console. There are multiplex couplers, affecting the string and echo organs, by means of which eighteen tablets perform the work of forty-eight separate couplers.

Each rank of the mixtures may be drawn as a separate stop, or any number of ranks may be selected for use as a unit. This device permits great freedom in the mixing of tone colors. The movable console is made of solid mahogany in a rich Flemish brown finish with trims and key-frames of solid ebony.

**Music Week in New York.**

Preparations for music week in New York are being made on a larger scale than last year and the observance, beginning April 17, is expected to be a splendid example to other

cities. According to C. M. Tremaine, director of the National Bureau for the Advancement of Music, so many promises of co-operation have already come in that it is safe to predict that this second celebration will be an even more impressive event than the first, when over 1,700 organizations contributed in some specific way to spreading the message of music during music week. Last year nearly 450 churches participated in the demonstration. Organists responded wholeheartedly. Not only did they arrange special music for the Sunday service, but many of the leaders among them gave organ recitals on other days of the celebration. This year the co-operation of the churches will be even more widespread, both as to number participating and the extent of their participation. More ministers will devote their entire sermon to music, more churches will have special music both on Sunday and in mid-week, and the church bells as well as chimes will be rung. It has also been suggested that the choirs sing on the steps of the churches before the morning service begins.

**PIPE ORGAN SUPPLIES**

We make a specialty of small Electro Magnets for Pipe Organs and general Electric Actions requiring Magnets of the smaller types.

**Threaded Brass and Steel wires.**

**Special formed wires.**

**Stampings to order.**

**Brass and Bronze contact wires, and many styles of Action Springs.**

Let us figure on your special requirements.

**THE W. H. REISNER MFG. CO.**

Hagerstown, Md.

**WILLIAM W. LAWS CO.  
of BEVERLY, MASS.**

Telephone Beverly 35

Let us quote you prices on any work your present organ requires. We have now in our employ Mr. Walter Birkmaier, Fred Brockbank and Arthur Birkmaier, for many years head Flue and Reed Pipe voicers for a Boston organ builder.

**We solicit your patronage for high-class and artistic work**

Modernizing Old Organs Our Specialty

**HASKELL**

A Name Symbolical of Merit

**PIPE ORGANS**

Work of the BEST material, scaled and voiced for your building.

Not stock in any part, but designed and built to meet existing conditions.

1520 Kater Street  
PHILADELPHIA

Our Organs Are Our Best Salesmen

**A. J. Schantz, Sons  
& Co.**

ORRVILLE, OHIO

Established 1873

**ORGANS**

for

Churches, Halls  
Residences and Theaters

**WILLIAM LINDEN**

Theatre and Church Organ  
Tuning and Repairing  
Maintenance of Pipe Organs

Phone Diversey 2854  
1637 Vine Street, CHICAGO

**BRAYTON STARK, A. A. G. O.**

Concert Organist  
Second Reformed Church  
Hudson City, N. J.  
44 Grove St. Stamford, Conn.

**JAMES N. REYNOLDS**

Builder of  
**SMALL PIPE ORGANS**

Modernizing of Old Organs  
Rebuilds Additions  
Voicing Blowers  
219 Marietta St. ATLANTA, GA.

**KATE ELIZABETH FOX, F. A. G. O.**

ORGAN RECITALS  
Organist and Choir Director, Church of the Redeemer  
Morristown, New Jersey

**ALICE R. DEAL**

CONCERT ORGANIST  
4359 West End Avenue, CHICAGO  
Telephone Columbus 6102

**WILLARD L. GROOM**

Organist—Accompanist  
Choral Conductor  
Organist and Choirmaster St. David's  
Church, Austin, Texas

**THE DIAPASON.**

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879. Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

# RECITAL PROGRAMS

**Lynnwood Farnam, New York City**—Mr. Farnam's recital programs at the Church of the Holy Communion on Thursday evenings have brought out these offerings:

Feb. 17—"Les Heures Bourguignonnes," Georges-Jacob; "Ronde Française," Boellmann; Chorale, "St. Flavian," Seth Bingham; Fantasia and Fugue in C minor Bach.

Feb. 24—First Symphony, Op. 30 (B minor), Daniel Fleuret; Idyl, Hope Leroy Baumgartner; "Petite Pastorale," Maurice Ravel; Allegro Vivace from First Symphony, Vienne; "Plegaria" (Prayer), Luis Urteaga; Toccata from Fifth Symphony, Widor.

March 3—Intermezzo from Sixth Symphony, Widor; Chorale Preludes, "Thou Comest Now, Jesus, Down From Heaven" and "Now Rejoice Ye, Christians," Bach; Allegro from First Trio-Sonata, Bach; Introduction, Passacaglia and Fugue, Willan; Revery, Bonnet; "Soeur Monique," Couperin; Toccata on "Ave Maris Stella," Dupre; Serenade (A major), Grasse; Adagio (E major), Bridge; Fantomime, Jepson; "Milio," Mauro; Cottone; Allegro from Sixth Symphony, Widor.

March 10—Sonata No. 6, in E flat minor, Rheinberger; Four "Versets Des Psaumes," Dupre; Meditation in A, Hille-macher; Improvisation—Caprice, Jongen; Prelude in E minor, Samazeuilh; "Marche Pontificale," from First Symphony, Widor.

March 17—"Peece Heroique," Franck; Communion, Torres; Toccata—Prelude on "Fange Lingua," Baisstow; Scherzo from Second Symphony, Vienne; "In Summer," Stebbins; "Meditation a Ste. Clotilde," James; "Suite Gothique," Boellmann.

The recital March 17 was the last until next fall.

**Rollo Maitland, F. A. G. O., Philadelphia, Pa.**—Mr. Maitland played the following at the midwinter commencement of the Philadelphia High School for girls, held at the Central High School, Feb. 4: Overture to "Oberon," Weber; Spring Song, Stebbins; Allegro Appassionato, Dethier; "Ave Maria," Schubert; "Pilgrims' Chorus," Wagner; Scherzo from Second Sonata, Mark Andrews; March from "Aida," Verdi.

At the commencement of the Central High School, Feb. 10, Mr. Maitland played: Scherzo Symphonique, Russell K. Miller; Coronation March, Meyerbeer; Romance, Lemare; Allegretto Grazioso, Hollins; Overture to "William Tell," Parts 3 and 4, Rossini; Caprice, Matthews; "Marche Militaire," Schubert-Taussig.

In the series of Springfield, Mass., municipal concerts, Mr. Maitland played the following on March 2: Concert Overture in B minor, Rogers; Symphony No. 5, Beethoven (entire); Allegro Appassionato and Caprice, "The Brook," Dethier; Passion Chorale, Bach; "Peece Heroique," Franck; "Love's Dream," Nocturne No. 3, Liszt; "Elfes," Bonnet; "In Friendship's Garden," Maitland; Military March, "Pomp and Circumstance," Elgar.

**Hugo Goodwin, Chicago.**—In a recital at the Whitfield Methodist Church of Sioux City, Iowa, March 15, Mr. Goodwin played: "Song of Springtime," Bonnet; "In the Garden," Goodwin; Cantilena, Borodin; Toccata and Fugue in D minor, Bach; Pastorale in E, Franck; Concerto in G minor, Handel; "Prayer and Cradle Song," Guilman; Minuet from "Samson," Handel; "Cortège," Debussy; "Told by the Campfire," Goodwin; Canon in B minor, Schumann; Serenade, Rachmaninoff; Toccata in F, Widor.

In a recital at the Lawrence College memorial chapel at Appleton, Wis., March 8, Mr. Goodwin's numbers were: Gothic Symphony (first movement), Widor; "In the Garden," Goodwin; Allegro Cantabile from Fifth Symphony, Widor; Intermezzo, Callaerts; Symphonie Scherzo, Goodwin; Cantilena, Borodin; Toccata and Fugue in D minor, Bach; Minuet from "Samson," Handel; Prelude in F, Jarnefelt; "Heroic Piece," Franck; "Told by the Campfire," Goodwin; "En Bateau," Debussy; Serenade, Rachmaninoff; Toccata from Fifth Symphony, Widor.

**Fred Faassen, Zion, Ill.**—In a concert at Shiloh Tabernacle, where he plays the large four-manual organ, Mr. Faassen on March 24 presented the following program: Chorale, Allegro molto, from Sonata No. 6, Mendelssohn; "Ase's Death," from "Peer Gyn" Suite, Grieg; Prelude, Sonata in C minor, Guilman; "L'Arlequin," Nevin; "Sunset and Evening Bells," Federlein; "Marche Funebre et Chant Seraphique," Thiele; "Resurrection Morn.," Johnston; Toccata from "Suite Gothique," Boellmann.

**Willard L. Groom, Austin, Texas.**—In a recital at St. David's Episcopal Church March 1, St. David's day, Mr. Groom gave a recital at which he played: Prelude in D minor and Fugue in D major, Dubois; Intermezzo, Rogers; "Marche Funebre," Mendelssohn; "The Courts of Jamshyd" and "The Garden of Iram" (from Persian Suite), Stoughton; Festal March, Calkin; Caprice, Sheldon; "Benedictus," Reger; "The Swan," Saint-Saens; "Suite Gothique," Boellmann.

**Thomas J. Crawford, London, England.**—Some of the programs of Mr. Crawford, the noted composer and organist, at his monthly recitals in St. Michael's, Chester Square, have been received by The Diapason. Among the interesting offerings have been these:

March 11, 1920—Overture to "Samson," Handel; Prelude to "Parsifal," Wagner;

Prelude and "Angel's Farewell" from "The Dream of Gerontius," Elgar; Romance in D flat, Lemare; Toccata in G, Dubois.

May 15—Toccata in F, Bach; "In the Garden," Goldmark; "Valse Triste" (by request), Sibelius; "Finlandia," Sibelius; "Liebestod" ("Tristan"), Wagner; Prelude to Act 3 ("Lohengrin"), Wagner.

June 4—Special overture recital at St. Stephen's, Walkbrook; Overture to "Euryanthe," Weber; Overture to "Manfred," Reinecke; Overture to "Tannhäuser," Wagner; Overture to Shakespeare's "Merry Wives," Nicolai.

Nov. 26—At St. Stephen's: First Movement, Fifth Symphony, Tschalkowsky; Overture to "Tannhäuser," Wagner; "Liebestod," from "Tristan," Wagner.

**Florence Rich King, F. A. G. O., Boston, Mass.**—Mrs. King gave this program at the Second Church, Codman Square, Rochester, March 21; Concert Overture in C major, Hollins, "Sunrise," Jacob; Allegro from "The Ninety-Fourth Psalm," Reubke; "Minuetto Antico," Yon; "March of the Marionettes," Steere; "Finlandia," Sibelius; "Elfes" and "Romance sans Paroles," Bonnet; Finale (First Symphony), Vienne.

**William A. Goldsworthy, New York City.**—To open the new two-manual Moller organ in the Henry H. Derr Memorial Methodist Church at Wilkes-Barre, Pa., Mr. Goldsworthy of St. Andrew's Episcopal Church gave this program March 15: Introduction to Third Act, "Lohengrin," Wagner; "Pilgrim's Song of Hope," Batiste; Caprice, Sheldon; "Peer Gyn" Suite, Grieg; Two Chorales, Bach; Prelude in C sharp minor, Rachmaninoff; "To a Wild Rose," MacDowell; "Rustic Dance" and "Song of Thanksgiving," Demarest; Gavotte ("Mignon"), Thomas; Andantino, Lemare; "Hosanna," Wachs.

**Miss Florence Hodge, Chicago.**—Miss Hodge gave a recital Feb. 17 in the Chapin Memorial Presbyterian Church of Niles, Mich., at which she played: "Caprice Heroique," "Romance sans Paroles," and "Rhapsodie Catalane," Bonnet; "L'Organo Primitivo," Yon; Communion in G, Batiste; Air in D, Bach; Fugue in D, Bach; Adagio from Sixth Symphony, Widor; Andantino, Chauvet; Toccata from Fifth Symphony, Widor.

Feb. 20 Miss Hodge played at a vesper service in the Unitarian Church at Bloomington, Ill., offering this program: "Caprice Heroique" and "Romance sans Paroles," Bonnet; "L'Organo Primitivo," Yon; Communion in G, Batiste; Air in D, Bach; Variations on an American Air, Flagler; Adagio, Sixth Symphony, Widor; Andantino, Chauvet; Toccata, Fifth Symphony, Widor.

On March 10 Miss Hodge gave a recital in the artists' course at Washburn College in Kansas, playing this program: "Caprice Heroique," "Romance sans Paroles," and "Rhapsodie Catalane," Bonnet; "Sursus Corda," Elgar; Air in D, and Fugue in D major, Bach; Adagio (Sixth Symphony), Widor; Andantino, Chauvet; Toccata (Fifth Symphony), Widor.

**Frank Wrigley, Detroit, Mich.**—Mr. Wrigley gave three recitals in March at the First Presbyterian Church, with programs as follows:

March 1—"Suite Gothique," Boellmann; Cavatina, Bohm; Overture to "Poet and Peasant" (by request), Suppe; Andantino No. 2, Lemare; "Reve Angelique," Rubinstein; Gavotte, Martini; Festive March in D, Smart.

March 8—Suite, Borowski; Andante Cantabile (from String Quartet), Tschalkowsky; "Marche Funebre et Chant Seraphique," Guilman; "L'Organo Primitivo," Yon; "Le Cygne," Saint-Saens; Overture to "Raymond," Thomas.

March 15—Sonata in A minor, Rheinberger; Prelude to "Lohengrin," Wagner; Overture to "Stradella," Flotow; "Ase's Death," Grieg; "Clair de Lune," Karg-Elert; Gavotte from "Mignon," Thomas; Evening Song, Baisstow; Festive March, Wrigley.

**John Winter Thompson, Galesburg, Ill.**—Mr. Thompson of Knox College gave a program under the auspices of the Freeport Woman's Club at the First Presbyterian Church of Freeport, Ill., Feb. 25, playing as follows: Toccata and Fugue in D minor, Bach; Romance, "In the Garden" (Dedicated to Mr. Thompson), Hugo Goodwin; Autumn Sketch, Brewer; Romance, Thompson; Allegretto Scherzando, Thompson; Nuptial March, Berceuse in D flat, and Scherzo in D minor, Faulkes; Funeral March and Seraphic Song, Guilman; "War March of the Priests," Mendelssohn; Meditation, Sturges; Toccata in D minor, Nevin.

**Professor James T. Quarles, Ithaca, N. Y.**—Recent programs by Professor Quarles at Cornell contained the following:

Feb. 25—Sage Chapel: Sonata in G, Op. 28, Elgar; Chorale Prelude, "O Spotless Lamb of God," Bach; Andante con moto, from Italian Symphony, Mendelssohn; "Ronde des Princesses," from "L'Oiseau de Feu," Stravinsky; Adagio Lamentoso ("Symphonie Pathetique"), Tschalkowsky.

March 2—Bailey Hall: Concert Overture in B minor, Rogers; Serenade, Borodin; Chorale in B minor, No. 2, Franck; "The Angelus," Massenot; "Marche Pittoresque," Kroeger.

"Henry VIII," German; Andante con moto from Symphony in C, Schubert.

March 17—Bailey Hall: Overture, "Egmont," Beethoven; "Chant Savoyard," Wareing; Sonata 5, in C minor, Guilman; "Solweig's Song," Grieg; "Isolde's Love-Death," from "Tristan and Isolde," Wagner.

March 24—Sage Chapel: "Marche Funebre," Chopin; "O Lamb of God," Bach; "Gethsemane" and "Golgotha," from "The Death and Resurrection of Christ," Malling; "O Sacred Head Now Wounded," Karg-Elert; "Adoracion, Arabaoiazza," "Good Friday Spell," from "Parsifal," Wagner.

The program Easter Day at Sage Chapel, Cornell University, under direction of Professor Quarles, was: "Easter Morning," Malling; "Agnus Dei," Widor; "Ave Maria," Franck; "As It Began to Dawn," Martin; "Hail to the Risen Lord," Gaul; "Unfold, Ye Portals," Gounod; "Hosannah," Dubois; "To the Spring," Grieg; Prelude to "Lohengrin," Wagner.

**Arthur C. Becker, A. A. G. O., Chicago.**—On each Wednesday evening during Lent, Mr. Becker has given a short organ recital preceding the regular service in St. Vincent's Church. His programs included:

Feb. 16—Prelude and Fugue, No. 2, Mendelssohn; "Adoration," Gaul; Cradle Song, Hailing.

Feb. 23—Sonata, No. 1, Mendelssohn; Larghetto, from Clarinet Quintet, Mozart.

March 2—Minuette, Calkin; Meditation, Callaerts; Andante Seraphique, Debat-Ponsan.

March 9—Prelude and Fugue in E minor, Chorale with Variation, and Adagio from First Concerto, Bach.

March 16—Pastorella, Mathews; "Adoration," Bingham; "Elegia," Ravanello.

On Sunday, Feb. 27, the choir of St. Vincent's Church, under the direction of Mr. Becker, gave a sacred concert, which was a great success. The organ numbers played by Mr. Becker were: Concert Overture in B minor, Rogers; "Ave Maria," Schubert; Evening Song, Baisstow; "Variations de Concert," Bonnet; "Hosannah," Dubois.

**Warren D. Allen, Stanford University, Cal.**—In his recitals at the Memorial Church of Stanford University recently Mr. Allen, the university organist, has presented these programs:

Feb. 20—Prelude in D major, Bach; Cradle Song, Hailing; Pilgrim Suite, Dunn.

Feb. 24—Sonata, Op. 98, in A minor, Rheinberger; "Romance sans Paroles," and "Ariel," Bonnet; "Ancient Phoenician Procession," Stoughton.

Feb. 27—Overture, "Euryanthe," Weber; "In Dulci Jubilo," Bach; Fantasia, Beebie; An Evening Meditation, Demarest; March in E flat, Salome.

March 3—Fugue in D major, Bach; Reverie, Frank H. Colby; Sonata Cromatica, Yon.

March 8—"Death and Resurrection," Malling; Passion Chorale, "O Sacred Head Now Wounded," Reger; "Around Thy Tomb," Bach.

March 13—Chorale Prelude, "O Guiltless Lamb of God," Bach; Good Friday Spell from "Parsifal," Wagner; "At Eventide, Cool Hour of Rest" (Arranged by W. D. Allen), Bach; "Christus Resurrexit," Ravanello.

**Dr. Percy B. Eversden, St. Louis, Mo.**—At First Church of Christ Scientist, March 17, Dr. Eversden gave this program: Sonata in D minor, Guilman; "Consolation" and Spring Song, Mendelssohn; "The Trifone," Wolstenholme; Andante, Eversden; "The Storm," Lefebvre-Wety; "Angels' Serenade," Braga; "Entree Triomphale," Wachs.

**Charles Galloway, St. Louis, Mo.**—Mr. Galloway's program Sunday afternoon, March 20, at Graham memorial chapel of Washington University was as follows: Fugue in D (Dedicated to Mr. Galloway), Guilman; Canon in B minor, Schumann; "Gethsemane," Malling; Suite (No. 1), Rogers; "In Springtime," Kinder; "Benediction Nuptiale," Hollins; "Marche Solennelle," Mailly.

**E. Stanley Seder, Chicago.**—Mr. Seder gave one of the community afternoon programs at the First Methodist Church of Aurora, Ill., March 6, playing: "Variations de Concert" and "Romance without Words," Bonnet; "Hosannah," Dubois; "At the Cradle-side," Goodwin; "Humoresque," Tor Aulin; "Ave Maria," Schubert; "Scherzo Symphonique," Russell K. Miller.

In a recital at the First Congregational Church of Oak Park, March 16, Mr. Seder's program was as follows: "Meister-singer" Overture, Wagner; "At the Concert," Borodin; "Etude de Concert," Bonnet; Suite, "Impressions of the Philippines," Lily Wadhams Moline; Nocturne, Ferrata; Humoresque, "L'Organo Primitivo," Yon; American Rhapsody, Yon.

**Joseph C. Beebe, New Britain, Conn.**—Mr. Beebe gave a recital at Dartmouth College Feb. 17 under the auspices of the department of music. The recital was played in Rollins chapel and the offerings included: Overture to the "Marriage of Figaro," Mozart; "In Elysium" ("Orpheus"), Gluck; Minuet "Jupiter" Symphony, Mozart; Andante Cantabile (First Symphony), Beethoven; Andante con moto (Fifth Symphony), Beethoven; Allegretto (Seventh Symphony), Beethoven; Selection from the Sixth Symphony ("Pathetique"), Tschalkowsky; "Finlandia,"

Sibelius. The program consisted, by request, of transcriptions for organ of famous works originally composed for orchestra.

**Carolyn Grover Manning, Mus. B., Saranac Lake, N. Y.**—The following numbers composed the program of a recital Sunday afternoon, March 13, at the Church of St. Luke, the Physician; Largo, Handel; Cantilena, Demarest; Fugue a la Gigue, Bach; Pastorale (Sonata), Guilman; "Postlude Nuptiale," Guilman.

**Frederick Johnson, Bradford, Mass.**—In a recital at the First Church of Christ March 23 Mr. Johnson played: Fantasia in G minor, Bach; "Rondeau," Rameau; Fantasia in C major, Tours; "Priere," Jongen; March from "Tannhäuser," Wagner; Allegretto, Mendelssohn; "Anitra's Dance," Grieg; "Cantilena Nuptiale," Dubois; Toccata from Symphony 5, Widor.

On March 24, Mr. Johnson gave this program at All Souls' Church, Lowell, Mass.: Grand Choeur in D major, Guilman; "Gymnopedie II," Satie; Prelude in B minor, Bach; Fanfare, Lemmens; "Angelus du Soir," Bonnet; Fantasia in C major, Tours; Cantabile, Franck; Intermezzo, Barle; "Song to the Evening Star," Wagner; March from "Tannhäuser," Wagner; Cantilena, Borodin; Toccata from Symphony 5, Widor.

**George B. Rodgers, Lancaster, Pa.**—Among Mr. Rodgers' Lenten recital programs on Saturday afternoons at St. James' Church have been the following:

Feb. 12—Overture to "Der Freischütz," Weber; Prayer and Cradle Song, Woodman; Adagio Cantabile, Haydn; "Consolation," Mendelssohn; A Desert Song, Sheppard; Springtime Sketch, Brewer; "Adoration and Vox Angelica," Dubois; Coronation March, Meyerbeer.

Feb. 19—Toccata and Fugue, D minor (By request), Bach; "A Russian Song," Glinka; "Ave Maria," Bossi; "Kammenol Ostrow" (By request), Rubinstein; Caprice, Mathews; Andante (Fifth Symphony), Beethoven; Russian Song, Glinka; "Hosanna," Dubois.

**Summer Salter, Williamstown, Mass.**—At his recitals Wednesday afternoons in Grace Hall at Williams College Mr. Salter has played:

Feb. 2—Toccata and Fugue in D minor, Bach; "Träumerei" and Romance, Schumann; Scherzo Pastorale, Federlein; "By the Sea" and Serenade, Schubert; Funeral March and Seraphic Song, Guilman; "Evening Bells and Cradle Song," Macfarlane; Allegro from Symphony 1, Maquaire.

Feb. 9—Sonata I, in F, Mendelssohn; Three Pieces, ("Nautilus," "To a Wild Rose" and "Starlight"), MacDowell; "Peece Heroique," Franck; "The Lost Chord," Sullivan; Sea Sketches, Stoughton.

Feb. 16—Suite in E, Borowski; Scherzo in G minor, Bossi; "La Spozalizio"; "Fantasia Rustique," Wolstenholme; Toccata from Symphony 5, Widor.

Feb. 23—American Composers' Overture in B minor, Rogers; Improvisation, from Suite in D, Foote; "The Garden of Iram," Stoughton; "Will o' the Wisp," Nevin; "The Swan," Stebbins; "To a Water Lily," MacDowell; "Echo Bells," Brewer; Variations on an American Air, Flagler.

**Arthur B. Jennings, Jr., Sewickley, Pa.**—In his recital at St. Stephen's Church March 16 Mr. Jennings' selections were: Chorale, Boellmann; Prelude in D minor, Clerambault; Cradle Song, Wagner; "Daybreak" (From the "Peer Gyn" Suite), Grieg; Pastorale ("Pan"), Godard; Sonata on the Ninety-fourth Psalm, Reubke.

**James Philip Johnston, Pittsburgh, Pa.**—In a recital March 9—one of the series at St. Stephen's Church, Sewickley, Pa.—Mr. Johnston, organist of the East Liberty Presbyterian Church, played the following: Sixth Organ Concerto, Handel; "Solweig's Song," Grieg; Toccata and Fugue in D minor, Bach; Berceuse, Dickinson; "Lamentation," Guilman; Finale, Grand Choeur, Guilman.

**Daniel R. Philippi, Pittsburgh, Pa.**—Mr. Philippi, organist and choirmaster of the Church of the Ascension, played at St. Stephen's Church, Sewickley, Saturday afternoon, March 12, giving this program: Toccata in F major, Bach; Nocturne in E major, Grasse; Gavotte in A major, Gluck; "Ave Maria," Henselt; Two Chorale Preludes—"A Rose Bursts Forth," Brahms, and "O Sacred Head," Bach; Prelude to "Parsifal," Wagner; Fantasia and Fugue on "Ad nos ad Salutarem undam," Liszt.

**Miss Elsie MacGregor, Indianapolis, Ind.**—In a vesper recital on Easter Sunday at the Memorial Presbyterian Church, Miss MacGregor played as follows: "Hosannah," Dubois; "Resurrection Morn.," Johnston; "Clair de Lune," Karg-Elert; "Gethsemane," Frysjer; "Adagio Triste," from Sonata Cromatica, Yon. Her chorus and quartet sang Stainer's "Crucifixion."

**Warren H. Gehrken, A. A. G. O., Brooklyn, N. Y.**—In his twelfth recital at St. Luke's Episcopal Church March 2, Mr. Gehrken played: Prelude to "Parsifal," Wagner; Good Friday Music "Parsifal," Wagner; Prize Song, "The Master Singers," Wagner; Prelude and Fugue in D minor, Warren Gehrken; "Hiawatha's Wedding March" and "Chibiabos' Love Song," August Walther; Allegro Symphonie, Faulkes.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers included in recent popular programs at the Auditorium are: Commemoration March, Clark; "The Magic Harp," Meale; Pastorale in F, Bach; Largo, Han-



del: Andante from Symphony No. 5, Beethoven; Cavatina, Raff; "Elsa's Dream" ("Lohengrin"), Wagner; "Moment Musical," Schubert; "Love Song," Liszt; "Temple March," Petralli; Meditation ("Thais"), Massenet; Reverie, Bonnet; "In Moonlight," Kinder; Bell Caprice, Pedal Caprice (new), and "Exaltation," Hastings.

Ferdinand Dunkley, F. A. G. O., Birmingham, Ala.—The following programs have been played by Mr. Dunkley on Sunday afternoons at the Church of the Advent:

Feb. 20—Toccata in G. Dubois; "Saga," Palmgren-Dunkley; "Melodie Plaintive," Ferrata; Minuet in G, Beethoven; Finale in B flat, Wolstenholme.

Feb. 27—"Unfold, Ye Portals," Gounod; "On Wings of Song," Mendelssohn-Whitling; "To the Rising Sun," Torjussen-Milligan; Magic Fire Music, Wagner-Dunkley.

March 6—Sonata No. 2, Mendelssohn; Serenade, Jensen; "ECHO" de la Tombe; "Cornelius" March, Mendelssohn.

March 13—"Angelus," Liszt; "Adoration," Pearce; Prelude to "Parsifal," Wagner-Lemare.

March 20—"Double Theme Variee," Rousseau; Good Friday Music from "Parsifal," Wagner-Lemare.

F. A. Moore, Toronto, Ont.—Mr. Moore, the organist of the University of Toronto, gave the last recital of the season in Convocation Hall March 22, playing as follows: Concert Overture, d'Evry; Romance, Svendsen; Sixth Symphony (Allegro, Adagio and Finale), Widor; Spring Song, Hollins; "Christus Resurrexit," Ravanello.

In the recital March 8 Mr. Moore played: Prelude and Fugue in A minor, Bach; "Chant sans Paroles," Lemare; Introduction and Passacaglia, Reger; Selection from "Les Heures Bourguignonnes," Georges-Jacob; Bridal March, Parry.

Samuel A. Baldwin, New York City.—Among Professor Baldwin's programs in March at the College of the City of New York were the following:

March 2—Theme and Variations in A flat, Thiele; Adagio from Sonata, No. 8, Chopin; Theme and Variations from Tenth Sonata, Rheinberger; Sonata No. 5, in C minor, Gullmant; Chorale No. 3, in A minor, Cesar Franck; Adagio from Sixth Symphony and Toccata from Fifth Symphony, Widor.

March 6—Overture, "Occasional Oratorio," Handel; Chorale Prelude, "O Man, Bemoan Thy Fearful Sins," Bach; Toccata-Prelude on the Plain Song, "Pange Lingua," Bairstow; "Isolde's Death Song," "Tristan and Isolde"; Prize Song, "The Master Singers of Nürnberg"; Prelude, "Parsifal"; "Siegfried's Death," "The Twilight of the Gods"; "Song to the Evening Star," "Tannhäuser"; "Ride of the Valkyrs," "The Valkyrs."

March 13—English Organ Compositions: Fantasia in F, West; "Soutenir" (A study on one note), Lemare; Sonata in the Style of Handel, Wolstenholme; Spring Song, Alfred Hollins; Toccata-Prelude on the Plain Song, "Pange Lingua," Bairstow; "Carillon," Faulkes; Meditation, Sturges; Dithyramb, Harwood.

March 20—Chaconne in E minor, Buxtehude; Cradle Song, Halling; Barcarolle, Arensky; Fantasia and Fugue in G minor, Bach; "The Palms," Fauré; "Lamentation," Gullmant; "By the Sea," Franz Schubert; Symphony, No. 5, Widor.

Lucien E. Becker, F. A. G. O., Portland, Oregon.—In his monthly lecture-recital at Reed College, March 8, Mr. Becker played: "Marche Religieuse," Saint-Saens; Chromatic Fantasia and Fugue, Thiele; "The Question" and "The Answer," Wolstenholme; "Finlandia," Sibelius; "Soeur Monique," Couperin; Chorale in A minor, Cesar Franck.

J. Lawrence Erb, F. A. G. O., Urbana, Ill.—In his recital at the University of Illinois Auditorium Sunday, Feb. 13, Mr. Erb played: Monologues No. 11 and No. 5, Rheinberger; "Told by the Campfire," Goodwin; Nocturne in A flat, Stoughton; Sonata No. 5, in C minor, Gullmant; Melody, Faulkes; Intermezzo from "L'Arlesienne," Bizet; Grand Chorus, Renaud.

Gordon B. Nevin, Johnstown, Pa.—Mr. Nevin for his fifth recital of the 1920-1921 series, played Feb. 22 at the First Presbyterian Church, used the following: Variations and Fugue on the English National Anthem, Reger; Largo from "New World" Symphony, Dvorak; Toccata and Fugue in D minor, Bach; Suite, "Sketches of the City," Nevin; Prelude to "Parsifal," Wagner; "The Music-Box," Liadow; Overture to "William Tell," Rossini.

Ernest Dawson Leach, Burlington, Vermont.—Mr. Leach gave a recital for the faculty and students of the University of Vermont at St. Paul's Church on the evening of Feb. 27, with the assistance of W. P. Walker, violinist, and William Windsor Ward, cellist. The offerings included: "Jubilate Deo," Silver; "Cello Solo," "To the Evening Star," Wagner; Scherzo-Pastorale (Request), Federlein; Violin Solo, Melodie, Friml; "The Angelus," Sellars; "Orange Blossoms," Friml; Trio, Largo (Request), Handel; March, "Queen of Sheba" (Request), Gounod.

Alfred Hubach, Independence, Kan.—Mr. Hubach gave a recital Feb. 25 in the First Methodist Church of Pittsburg, Kan., and played this program: Grand

Chorus in D, Gullmant; "Ave Maria," Arkadelt-Liszt; Larghetto, from the Clarinet Quintet, Mozart; "Marche Religieuse," Gullmant; Suite for Organ, Rogers; "In Paradisum," Dubois; "To a Water Lily," and "A. D. 1620," MacDowell; "Deep River," Negro Melody; "Allegro Giubilante," Federlein.

Carl F. Mueller, Milwaukee, Wis.—At a recital in the First Congregational Church of Port Washington, Wis., March 6 Mr. Mueller was assisted by Mrs. Mueller, soprano. The organ selections included: First Sonata (Allegro ma non troppo and Andante), Borowski; Gavotte in F, Martini; "Song of Consolation," Cole; "Sketches of the City," Gordon Balch Nevin; Fantasia on a Southern Melody, Ford; "Fountain Reverie," Fletcher; March from "Tannhäuser," Wagner.

At the First Congregational Church of Sheboygan March 20 Mr. Mueller gave this program, also assisted by Mrs. Mueller; Sonata in D minor, Gullmant; Gavotte in F, Martini; Evensong, Martin; Largo from "New World" Symphony, Dvorak; "The Magic Harp," Meale; Toccata (from the Fifth Symphony), Widor; "Christus Resurrexit," Ravanello; "In Moonlight," Kinder; "Fountain Reverie," Fletcher; "American Rhapsody," Yon.

For his thirty-first recital at the Grand Avenue Congregational Church of Milwaukee, the afternoon of March 13, Mr. Mueller arranged a Wagner program, using the following: "Lohengrin" (Prelude, Introduction to the Third Act and Bridal Chorus); "Die Walküre" (Magic Fire Scene); "Parsifal" ("Vorspiel"); "Tannhäuser" ("Pilgrims' Chorus," "To the Evening Star") and March and Chorus.

Frederic T. Egner, Minneapolis, Minn.—For the week of March 13 Dr. Egner's list of compositions, from which guests of the Curtis Hotel were privileged to select their own programs at the daily recitals on the large Kimball organ, included: Symphony, No. 5, Widor; Selection, "Faust," Gounod; Berceuse, Lemare; Concert Fantasia on the Welsh Air, "The March of the Men of Harlech," Best; Fairy Suite of Three Dances, Benyon; "Rustle of Spring," Sinding; Berceuse, Wheldon; Intermezzo, Lemare; Selection "Algeria," Herbert; Largo, "New World" Symphony, Dvorak; Serenade, Drida; Selection of Songs of Ireland, Lampe; Three Irish Dances, Ansell; Prelude in C sharp minor, Rachmaninoff; "Lotus Land," Cyril Scott; "Hymn to the Sun," from "Le Coq d'Or," Rimsky-Korsakoff; Serenade, Rachmaninoff; "Orientale," Cui; Lovi Song, Nevin; Selection, "The Princess Pat," Herbert.

Harry C. Banks, Jr., Philadelphia.—In a recital under the auspices of the American Organ Players' Club at Girard College March 3 Mr. Banks gave the following program: Sonata in A minor, Borowski; Caprice, Matthews; Serenade, Rachmaninoff; Fugue in D major, Bach; Meditation, Banks; Romanza, Vierre; Scherzo Gullmant; Concert Overture in C minor, Hollins.

Mr. Banks gave the following dedicatory recital program in the Nicetown Baptist Church of Philadelphia March 1: Sonata in A minor, Borowski; Serenade, Rachmaninoff; "Within a Chinese Garden," Stoughton; Caprice, Matthews; "The Swan," Saint-Saens; Spring Song, Hollins; "Plat Lux," Dubois; Toccata and Fugue in D minor, Bach; Evensong, Bairstow; Festival Toccata, Fletcher.

Henry H. Freeman, Washington, D. C.—Mr. Freeman, organist and choirmaster of St. Paul's Episcopal Church, Rock Creek Parish, gave this program March 1 at St. Mary's Church; Prelude and Fugue in G major, Mendelssohn; Gondola Song, Frederic N. Lohr; Serenade, Meyer-Helmund; Toccata in D minor, A. H. Edwards; Gavotte from "Mignon," Thomas; First Sonata in D major, Peace; Evensong, Martin; Staccato in D flat major (organ arrangement by Henry H. Freeman) and "To a Wild Rose," MacDowell; First Andantino in D flat, Lemare; Funeral March, Chopin.

Clarence F. Read, Wellsville, N. Y.—Mr. Read gave three Lenten recitals at the Christian Temple, where he is organist and choirmaster. The programs were as follows: Feb. 20—Air from Suite in D, Bach; "Prayer," Borowski; Andante Cantabile, Tschalkowsky.

Feb. 27—"Ave Maria," Bossi; Minuet and Prayer from "Suite Gothique," Boellmann; "At Twilight," Stebbins; Meditation, Cole.

March 13—"Gloria Domini," Noble; "A Lenten Supplication," Dittrich; "Prayer," Loret; "Cujus Animam," Rossini.

Edith B. Athey, Washington, D. C.—The dedicatory recital on the Julia Stromberger memorial organ in Grace Baptist Church was given by Miss Athey of the Hamline M. E. Church, civic organist, March 11. Her offerings included: Concert Overture in C minor, Hollins; Nocturnette, d'Evry; Evensong, Johnston; Scherzo, Becker; Minuet, Dethier; Communion in G, Batiste; Toccata, Rogers; "Lamentation," Gullmant; "Hallelujah" ("Messiah"), Handel.

In her recital March 1 at the general civic center in the Central high school Miss Athey played a program of American works as follows: Festival March, Gaul; Fugue on "America," Thayer; "Swing Low, Sweet Chariot," Ditton; Serenade, Andrews; Cantilene in G, Foote; "Dragonflies," Shelley; Spring Song, Macfarlane; Scherzoso, Woodman; "The Tragedy of a Tin Soldier," Nevin; Toccata in D, Gillette.

The program March 15 included: Concert Overture in C major, Hollins; "Vision," Bibl; Slumber Song, Parker; "Moment Musical," Schubert; Evening Song Bairstow; "Jubilate Amen," Kinder.

Alexander Russell, Princeton, N. J.—In his sixth recital of the season in the series given Saturday afternoons in Procter Hall, Mr. Russell, director of music of Princeton University, on March 6

played: Chorale Prelude on "Christ Is Risen," Bach; Pastorale-Angelus, Corelli, Tenth Concerto, Handel; Prayer, Jongen; Toccata in G major, Dubois; "In the Garden" from "Rustic Wedding" Symphony, Goldmark; Nocturne in G minor, Chopin; Introduction to Third Act of "Lohengrin," Wagner.

On Feb. 26 Mr. Russell played: Prelude and Fugue in F minor, Handel; Chorale Prelude, "Adorn Thyself," Bach; Gavotte, Martini; Second Sonata, Borowski; Largo from "New World" Symphony, Dvorak; "The Spinning Girl," Raff; Nocturne in B major, Chopin; Toccata from Fifth Symphony, Widor.

James W. Hill, Haverhill, Mass.—Mr. Hill, who has given up his regular church work for a time because of ill health, has given three recent recitals in the First Baptist Church and the audiences which heard him aggregated 1,400. On Feb. 14 he was heard in the following program: Chorale Prelude, Bach; Meditation, Bubeck; Adagio in A flat, Volckmar; "Finlandia," Sibelius; Caprice (Harp solo), Nevin; Epic Ode, Bellairs; Offertoire in D, Batiste; Fountain Reverie, Fletcher; "Evening Bells and Cradle Song," Macfarlane.

On Feb. 26 at an afternoon recital Mr. Hill had an audience of more than 600 people for this program: Concert Piece, Gullmant; Intermezzo, Truette; Meditation, Sturges; Chorale in A minor, Franck; Pilgrims' Chorus ("Tannhäuser"), Wagner; "Evening Star," Wagner; Prelude to "Lohengrin," Wagner; "Memories," St. Clair; "Swing Low, Sweet Chariot," Ditton; "Moonlight Chimes," Kinder.

Charles R. Cronham, Hanover, N. H.—In a recital at Rollins Chapel, Dartmouth College, Mr. Cronham, instructor of music, on March 1 played as follows: "Marche Heroique," Saint-Saens; "Dawn," Lemare; "Anitra's Dance" (from the "Peer Gynt" Suite), Grieg; Prelude to "Parsifal," Wagner; Magic Fire Scene (from "Die Walküre"), Wagner; Humoresque ("The Primitive Organ"), Yon; "Reve Anglique" ("Kammenoi Ostrow"), Rubinstein; Toccata (from Fifth Symphony), Widor.

Vernon C. Bennett, Omaha, Neb.—Mr. Bennett gave a recital at the Third Presbyterian Church of Sioux City, Iowa, Feb. 24, assisted by Mrs. E. E. Hoyle of Sioux City, contralto, and the organ selections included: Concert Overture, Faulkes; Prelude, Mendelssohn; "Dreams" (from Seventh Sonata), Gullmant; Sketches of the City, Nevin; Toccata from E minor Sonata, de la Tombe; "By the Waters of Babylon," Stoughton; Intermezzo, Callaerts; "Marche Heroique de Jeanne d'Arc," Dubois.

Paul A. Beymer, Wheeling, W. Va.—In his twelfth recital at St. Matthew's Church, March 8, Mr. Beymer played: "Benediction," Karg-Elert; "Hosannah," Dubois; "Song of Sorrow," Nevin; Serenade, Rachmaninoff; Scherzo-Canon, Jadschahn; "Marche Funebre et Chant Sepheraïque," Gullmant; "Grand Choeur,"

Rogers; "Liebestod" from "Tristan and Isolde," Wagner; March and Chorus from "Tannhäuser," Wagner.

Ernest Prang Stamm, Tulsa, Okla.—In his Sunday afternoon recitals at the First Christian Church Mr. Stamm recently has played as follows:

March 6—Minuet (request), Mozart; Finale from "Fantasia on Hawaiian National Airs" (request), Stewart; "Liebestraum" (request), Liszt; Overture to "Merry Wives of Windsor" (request), Nicolai; "Chanson de Joie," Halling; "My Old Kentucky Home," Foster; "Pilgrims' Chorus" (request), Wagner; "By the Waters of Babylon," Stoughton.

March 13—Overture to "William Tell" (request), Rossini; Toccata in A, Fry-singer; "A Pastoral Idyl," Diggle; "Hark! Hark, the Lark" (request), Schubert; "At Twilight," Stebbins; "Polichnelle" (request), Rachmaninoff; "Peer Gynt Suite" (request), Grieg.

Gerhard T. Alexis, A. A. G. O., St. Paul, Minn.—Mr. Alexis at his second recital in the First Lutheran Church March 6 played: Festival March, Kinder; "Elevation," Erauzquin; Berceuse from "Jocelyn," Godard; Chorale-Prelude, "As Jesus Stood beside the Cross," Scheidt; Allegretto in B minor, Gullmant; Largo from "New World" Symphony, Dvorak; "Eventide," George H. Fairclough; "Marche Religieuse," Gullmant.

Mr. Alexis gave his third recital March 20, playing as follows: Prelude to "The Deluge," Saint-Saens; Fugue in D minor, Bach; Andante Pastorale, Alexis; "Christ's Entry into Jerusalem," Malling; "Prayer," Stark; "Angelus," Liszt; "On the Mount," Fry-singer; Grand Chorus, Sheppard.

Mrs. Zenas B. Whitney, Gloverville, N. Y.—Mrs. Whitney gives a recital on the three-manual Austin organ in the First Presbyterian Church on the first Sunday evening of each month and draws large audiences. Her offerings in March included: "Pilgrims' Chorus," Wagner; "Evening Bells and Cradle Song," Macfarlane; Intermezzo, Callaerts; Toccata and Fugue in D minor, Bach; "Chorus of Angels," Clark.

George S. Opp, Philadelphia, Pa.—Mr. Opp gave a recital Feb. 8 on a new two-manual organ built by M. P. Möller in the Church of Our Saviour. His numbers were: Toccata and Fugue, D minor, Bach; Largo, Handel; Andante Cantabile, Widor; Andantino, Lemare; Fanfare, Lemmens; Prayer and Cradle Song, Gullmant; Intermezzo, Callaerts; Cantabile, Loret; Pastorale and Agitato in D minor, Rheinberger.

Paul D. Esterly, Reading, Pa.—Mr. Esterly, a pupil of Henry F. Seibert, played the following program entirely from memory at a recital in the First United Evangelical Church March 14: "Scherzo Symphonique," Miller; "Sunset," Demarest; Fugue in G minor, Bach; "Marche Pittoresque," Kroeger; "By the Brook," Boisdreffe; Humoresque, Tschalkowsky; Toccata, Yon.

From the Recital Programmes of

# SUMNER SALTER

BAIRSTOW, EDWARD C.  
Evening Song

COLE, ROSSETTER G.  
Op. 28 Fantasia Symphonique  
Op. 30 Rhapsody

DUBOIS, THEO.  
Hosannah! (Chorus Magnus)

FOOTE, ARTHUR  
Op. 50. No. 6 Nocturne  
Op. 54. Suite in D

MACDOWELL, EDWARD  
To a Water Lily  
Nautilus  
From "Six Transcriptions for the Organ," 2nd Series

PAINE, JOHN KNOWLES  
Prelude in B

WOLSTENHOLME, W.  
Fantasie Rustique

---

## NEW ORGAN COMPOSITIONS

DAVIS, ARTHUR  
Shepherd's Morning Song, \$0.60

GALBRAITH, J. LAMONT  
Berceuse in E flat, .60  
Postlude alla Marcia in G, .50

KRAMER, A. WALTER  
Op. 41. No. 1 Eklog, .60

MILLIGAN, HAROLD VINCENT  
Idylle, .60  
A Russian Rhapsody, .65

MORSE, CHARLES H.  
Reverie Pastorale, .60

TORJUSSEN, TRYGVE  
Norwegian Tone Poems.  
Six Compositions, Adapted and Arranged by HAROLD VINCENT MILLIGAN  
Complete, \$1.00  
(Schmidt's Educational Series No. 247)

---

## ORGAN TRANSCRIPTIONS

From the Works of Russian Composers

by HAROLD VINCENT MILLIGAN

AMANI, N.  
Elegy, \$0.50

BARMOTINE, S.  
Berceuse, .50

DARGOMIJSKY, A.  
Melodie Russe, \$0.50

GLAZOUNOW, A.  
Andante Espresso, .50

The Arthur P. Schmidt Co.  
BOSTON, 120 Boylston St. 8 West 40th St., NEW YORK



# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

## NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, 1701 Walnut street, Philadelphia, Pa.  
 Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.  
 Treasurer—A. Campbell Weston, 27 South Oxford street, Brooklyn, New York.  
 Associate Editor—Willard Irving Nevins, 668 Putnam avenue, Brooklyn, New York.

The N. A. O. extends to the American Guild of Organists its heartiest congratulations on the celebration of the twenty-fifth anniversary, which will occur on April 13 and 14. The guild's service for the betterment of church music and the organist has been a notable achievement, to which we all owe much, and one which deserves a future of ever-increasing success.

A rally day for the state of Pennsylvania will be held at Lancaster the latter part of May. This will be a good opportunity to get together after a busy winter and Dr. Wolf, the state president, is at work on the details of an interesting program for that day.

During the last month two new state presidents have been appointed: George Henry Day, 1919 Washington street, Wilmington, for the state of Delaware, and Carl Wiesemann, 831 South Third street, Louisville, as state president for Kentucky. These appointments show a splendid activity among our membership during the last winter.

New York music week will be celebrated from April 17 to 24. We ask that all N. A. O. members in or near New York lend their co-operation and service to make this year's celebration a greater success. The executive committee has pledged its support.

As noted last month, the work of the committee on the promotion of the interests of organists is meeting with a most gratifying response. Again we can report interesting facts. Our letter to the clergy has appeared in a large number of the religious papers which received it too late for the last issue and the Lutheran of Pennsylvania and the Record of Christian Work, published in the same state, have devoted long editorials to the material we sent out. In each instance they stressed the point that there should be greater co-operation between the clergy and the organist. Mr. Ohle in the Lutheran writes: "This request is altogether reasonable. I have pointed out before that the organist, besides being devout, must also be musically well-educated. Happy is the organist who in his efforts to promote the music of God's house is ably seconded by the man in the pulpit; but unhappy the one whose best intentions are persistently thwarted by a minister or music committee with as little knowledge of music as of Sanskrit."

The Rev. John Henry Hopkins, D. D., rector of the Church of the Redeemer, Chicago, when asked for an expression on the pamphlet, "To the Clergy of America," wrote: "Greatly interested am I in the N. A. O. leaflet you sent me. I am quite convinced of two things: (a) That all organists and ministers should be much more closely affiliated than they are apt to be, and (b) That one of the great needs of our Chicago diocese is a diocesan choir association, with regular meetings of clergy and organists and choirmasters."

The associate editor of Christian Work not only has used our letter to the clergy, but believes the subject to be one of such importance that he would like to follow up that article with more definite information in regard to organists and their part in church work. To do this he has asked, if possible, that we send data on the comparative salaries of pastors and organists in the various churches for 1916 and 1920. We are eager to ob-

tain this information for him and believe that it will be highly interesting. To make a report as complete as possible, will you send, as soon as possible, information which you can secure to the N. A. O. headquarters, 49 West Twentieth street, New York City? No names are to be given. Please state the denomination and indicate the salary of the pastor and of the organist, bearing in mind that where the pastor is given a home that fact should be calculated in his salary. Remember to give the figures for the two years of 1916 and 1920.

If such a magazine as Christian Work is interested in our cause, we certainly can show our appreciation by supplying the information which it desires. Please give this your early attention.

### Joint Meeting in Brooklyn.

A joint public meeting of the American Guild of Organists and the National Association of Organists was held on Wednesday evening, March 16, at the Tompkins Avenue Congregational Church of Brooklyn, when the choir of that church, under the direction of Edward K. Macrum, sang Mendelssohn's "Elijah." Mr. Macrum has a well-balanced chorus of about thirty-five solo voices, and the work it did in each number reflected great credit on his ability as a choral director. The flexibility, phrasing and response of the choir were a delight. In the choruses which demanded a deft touch the choir responded with vocal coloring which was most pleasing, and in the more massive effects the work was equally satisfactory. For all of these, Mr. Macrum, who conducted from the keydesk, provided organ accompaniments which at all times gave the proper musical background and set off each particular effect as he desired. The work of the solo quartet—May Reddick Prina, soprano; Alice Louise Mertens, contralto; Henry Moeller, tenor, and Harold Wiley, baritone—both in the solos and in the ensemble numbers, was most artistic.

As a prelude to the service Lynnwood Farnam of the Church of the Holy Communion of New York, played "Meditation a Sainte Clotilde," by James, and at the close of the oratorio added three numbers by Dupre: Toccata on "Ave Maris Stella"; verset on the Antiphon "Nigra Sum"; verset on the Gloria in the Magnificat. Mr. Farnam, as usual, played with his impeccable style and evoked great enthusiasm. The church was filled for this service and showed appreciation for a musical evening of such high order.

A reception for the choir and visiting artists was held in the church parlors. Dr. Hugot, pastor of the church, in a short speech spoke of the wonderful part played by music in the ministry and paid high tribute to Mr. Macrum for his efforts in making the music of the Tompkins Avenue Church a vital part of the worship. Reginald L. McAll of the National Association of Organists responded for the visiting organists, and in voicing his appreciation of the splendid performance of the evening said that he hoped there might be a more general co-operation among the various churches so that there might be many such services. In this matter he asked the support of the clergy in such a way as to help to promote, not only better music, but also the interests of the organists themselves.

### NEW MEMBERS.

CONNECTICUT.  
 Helen Woodford Beach.  
 NEW JERSEY.  
 Mrs. E. B. Shaw.  
 Mabel Banghart.  
 Marjorie Riggins.  
 George I. Tilton.  
 Eleanor S. Drew.  
 PENNSYLVANIA.  
 Irene Juno.  
 Anna M. Monroe.  
 Maxwell MacMichael.  
 TEXAS.  
 Alice Knox Fergusson.

## Advice to Young Organists Who Wish to Become Efficient Choirmasters

By HERBERT STAVELEY SAMMOND

Is it possible to learn the art of choir training, choir accompanying, etc., from books? Ask the authors of books on choir training where and how they obtained their knowledge of the subject, or from what books, if any, they got their ideas, and their answer, I am sure, would be that their knowledge was obtained largely from the school of personal experience. How, then, is the young organist to get that experience?

We will start out with the supposition that the young organist has been thoroughly grounded in piano and organ technique and has a fair knowledge of harmony, which he will supplement as the opportunity offers. With this as a basis, I would like to suggest three things:

1. Vocal study from a most practical standpoint.
2. That he join some choral organization of good standing, provided he develops sufficient voice to do so.
3. That he acquire a working knowledge of the music and the services of all creeds.

In studying the voice, the work should be done with some one who can give the fundamental principles of voice culture—principles that can be imparted to others. The foundation principles cannot always be obtained from the teacher or singer with the best voice. You must make sure, after a reasonable time spent in study, that you are getting something definite which you can impart to others. At any public library you will find many books on the voice and some of the following can well be recommended:

- Henderson's "Art of the Singer."
- Kathleen Rogers' "Philosophy of Singing."
- E. J. Myers' "Vocal Renaissance and Vocal Re-enforcement."
- David Taylor's "The Psychology of Singing."

These are a few works that have some excellent points to offer after, and only after, one has had the personal contact with the voice specialist, not before, as even among those writers there is such a wide divergence in detail, if not in principle, that one has to know by the trying out, as it were, what to accept and what to reject.

While the study of voice is to be suggested for the purpose of becoming a more proficient choirmaster, one also has the added advantage, by such knowledge, of having increased his earning power. He can conscientiously take vocal pupils. Not all organists, or even singers who claim to be teachers, are justified in so doing. Therefore it is necessary for the young organist, if he is to direct his choir along the proper lines, to study the subject to a point where, if he has not a voice good enough to sing, he can at least demonstrate the principles of singing with his own voice. At the same time he will raise the standard of his choir by placing cultivated voices in it as his pupils from time to time are ready for church work.

After a fair amount of vocal study the organist should put it to some practical use by singing in some choral club or society. Choose some fine church choir presided over by an expert choir conductor and get permission from him to attend rehearsals, and, if possible, to sing at one of the Sunday services. This can be done, possibly, by joining the choir of a church that holds afternoon

services. Try to arrange to attend the rehearsals of some of the larger choral societies and sing with them, if possible. This will give you invaluable experience for the directing of your own choir.

The third (and last) suggestion is that a young organist become familiar with the music and the services of all religious faiths—Jewish, Roman Catholic and among the Protestant denominations the service of the Episcopal church especially. This must be done by getting in and playing such services as one wishes to learn. Even if some organists have a successful record of twenty or thirty years in one church, it is best for the student before he finds such a place to broaden his experience as much as possible. Almost any young organist, if he is willing, can obtain a position in a small church of any denomination he selects, if experience is what he chiefly desires. His religious faith will not be questioned, and if he does his work with reverence he will receive the support he needs. The immense amount of church music with which he will become familiar will be of inestimable value to him in whatever position he may occupy later.

And now, as a warning, may I suggest that the young organist consider, as he is gaining this varied experience, his own physical welfare. To stand the tremendous nervous strain such a profession involves, one must set aside a day each week for relaxation. Religiously keep that day to yourself or the time will come when you will have to do so. You will be tempted again and again to use it for just one lesson and then two or three, and before you know it, your day has been sold and eventually your health with it. Get some hobby and ride it on your off day. Learn to think and do something besides music.

I just want to say to all young organists who are filling small positions with all kinds of handicaps: Do not become disheartened or discouraged if the big job is not in evidence. Keep going and do more than you are paid for. If what you are doing can be measured that way and if you are equal to the work of a more exacting position you will surely get your chance to prove.

### Hints and Helps for the Young Choirmaster.

Do not waste your choir's time through lack of decision as to what to do next.

Plan your work ahead at least two weeks.

Practice score reading. Going over the four parts together without knowing which part is wrong or where the trouble lies is a waste of time.

It is unfair to those singing correctly to have to tire themselves unnecessarily by aimless repetition when the fault is not in their part.

Singers are quick to notice whether time is well spent or wasted and will do anything for a choirmaster once he has shown them he is considerate in this respect.

If the chorus has been singing almost steadily for an hour and needs a short rest, some solo part, duet or quartet might well be done at such time.

Start your rehearsal promptly. Definite methods of work will yield better results than a hit or miss plan.

As an added stimulus to endeavor plan a series of musical services. Have postcards, leaflets or folders announcing the services and circulate them.

Your choir should grow in efficiency and its ideals should become higher in proportion to your own ideals and efforts to reach them.

Mauder's "Olivet to Calvary" was given at the First Methodist Episcopal Church, Beacon, N. Y., on Good Friday under the direction of Miss Carrie C. Hopper.

## J. FISCHER & BRO.

Fourth Avenue, at Astor Place New York

Be to call attention to:

### R. S. STOUGHTON

Sea Sketches (Suite)

1. In the Grotto
2. Sea Nymphs
3. The Sirens
4. Neptune

Complete, \$1.25

By the Same Composer.  
 Legend.....\$0.60

### OSCAR E. SCHMINKE

Elegy in Form of a March.....	\$0.75
Etude (Chopin, Op. 25, No. 10).....	1.00
Festal Postlude.....	.75
March of the Toys (on a theme by Schumann).....	.60
Marche Russe.....	.75
Mountain Idyll; Pastorale.....	.60



## National Association of Organists Section

### Improving Sunday School Music.

Reginald L. McAll is one of the few organists with whom the music of the Sunday school is something close to their hearts. His success in promoting the singing of the youth in church is illustrated by the results at the Church of the Covenant in New York, of which he is the organist. Mr. McAll has written articles for the Church School, a well known magazine of religious education, in which he sets forth some of his methods. These articles, in the January and March issues of the publication, have aroused widespread interest among Sunday school officers. The March article is on "Hymns and Their Interpretation." In the January article Mr. McAll explains how one school made its own hymnbook. In brief he outlines the plan as follows:

From the founding of our school in 1866 one of our ideals has been that the hymns and music used must reflect the purpose of the school. They must reinforce its teachings, and be worthy of the lessons they supplement. This is still more true today, when we consider the burden thrown on the church by homes which do not wish to assume any responsibility for the Christian training of their children. This required original work, for we early found that no material already collected contained just the music we wanted to use in our worship period. We therefore started a private manuscript collection of hymns which we use today. The words are stenciled on large muslin banners, of which there are now 225, these being placed in a frame which holds eight. When one is used it is lowered, revealing the next. The idea came to us from a magazine article on the work of a church in Germany.

This solution entailed a large amount of work, but it secured complete freedom from hymns which were not worthy of a place in the work of our school and allowed the musical policy to express the spirit of the school. So true is this that we can see in the hymns of each decade a mirror of the prevailing religious idea.

### Sammond Succeeds Jacoby.

After fourteen years as organist and choirmaster of the Clinton Avenue Congregational Church of Brooklyn, with Dr. Nehemiah Boynton as pastor, Herbert Stavely Sammond will go to the Middle Collegiate Church in New York City, May 1, succeeding Louis C. Jacoby, who died recently after thirty-six years as organist at that church.

During Mr. Sammond's long service at the Clinton Avenue Church he has directed a choir of noted soloists and a large chorus that has commanded much attention because of the high standard maintained at regular services and at the monthly musical services, at which many oratorios and other works have been given. In the makeup of his chorus, Mr. Sammond, being a voice teacher himself, has always appealed to students of the voice. No less than twenty have gone to solo positions in other churches during a period of ten years. With this choir lectures on church music before the Brooklyn Institute of Arts and Sciences by Dr. Griggs of Vassar College have been illustrated. On one occasion a special service under the auspices of the National Association of Organists was given, demonstrating church music of all nations, and upon another occasion, with the cooperation of five visiting choirs, with their organists presiding at the organ, he directed a service exemplifying the various creeds, each choir rendering its own type of music.

The choir at the Clinton Avenue

Church will be disbanded temporarily at least, and a successor to Mr. Sammond chosen later. The old church building is to be demolished and replaced by a modern structure, which means that there will be no organ during this period.

At the Middle Collegiate Church, Mr. Sammond will direct the choral union connected with the church, which was founded by Mr. Jacoby in 1894.

Mr. Sammond was a United States army song leader with the New York Coast Artillery during the world war, and a director of community choruses for the War Camp Community Service. He also is conductor of the Morning Choral of Brooklyn, a very successful club of women's voices.

### EXECUTIVE COMMITTEE MEETS.

The executive committee met on Monday, March 14, with the following members present: Chairman McAll, Mrs. Kate E. Fox, Miss Jane Whittemore, Firmin Swinnen, T. Tertius Noble, Herbert S. Sammond, Edward K. Macrum, Lynnwood Farnam, Frank S. Adams, John Doane, Willard I. Nevins and A. Campbell Weston.

The treasurer's report, from Mr. Weston, showed that there had been a fine response to the dues of 1921 and the balance on hand at the present time is the largest in the history of the N. A. O. It was voted to send a bill to all delinquents and it is hoped that the next few weeks will bring a prompt payment from them.

The New Jersey reports were read and as usual showed much interesting activity. The possibility of a new chapter in Southern New Jersey was announced. Mrs. Keator, the state president, expects that this will be in working order within a month.

A letter from President Fry, telling of the prospective convention plans, was read by Mr. McAll. Several recital organists of note have already been secured and a complete list will be announced at an early date. Many additional novelties for the convention are a certainty.

The many letters which have been received in regard to our promotion work indicate much success in that respect.

After these reports, Chairman McAll in a concise way gave us definite ideas of a prospective budget. Figures for the present membership for an additional 200, and for one of 1,000 active members were placed before us. The effectiveness of working plans, of course, rises rapidly with the money gained from a larger membership and Mr. McAll urges that we set out to increase the present list by at least 200 new names.

Before the close of the meeting a vote of appreciation was extended to our treasurer, A. Campbell Weston, for his efficient work during the period of readjustment caused by a change of the fiscal year. Mr. Weston also gave up much time in getting out the recent printed matter of the promotion and reference committees.

During the next month we hope to have more material for the various religious papers.

### RHODE ISLAND NEWS.

Theodore E. Dexter, assisted by Miss Florence J. Livingston, soprano, and John Downes, tenor, gave a recital Friday evening, March 18, at the Central Falls Congregational Church, Pawtucket. The program included the following numbers: Allegro con fuoco from the Sixth Sonata, Gullmant; Lento Assai, Gullmant; "With Verdure Clad," Haydn; Prelude to "Lohengrin," Wagner; Gavotte from "Mignon," Thomas; Intermezzo, Callaerts; Recitative and Aria, "In Native Worth and Honor Clad," Haydn; Andante Cantabile, Tchaikowsky; "Marche Religieuse," Gullmant; "Con Grazia," Andrews; "He Shall Feed His Flock," Harker; Scherzo from the Fifth Sonata, Gullmant.

On Wednesday evening, March 9, Mrs. Kate E. Fox, at the Church of the Redeemer, Morristown, N. J., gave Moore's "The Darkest Hour." On Sunday evening, March 20, she gave Stainer's "Crucifixion."

## ASBURY PARK ORGAN AUSTIN FOUR-MANUAL

### DESIGN OF NEW INSTRUMENT

Specifications Drawn Up by Mrs. Keator with the Aid of T. Tertius Noble—One of the Large Organs of New Jersey.

Specifications of the four-manual Austin organ under construction for the First Methodist Church of Asbury Park, N. J., over which Mrs. Bruce S. Keator will preside, were drawn up by Mrs. Keator under the guidance and supervision of Dr. T. Tertius Noble. The instrument is a four-manual of ample proportions and great dignity and power. It will be one of the large organs of New Jersey. The scheme of stops is as follows:

### GREAT ORGAN.

Double Claribel, 16 ft., 61 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Wald Flute, 8 ft., 61 pipes.  
Dolce Flute, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Tromba, 8 ft., 61 pipes.  
Cathedral Chimes (from Echo), 25 notes.

### SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Mixture, 3 ranks, 183 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Tremulant.

### CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.  
Lieblich Flute, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 61 pipes.  
Concert Flute, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Celesta (throughout), 61 pipes.  
Tremulant.

### ECHO ORGAN.

Cor de Nuit, 8 ft., 73 pipes.

Dolce Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Echo Flute, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes, Forte (Cathedral, 25 notes).  
Chimes, Piano (Cathedral, 25 notes).  
Tremulant.

### PEDAL ORGAN.

Double Diapason, 32 ft., 32 pipes.  
Open Diapason, 16 ft., 44 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon (from Great), 16 ft., 32 notes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Gamba (from Choir), 16 ft., 32 notes.  
Flute (from Swell Gedeckt), 8 ft., 32 notes.  
Octave (from Pedal Open Diapason), 8 ft., 32 pipes.  
Trombone, 16 ft., 44 pipes.  
Tromba (from Trombone), 8 ft., 32 notes.

### NEW JERSEY REPORT.

The usual New Jersey chapter meetings have given way in March to the Lenten services with which all organists are busy at this season. The prospects of a new chapter in southern New Jersey are promising. On Saturday, March 12, at a meeting held in the First M. E. Church, Atlantic City, a number of the prominent organists, with the state president, went over the ground carefully and discussed the advisability of establishing a chapter there. It was thought that such an organization would help to raise the standard of music in the churches, as well as to promote the interests of organists in that section. It was agreed to hold another meeting on Wednesday evening, March 16, to elect officers and to outline work for future meetings. Respectfully submitted,

HARRIET S. KEATOR,  
New Jersey State President.

### REPORT OF UNION-ESSEX CHAPTER.

The Union-Essex chapter held a meeting on Monday evening, Feb. 28, in the parish house of Trinity Episcopal Church, Elizabeth. After a brief business meeting there was an address on "Amusing Experiences of a Theater Organist," by Frank Stewart Adams, organist of the Rialto Theater, New York. Mr. Adams' talk was full of humor and also most informing about his line of work.

JANE WHITTEMORE,  
Secretary.

The women of the Eastern Star at Waukegan, Ill., are planning to purchase an organ to cost approximately \$7,000 for the new Masonic Temple in that city.

Henry F. Seibert, organist and choir-master of Trinity Church, Reading, Pa., has been engaged for the spring recital at Wilson College, Chambersburg, Pa. Charles M. Courboin and Dr. J. Fred Wolle of Bethlehem, Pa., have been the other recitalists for this year.

## CHARLES M. COURBOIN CONCERT ORGANIST

Guest Soloist in the Grand Court Evening Concerts, World's Largest Organ, Wanamaker Auditorium, Philadelphia;  
Organist, First Baptist Church, Syracuse

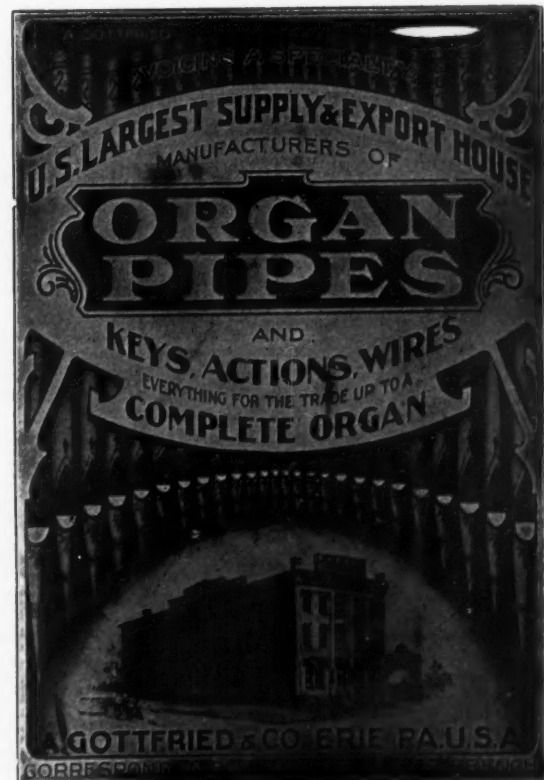
### SOME SPRING BOOKINGS

March 29—Reading	April 11—Cincinnati
March 31—Binghamton	April 12—Louisville
April 5—Jamestown	April 18—Canastota
April 10—Grand Rapids	April 19—Allentown

### SEASON 1921-22 NOW BOOKING

Exclusive Management:

Syracuse Musical Bureau, Lock Box 443, Syracuse, N. Y.



**YON PLEASURES CHICAGOANS**

**Concert at Medinah Temple Makes Excellent Impression.**

When Pietro Yon comes to town we are sure not only of something instructive but also of something interesting. Mr. Yon is determined to drive dull care away from the organ recital and realizes that this is the first step in popularizing it, for his great dream is that the organ concert shall rank with the piano and vocal recital as a drawing card.

Mr. Yon's latest Chicago appearance was at Medinah Temple, March 2, playing the four-manual Austin. The hall and the organ are the largest in the city and the opportunities are excellent for showing what an organ recital can be. Mr. Yon appeared under the auspices of the Knights of Columbus, and there was genuine enthusiasm over his playing from a sympathetic audience. Lafayette Council, which brought the famous organist to Chicago, was present in force and so were its friends, even including the Masonic fraternity with a large representation.

To the critics of the Chicago press one of the most impressive numbers of the evening was the Bach Toccata and Fugue in D minor, which Mr. Yon played in his sparkling and original manner, disregarding the traditions in an effort to make Bach a living thing of today. The program opened with the "Piece Heroique" of Cesar Franck. After this, Bossi's "Ave Maria" and the Bach number, there was a light group which included the "Marche Champetre" of Boex, a brand-new humoresque, this time an imitation of the accordion, by Mr. Yon, and a storm fantasia by R. Renzi. Mr. Yon responded to an encore with his well-known "Primitive Organ"—perhaps the most-heard popular organ composition of the last ten years. For the second half of his program Mr. Yon played Ravanello's "Christus Resurrexit," a Karg-Elert "Bourree et Musette," the Toccata from Widor's Fifth Symphony and three of his own compositions—the American Rhapsody, "Gesu Bambino" and the First Concert Study.

W. R. Rogerson, tenor, of the Chicago Opera Company, sang two groups of songs charmingly.

Mr. Yon gave an Easter concert at Aeolian Hall in New York on the afternoon of March 27. Owing to his many absences from New York, Mr. Yon had not given a home concert since 1919. The program was: Sonata Cromatica, Yon; "Frere Jacques," J. C. Ungerer; Fantasia and Fugue, G minor, Bach; "Fantasie sur des Noels," de la Tombelle; "Ave Maria," Bossi; "Marche Champetre," Boex; "Echo," Humoresque, No. 2, and Second Concert Study, Yon.

**PIETRO YON**

Master Course—Kansas City  
April 4  
Concert tour—Pacific Coast  
May 10—June 10  
Sailing for Europe  
June 18  
Concert tour—Italy—Switzerland  
Summer and Fall  
Return to U. S.  
November 15  
INSTITUTE OF CONCERT VIRTUOSI  
853 Carnegie Hall, New York  
J. C. UNGERER, Director

**CARL F. MUELLER**

Organist and Director of Music  
Grand Ave. Congregational Church  
Milwaukee, Wis.  
Organist, Wisconsin  
Consistory, A. A. S. R. RECITALS

**HENRY F. SEIBERT**

Concert Organist  
Organist and Choirmaster, Trinity Church  
READING, PA.

**Mrs. Edith Ewell Levis**

ORGANIST AND CHOIR DIRECTOR  
of St. John's Methodist Episcopal Church  
Brooklyn, N. Y.  
Coaching. Special attention to Church  
Program making and interpretation of  
sacred songs.

**HUGH PORTER**

ORGANIST  
New First Congregational Church and  
Temple Shalom, Chicago. Chapel  
organist of Northwestern University,  
Evanston.  
The Wrangler House, Evanston, Ill.

**HARRY A. SYKES**

F. A. G. O.  
Concert Organist  
Organist Choirmaster, Trinity  
Lutheran Church, Norristown, Pa.

**SIBLEY G. PEASE**

ORGANIST - COMPOSER  
First Presbyterian Church, B. P. O. Elks No. 99  
Private Organist to Mr. and Mrs. Hubert G. Wylie  
1027 NORTH BONNIE BRAE  
LOS ANGELES, CALIF.

**The von Jenney Pipe Organ Co.**

Builders of High Grade Organs  
ESTABLISHED 1892

We build Electric Pneumatic Organs from \$3,500 to \$75,000. We always have on hand ready for delivery within six months after contracted, rebuilt and modernized organs. In our rebuilding department we are equipped to modernize and rebuild organs from Tracker to Tubular or Electric Pneumatic.

FACTORY: CORONA, L. I., N. Y.  
Phone, Newtown 2951  
HEAD OFFICE: FLUSHING, L. I.  
Phone, Flushing 1284  
CORRESPONDENCE SOLICITED



Latest Improved von Jenney Console

Builders of Church, Chapel and Concert Organs

Direct Tracker, Tracker Pneumatic or Tubular Pneumatic Actions

**TREU PIPE ORGAN CO.**  
ORGANS REBUILT

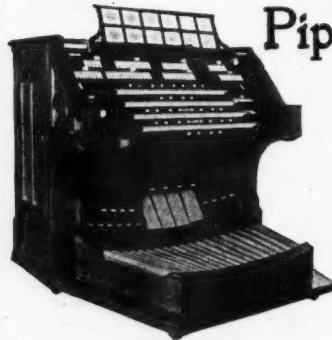
Blair Ave. and Mullanphy St., ST. LOUIS, MO.

**JAMES ROBERT GILLETTE**

MUNICIPAL ORGANIST ORGANIST ST. JOHN'S CHURCH  
Under Concert Direction: A. J. LORENZ, Box 443  
EVANSVILLE, INDIANA

ESTABLISHED 1851

**Geo. Kilgen & Son**



Console of St. Louis Cathedral Orga

**Pipe Organ Builders**

ST. LOUIS, MO.

The House of Quality for Tone, Material and Workmanship.

Tubular-Pneumatic  
Electro-Pneumatic

Specially Scaled and Voiced for Residence, Hall, Studio, Church or Cathedral.

**SENT FREE**

THEMATIC EXCERPTS from

**20 ORGAN PIECES**

BY

AMERICAN COMPOSERS

These pieces have been selected with the impression that some of them, at least, are just what you are looking for.

FINALLY

Send for the catalog at once, and then order those selected by you either through your dealer or of the publishers.

Professional discount allowed

SEND FOR THIS CATALOG NOW

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON 11, MASS. NEW YORK CITY CHICAGO  
40-44 Winchester St. 13 East 17th St. 316 So. Wabash Ave.

**Marr & Colton**  
**PIPE ORGANS**

They will merit your careful investigation which will prove their—

Quality - Simplicity - Durability

**The Marr & Colton Company**

INCORPORATED  
WARSAW, NEW YORK

Correspondence Solicited



**Bennett Organ Company**

**SOME CHURCHES USING OUR MAKE ORGAN**

- First Baptist Church, Oklahoma City . . . 4 Manual and Echo
- Christ Church Cathedral, Louisville, Ky. . . 4 " and Choir Room Organ
- First Baptist Church, St. Joseph, Mo. . . 3 " "
- First Church of Christ Scientist, Toledo, O. 3 " and Echo
- First Christian Church, Lexington, Ky. 3 " "
- Augustana College, Rock Island, Ill. . . . 3 " Two Organs
- St. John's Evang. Prot., Evansville, Ind. 3 " "
- First Swedish Lutheran Church, Moline Ill. 3 " "
- First Congregational Church, Moline, Ill. 3 " "

—FACTORY, ROCK ISLAND, ILL.—



**ADOPTS TWO NEW CONSOLES**

**Hall Organ Company Designs Both Stopkey and Drawstop Types.**  
The Hall Organ Company of West Haven, Conn., believes in meeting the demands of organists with varying tastes. Whereas some of the best

and equipment to meet the demands made upon it. It now has about 7,000 square feet of floor space and the equipment is of the latest type.

**Honor for John T. Erickson.**  
John T. Erickson, organist and choir-master of Gustavus Adolphus

**LATEST STOPKEY CONSOLE FOR HALL ORGANS.**



builders adhere to a certain type of console, either drawstop or stopkey, as experience has taught them to be most in demand, the Hall Company has decided to furnish both types. It has designed two new consoles which

Lutheran Church, New York, was the guest of honor at a dinner given by the congregation to the choir on March 3. The ministers of the church, Dr. Stolpe and the Rev. Mr. Frendberg, made addresses thanking the

**NEW HALL DRAWSTOP CONSOLE.**



are to be the standard of that factory henceforth. One of them is of the latest stopkey type and the other has drawstops in vertical jambs, with the couplers operated by stopkeys. The design and finish of these consoles have received high praise from those who have seen them.

**Reisner Company Expands.**  
The W. H. Reisner Manufacturing Company of Hagerstown, Md., which has been known to the organ builders for many years, has completed a considerable extension of its quarters and facilities. At the same time it has disposed of outside interests and is devoting its time almost exclusively to the production of pipe organ and piano supplies. This company started to manufacture organ supplies in 1903 and this part of the business has grown larger and more important until last year the concern found it necessary to double its floor space in order to hold the necessary machinery

choir, its leader and the committee of arrangements, for their work. On behalf of the congregation Dr. Stolpe presented Mr. Erickson with a pearl stick pin. Dr. Erickson has entered upon his tenth year as organist.

**Music Manuscripts** corrected, arranged, edited and prepared for publication, from crude copy or dictation. Melodies harmonized and arranged with attractive piano or organ accompaniment. Compositions perfected. Ideas developed. Expert Band and Orchestra Arranging. J. Rode Jacobsen, Organist and Instructor, Paramount Bldg., 2638 Milwaukee Ave., Chicago, Ill.

**Organ Magnets, many kinds, Armatures, Tubes, Paper Washers, Contact Wires, etc. in stock**  
**EMIL MEURLING Reynolds, Ill.**

**News from Philadelphia**

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., March 21.—Powell G. Fithian was the guest of honor at the First M. E. Church, Camden, N. J., at a banquet and sociable. After thirty-three years as organist and musical director he will retire. A congratulatory speech was made by Professor J. E. Bryan, superintendent of the Camden public schools, of which Mr. Fithian is musical director.

Charles T. Lawson, organist of St. Mark's Episcopal Church, Frankford, died March 12. He was born in Manchester, England. Prior to becoming organist at St. Mark's he held a similar position at St. Simeon's. He was also musical director of the Jewish Foster Home for Orphans. Mr. Lawson was a man of genial character, with hosts of friends.

Miss Rena Gill, organist and musical director of the Central M. E. Church, Roxboro, presented Gounod's "St. Cecilia Mass" at a special musical service which crowded the edifice. Bizet's "Agnus Dei," arranged for women's voices, with organ, piano and violin accompaniment, was used at the offertory.

Edward Rechlin of New York played a Lenten recital in St. Mark's Lutheran Church on March 1 under the auspices of the Lutheran Bureau.

James C. Warhurst, with his two daughters, Helen and Dorothy, gave a song and piano recital in Greek Hall, Wanamaker's, on March 19.

There's not one choir-master in Philadelphia who can find time to talk with a passerby—nothing but rehearsals, rehearsals and then some; and Stainer's "Crucifixion." Well!

**Van Dusen's Pupils in Recital.**

In a recital by the advanced organ and piano pupils of Frank Van Dusen at the American Conservatory of Music in Chicago, given at Kimball Hall, the afternoon of March 12, several organists acquitted themselves most creditably. Miss Gertrude Heifner played Dubois' "In Paradisum" and the first movement of Guilman's Sonata in G minor. Edward Eigenschenk, organist of the Broadway Strand Theater, played the Toccata from Boellmann's Gothic Suite. Louis Webb of St. Barnabas' Episcopal Church played Bach's Toccata and Fugue in D minor. Joseph Taylor played an Andante Cantabile by Widor and a Toccata by d'Ervy. Demarest's Fantasia for organ and piano was played by Emily Roberts, Mr. Van Dusen's assistant, and Mr. Eigenschenk.

**Chicago Women Give Program.**

The Musicians' Club of Women presented an interesting program in which several of its member organists took a part March 28. The concert was given at St. James' Episcopal Church and the program was arranged by Mrs. Dwight C. Orcutt, organist of the Glencoe Union Church, and Miss Anna Burmeister, the well-known soprano. Miss Mary Porter Pratt of the Winnetka Congregational Church played Franck's Chorale in A minor as the opening number. Miss Frances Anne Cook gave a group including: "Praeludium," Jarnefelt; "At Twilight," Stebbins, and Festival Toccata, Fletcher. The closing organ group, by Miss Florence Hodge, included: Rhapsodie No. 1 (On Breton Melodies), Saint-Saens; "Sursum Corda," Elgar, and Concert Study No. 1, Yon. There

was also a violin solo by Ruth Breyt-spraak, accompanied by Mrs. Beulah Taylor Porter on the organ; a quartet number, also accompanied by Mrs. Porter, and a group of songs by Mildred Smith, who was accompanied by Mrs. Sarah Wildman Osborn.

**Erie Company in Larger Plant.**

The Erie Reed Pipe Company has moved to its new location at Twenty-sixth and Cherry streets, Erie, from the old plant at Twenty-eighth and Parade streets. The move was made necessary by the growth of the business of the concern. The Erie Reed Pipe Company, although one of the younger establishments in the organ supply business, prides itself on the fact that the pipes it has made are being used in organs from one end of the United States to the other and that they are giving satisfaction. As evidence of the latter statement its officers point to letters received by them praising their work and the results, these letters coming both from organists and from organ builders. Emphasis is laid on the voicing of reeds by the company and in this specialty it has made decided progress.

**Courboin Bookings for April.**

April will be a busy month for Charles M. Courboin, as shown by the bookings already made for him. The last of March found him at Reading, Pa., on the 29th and in Binghamton on the 31st. On April 5 he will play at Jamestown, N. Y., April 10 at Grand Rapids, April 11 in Cincinnati before the local chapter of the American Guild of Organists, and on April 12 in Louisville, where the local A. G. O. is also handling his appearance. April 18 he plays at Canastota, N. Y., and on April 19 at Allentown, Pa. Mr. Courboin may make another trip to Europe in the summer.

Just Published

**BACH**  
**BOOK OF AIRS**  
for the Organ

Edited and Compiled by  
EDWARD SHIPPEN BARNES

Net 1.25

**BACH** is the Alpha and Omega for organists—his polyphonic music, even though not originally written for organ, lends itself admirably to arrangement and transcription for that instrument. This collection is especially valuable because it contains airs not before transcribed for organ, and unavailable elsewhere.

Among others Mr. Barnes has transcribed three of the finest preludes from the "Well Tempered Clavichord," the lovely air "Bist du bei mir" and the Sarabande from the Sixth Violoncello Suite.

At All Music Dealers

**THE BOSTON MUSIC CO.**  
26 West St. BOSTON

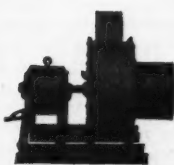
... THE ...  
**Zephyr Electric Organ Blower**  
IS KNOWN ALL OVER THIS LAND

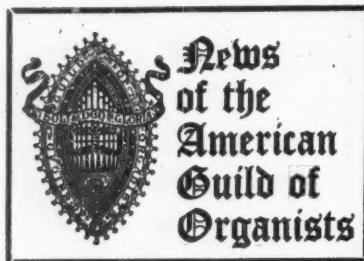
Over six thousand equipments in use. Churches have found that it is economy to use the Zephyr. Its quiet running makes it prominent. It is made entirely out of metal, and is not affected by heat, cold or dampness.

SEND FOR BOOK

**The Zephyr Electric Organ Blower Co.**  
ORRVILLE, OHIO

NEW YORK, The Zephyr Organ Blower Sales Co.,  
409 West 42nd Street  
WALTHAM, MASS., 61 Wellington Street  
OMAHA, NEB., 1218 Farnam Street  
PITTSBURGH, PA., 311 Elysian Avenue  
NEW ULM, MINN., Vogelpohl & Sons





**News of the American Guild of Organists**

**Headquarters.**

The twenty-fifth anniversary of the organization of the American Guild of Organists will be celebrated with a festival service to be held in Trinity Church, Broadway and Wall street, New York, on the evening of Wednesday, April 13. The musical program will be rendered by the choirs of Trinity and of St. Thomas' Church, and of Grace Church, Brooklyn Heights, in the chancel, and the choirs of Broadway Tabernacle, the Brick Presbyterian and the First Presbyterian Church of Manhattan in the organ gallery.

The order of service will be as follows: Organ prelude; Processional, "O 'Twas a Joyful Sound to Hear," Parker; Psalm CL; Magnificat in B flat, Martin; Memorial anthem, "Souls of the Righteous," Noble; Hymn, "O God Our Help in Ages Past"; Address by the chaplain, Dr. William T. Manning; Anthem, "How Lovely Is Thy Dwellingplace," Brahms; Organ solo; Anthem, "Lord, Thou Art God," Stainer; Organ Postlude, "God of Our Fathers," Parker.

Members of the guild are instructed to wear their gowns and hoods and take their places in the procession.

The second event in the celebration of this anniversary will be a banquet at the Hotel McAlpin on the evening of April 14 at 7 o'clock, for which some excellent speakers have been secured. In connection with the celebration it is requested that all organists observe the preceding Sunday, April 10, as Guild Sunday, and make their programs fitting for the occasion. Probably the clergy will also assist by making the sermon of the day appropriately festal.

**NEW ENGLAND.**

The eighty-fifth public service was held in the Second Church of Boston March 14 and a fine program was presented. Francis W. Snow, organist and choirmaster of the Church of the Advent, played as a prelude the Toccata, Op. 18, of Paul de Maleingreau. Raymond C. Robinson, F. A. G. O., of the Central Congregational Church, played Cesar Franck's Chorale in A minor for the offertory. The postlude, played by E. Rupert Sircom, organist and choirmaster of the Church of Our Saviour, Longwood, was Bach's Prelude and Fugue in D major. The mixed choir under the direction of Thompson Stone, organist and choirmaster of the Second Church, sang the chorale "Now Let Every Tongue Adore Thee," by Bach, and Kopylof's "Hear My Prayer," "Bless the Lord," by Ippolitoff-Ivanoff, was the prayer response. The Rev. Eugene Rodman Shippen, pastor of the church, delivered a short address.

The chapter's eighty-sixth recital was played by William E. Zeuch on the afternoon of March 6 at the Harvard Club in Boston. Mr. Zeuch's interesting program was made up as follows: Concert Piece, C minor, Thiele; "Priere," Jongen; "Minuetto antico e Musetta," Yon; Symphony, No. 5 (Allegro vivace and Allegro cantabile), Widor; "O God, Thou Holy God" and "Lift up your Heads," Karg-Elert; Reverie Pastora'e, Morse; Toccata, Yon; "Dreams," Stoughton; Finale (First Symphony), Vierne.

Following is a schedule of spring chapter events:

March 28—Third social at Harvard Musical Association rooms.

April 8—Organ recital by Harry B. Jepson.

April 13—Celebration of twenty-fifth anniversary of founding of the guild.

April 26—Recital by Lynnwood Farnam.

**ILLINOIS CHAPTER.**

H. Chandler Goldthwaite of Minneapolis brought some more of his fine music and splendid playing to St. Chrysostom's Church in Chicago on March 9. He came as the joint guest of Mr. Gallup and the Illinois Chapter, A. G. O. Mr. Goldthwaite welds his melodies in the alembic of youth in that very rich time when it has talent to supplement. All the charms of facility, color sense, power, dignity, discernment are found in his offerings, but underneath is the great gift which is born and cannot be acquired. Into the Fantasie Dialogue he inserted a freshness and spontaneity that was delicious and easily revealed how much poesy he has at command. The big item of the program was three movements

from Maquaire's First Symphony—something glowing with the touch of real inspiration and played well up toward a very high standard.

The complete program of the recital was as follows: Allegro from Sixth Organ Concerto, Handel; "Un Verge Pucelle," Le Begue; Fantasie Dialogue, Boellmann; First Symphony, Maquaire; Pastoral; Scarlatti; Improvisation, Saint-Saens; Chorale in A minor, Cesar Franck. A. C.

A very enjoyable luncheon—one of several which have been held this season—was that in honor of Pietro A. Yon, who was entertained by the chapter March 1, on the occasion of his visit to play at Medinah Temple. The luncheon was held at the Chicago Woman's Club rooms in the Fine Arts building and there was a large attendance. A feature of the occasion was a most interesting talk by Dr. P. C. Lutkin, dean of the Northwestern School of Music.

Edwin Arthur Kraft, organist of Trinity Cathedral, Cleveland, will give a recital under the auspices of the chapter on the evening of April 11 at the First Congregational Church of Oak Park.

**SOUTHERN OHIO.**

The Southern Ohio chapter held its second public recital of the season on the night of Washington's birthday at the East High School, the player being our esteemed fellow member, Charles Heinroth, of Carnegie Institute, Pittsburgh. As usual, his infallible technique, mastery of color and eminently sane conception sent everybody away at the conclusion of a long program with a glow of satisfaction. The program was as follows: Concerto No. 1, in G minor, Handel; Adagio from Toccata in C major, Bach; Minuet, Lully; Chorale in A minor, Franck; Egyptian Suite, Stoughton; "Melody for the Bells of Berghall Church," Sibelius; "Musical Snuffbox," Liadow; "The Brook," Dethier; Andante Sostenuto from Gothic Symphony, Widor; Fantasy and Fugue on B-A-C-H, Liszt.

**OREGON CHAPTER.**

Lucien E. Becker played an interesting recital Sunday afternoon, March 20, at the Institute for the Blind at Vancouver, Wash., under the auspices of the Oregon chapter. The auditorium of the institution was well filled. Two choruses by the blind were sung with fine expression and finish. They were accompanied on the organ by Professor H. B. Deming, himself blind. Professor Deming is director of music at the institution. Mr. Becker's program included: "Pilgrims' Chorus" ("Tannhauser"), Wagner; Minuet in A, Boccherini; "Spring Morn" ("Peer Gynt"), Grieg; Gothic Suite, Boellmann; Evensong, Johnston; Ritornello, T. E. Becker; Largo from "New World" Symphony, Dvorak; "Traumeri," Schumann; "The Last Hope," Gottschalk; Grand March from "Aida," Verdi.

**EASTERN NEW YORK.**

T. Tertius Noble, M. A., organist of St. Thomas' Church, New York, was presented in a delightful program Feb. 28 at the Cathedral of All Saints in Albany by the Eastern New York chapter. Mr. Noble held an audience composed of hundreds of representative musicians of Albany, Troy and Schenectady spellbound. Mr. Noble opened the recital with one of his own works, Toccata and Fugue in F minor. The familiar "Londonderry Air" as arranged by H. Sanders proved a charming selection. The Fantasia in A minor, by Lemmens, is one of the most excellent examples of the work of that well known Belgian composer, and as interpreted by Mr. Noble is a brilliant masterpiece. Bach's Prelude and Fugue in B minor was given most impressively. One of the selections on the program which met with marked appreciation was a composition by T. Frederick H. Candlyn, organist of St. Paul's Episcopal Church, Albany. "Marche Heroique," depicting musically the Battle of Passchendaele, where many of Mr. Candlyn's friends were killed in the autumn of 1917. The restless tonality and savage character of the opening themes are in keeping with the character of the offensive. Mr. Candlyn, who was born in Davensham, Cheshire, England, has been in this country several years and is already well known for his compositions. The program closed with Corelli's Suite in F in five movements.

The recital was the second in a series given this season by the chapter. The next recital will take place in Troy.

**TEXAS CHAPTER.**

A Washington's Birthday recital of American organ music was the appropriate and patriotic offering of the Texas chapter. The recital was played at the Ross Avenue Baptist Church of Dallas, which has a large Estey organ, and the soloists were: Mrs. J. H. Cassidy, A. A. G. O.; Miss Martha Rhea Little, A. G. O.; Mrs. Ray Moore, A. D. Owens and Mrs. J. L. Price, A. A. G. O. The program was made up as follows: Allegro Moderato in G, Hosmer, and Canzone and Romance, Sheppard (Mr. Owens); Concert Fantasia, Diggle, and "To a Water Lily," MacDowell (Mrs. Moore); Caprice, Cadman, and Adagio from Second Sonata, Dudley Buck (Mrs. Price); Festival March, Foote, and "Will of the Wisp," Nevin (Miss Little); American Fantasia, Piagler (Mrs. Cassidy).

**Guilmant Organ School**

WILLIAM C. CARL, Director

A Distinctive School for Organists. Six free Scholarships. Comprehensive Course. Solid basic training. Practice facilities. Hundreds of students holding positions. 22d year begins Oct. twelfth. *New catalogue sent on application.*

OFFICE

17 East Eleventh Street, New York City

**MUSIC RENTED**

Cantatas, Oratorios, Opera Scores and Orchestrations of all description supplied for any length of time, at a fraction of cost to

Choral Societies, Choirs, Schools and Orchestral Organizations. Send for list and circular showing plan and terms of rental rates.

**WESTERN MUSIC LIBRARY, Inc.**  
64 East Van Buren Street CHICAGO

**Electric Controlled Tubular Chimes GIVING ANY DEGREE OF TONE DESIRED**

Tubular Chimes, Harp Effects, Orchestra Bells, Xylophones, Electric Bells, Etc. for Pipe Organs

**R. H. Mayland's Son**

54 Willoughby St., BROOKLYN, N. Y.  
Established 1866 SEND FOR CATALOGUE

**CLARENCE EDDY**

World Famous American Organist. Officer of the French Academy, Paris. Honorary Member of the St Cecilia Academy, Rome. Available for Organ Recitals and Opening of New Organs. For terms and particulars address

M. B. LEE, Manager  
St. Regis Apts., 4041 Ellis Ave.  
Phone: Oakland 2470  
CHICAGO

**HINNERS ORGAN CO.**

Pekin, Illinois

Builders of organs of all sizes. Superb tone—modern appliances—durable construction. Cordial endorsement of eminent organists and musicians.

Our Electric Blower department supplies electric blowing outfits for any type of organ.

CORRESPONDENCE SOLICITED

**PITTSBURGH MUSICAL INSTITUTE, Inc.**

Over 1,100 students last year. Affiliated with University of Pittsburgh—Degrees for Music Students. Organ Teachers: William H. Oetting, Charles N. Boyd and Albert Reeves Norton.

4259 FIFTH AVENUE PITTSBURGH, PA.

**GEORGE E. LA MARCHE**

PERSONAL SERVICE

Yearly Care of Organs Moving Organs Cleaning and Refinishing BLOWERS INSTALLED

Tel. Newcastle 1511 6830 Osceola Ave., CHICAGO, ILL.

**JARVIS ORGAN CO.**

Material and Workmanship Unexcelled.

Pipe Organ Work in All Its Branches.

Electric Blowing Plants, Etc.

Write Us Today.

Factory and Office: 605 West Erie Ave., Philadelphia, Pa.



**C. Albert Tufts**  
**Concert Organist**  
 Organist Second Church of Christ, Scientist  
 Dedication and Special Organ Recitals  
 1135 West 27th Street, Los Angeles, California

**BIGGS** RECITALS  
 INSTRUCTION  
 68 Montague Street, BROOKLYN, N. Y.

**CHARLES GALLOWAY : CONCERT ORGANIST**  
 Organist and Musical Director St. Peter's Episcopal Church (St. Louis). Organist Washington University  
*Official Organist Louisiana Purchase Exposition (1904)*  
**INSTRUCTION - ORGAN - THEORY**  
 My method of instruction is patterned after that given by ALEXANDRE GUILMANT, my preceptor for about five years. Special attention given to and exceptional advantages for the study of Hymn-tune playing, choir and solo accompanying. For organ practice pupils have access to an electrically propelled two-manual organ.  
 Address, CHARLES GALLOWAY, 4171 Magnolia Ave., St. Louis, Mo.

**KRAFT** For RECITALS and LESSONS  
 TRINITY CATHEDRAL, CLEVELAND, O.

**American Guild of Organists**  
 Examinations for Associateship and Fellowship  
 For Information Address  
 Chairman of Examination Committee  
**WARREN R. HEDDEN, Mus. Bac., F. A. G. O.**  
 170 West 75th Street NEW YORK, N. Y.

**ALBERT RIEMENSCHNEIDER**  
 Concert Organist  
 DIRECTOR OF MUSIC, BALDWIN-WALLACE COLLEGE, BEREA, OHIO  
 DIRECTOR and ORGANIST, Euclid Avenue Baptist Church, Cleveland, Ohio

**EMORY L. GALLUP**  
 Organist and Choirmaster  
 St. Chrysostom's Church, Chicago

**FRANK WRIGHT**  
 Mus. Bac., A. G. O.  
 Candidates prepared for A. G. O. or University examinations by correspondence. Summer Courses for those visiting New York.  
 STUDIO, 46 GRACE COURT, BROOKLYN, N. Y.

**JOHN DOANE**  
 ORGANIST AND CHOIRMASTER The Church of the Incarnation, New York City  
 Formerly Director of the Organ Department, Northwestern University School of Music Evanston, Ill. Recitals  
 Three fine Hutchings Organs available for students' practice.  
 25 EAST 35th STREET NEW YORK CITY

**Dr. RAY HASTINGS**  
 Concert Organist  
 Temple Auditorium - - LOS ANGELES, CAL.



**Homer P. Whitford**  
 Mus. Bac., F. A. G. O.  
 Organist and Director of Music,  
 Tabernacle Baptist Church  
 Accompanist, Philharmonic Society  
 Utica, N. Y.

**ARTHUR C. BECKER, A.A.G.O.**  
 CONCERT ORGANIST  
 Organist and Choirmaster St. Vincent's Church. Instructor at Sherwood Music School and De Paul University.  
 PRACTICE ORGAN AVAILABLE  
 Address 2224 Seminary Ave., Chicago

**Boy Voice Training**  
 Special Course for Organists  
**G. EDWARD STUBBS**  
 121 West 91st St., New York City

**How to Train a Choir**  
**Practical Course in Choir Training**  
 Given also by Correspondence—First Lesson Free.  
**STANLEY R. AVERY**  
 MacPHAIL SCHOOL OF MUSIC  
 Minneapolis, Minn.  
 "I have heard no choir during my stay in this country that has impressed me more deeply. Your organist is a genius."—Bishop Bury, of England and Northern Europe, at St. Mar's Church, Minneapolis, October 24, 1920.

**PALMER CHRISTIAN**  
 Municipal Organist  
 DENVER, COLORADO  
 Address: Hotel Ayres

**MARSHALL BIDWELL**  
 A. A. G. O.  
 CONCERT ORGANIST  
 Organist of Coe College  
 Head of Organ Department, Coe College Conservatory of Music, Cedar Rapids, Iowa  
 RECITALS—INSTRUCTION

**E. Rupert Sircom**  
 Organist and Choirmaster, Church of Our Saviour, Brookline, Mass., (Episcopal) and Organist of the Apollo Club of Boston.

**Walter Wild, F.R.C.O.**  
 Concert Organist  
 Organist and Director First Presbyterian Church, Wilkingsburg, Pa.  
 Director of Music Pennsylvania College for Women  
 PITTSBURGH, PA.

**Ernest Prang Stamm**  
**ORGANIST**  
 Ninth and Boulder Streets  
 TULSA, OKLAHOMA


**CHARLES ALBERT** 812 Fine Arts Bldg. CHICAGO  
**STEBBINS**  
 ORGANIST  
 Second Church of Christ, Scientist

**CARL McKINLEY**  
 Organist and Director of Music  
 THE CENTER CHURCH,  
 HARTFORD, CONN.  
 Recitals Instruction  
 Address—Center Church House.

**ZEUCH**  
 BOSTON

**HARRIS S. SHAW**  
 A. A. G. O.  
 Teacher of Piano, Organ, Harmony and Interpretation  
 Studio, 18 Huntington Avenue  
 BOSTON, MASS.

**DANIEL A. HIRSCHLER,**  
 Mus. B., A. A. G. O.  
 Dean, Department of Music, The College of Emporia, Professor of Organ, Director Annual May Festival.  
**RECITALS INSTRUCTION**  
 Emporia, Kansas



**HAROLD TOWER**  
 GRAND RAPIDS, MICHIGAN  
 Organist and Choir Master St. Mark's Pro-Cathedral—Conductor St. Cecilia Chorus—Accompanist Schubert Club

**J. FRANK FRYINGER**  
 Concert Organist  
 258 East College Avenue  
 YORK, PENNSYLVANIA

**ALBERT J. STROHM**  
 St. Paul's-by-the Lake Temple Beth-El  
 Organ Instruction—Boy Voice Training  
 2124 Chase Avenue CHICAGO

**BERT E. WILLIAMS**  
 ORGAN ARCHITECT  
 Director, Southern Theatre Organist, Temple Israel and Scottish Rite Masonic Bodies  
 Southern Theatre, Columbus, O.

**ARTHUR DAVIS, F.R.C.O., F.A.G.O.**  
 CONCERT ORGANIST  
 Organist and Master of the Chorists Christ Church Cathedral St. Louis, Mo.  
 Organ Recitals and Instruction  
 Special correspondence course for A. G. O. Examinations. Address, Christ Church Cathedral, St. Louis, Mo.

**CHARLES E. CLEMENS,**  
 Mus. Doc. (Hon. W. R. U.)  
 Professor of Music, Western Reserve University. Organist Euclid Ave. Presbyterian Church and Florence Harkness Memorial Chapel, Cleveland, Ohio.  
 Organ Recitals. Instruction.  
 4617 Prospect avenue, Cleveland.

**Harrison D. Le Baron, A. A. G. O.**  
 Director, Adrian College Conservatory Organist-Director, First Presbyterian Church  
 LECTURES RECITALS  
 1029 College Ave. ADRIAN, MICH.

**GEORGE HENRY DAY** F. A. G. O.  
 CONCERT ORGANIST  
 ST. JOHN'S CHURCH  
 Wilmington, Del.

**EDWIN LYLE TAYLOR, F.A.G.O.**  
 ORGANIST  
 Strand Theatre and First Baptist Church  
 Residence, 2007 Highland Avenue  
 BIRMINGHAM, ALA.

**FRANK STEWART ADAMS**  
 CONCERT ORGANIST  
 Organist, Rialto Theatre, New York

**JAMES T. QUARLES**  
 Organist and Assistant Professor of Music Cornell University. Organist and Choirmaster St. John's P. E. Church, Ithaca, New York.  
 RECITALS and INSTRUCTION

**SYDNEY WEBBER**  
 ORGANIST-CHOIRMASTER  
 Trinity Church WATERBURY, CONN.

**J. WARREN ANDREWS**  
 Concert Organist and Teacher  
 Special Ten-Lesson Course in Organ and Church Service Playing.  
 Short Course, also, in Piano Teaching.  
 4 West 76th Street. New York.

**LESTER W. GROOM, A.A.G.O.**  
 RECITALS—INSTRUCTION  
 Church of the Ascension, Chicago

**OTTO T. HIRSCHLER, Mus. B.**  
 CONCERT ORGANIST  
 Organist Bible Institute Auditorium, Los Angeles, Cal.  
 RECITALS INSTRUCTION  
 536 S. Hope St. LOS ANGELES

**JUDSON W. MATHER**  
 Concert Organist  
 PLYMOUTH CHURCH - - SEATTLE, WN.

**PERCY SHAUL HALLETT, F.A.G.O.**  
 Organ Recitals and Instruction  
 Theoretical Subjects Guild Examinations  
 PASADENA, CALIFORNIA

# THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER.

Address all communications to The Diapason, 1507 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone Harrison 3149.

Subscription rate, \$1.00 a year, in advance. Single copies, 10 cents. Rate to foreign countries (including Canada), \$1.25. Foreign subscriptions must be paid in remittances equivalent to the subscription price in United States currency. Advertising rates on application.

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

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

CHICAGO, APRIL 1, 1921.

## OF TWO "EVILS" WHICH?

We always thought things were not as bad as they seemed, and when corroborating evidence appears we are naturally pleased. How many times the organist takes his pen in hand to tell in the abstract about ministers what perhaps he would like to tell specifically to one minister! We have always read and often printed these expressions and then thought about the matter as we do when a man speaks disparagingly about womankind to us—just deducing that if he is married, he is not as fortunate as the rest of us, and, if he is not married, that he is not familiar enough with the subject to talk. Now in England organists love the clergy probably less than we do here, largely, perhaps, because the clergy there have greater power over the organist; yet after all has been said—and it is a great deal—they prefer the evils of the present to the terrors of what may follow. Musical Opinion of London tells us in its current issue of a debate that took place at the Church Assembly on the powers given to parish councils by a recent act over organists and also over what it calls "that more humble brotherhood, the bell ringers." A report in the Church Times stated that "a discussion took place on the proposal that they (the councils) should have the right, conjointly with the incumbent, to appoint and dismiss the organist, parish clerk, bell ringers and sexton, and to determine salaries and conditions of tenure."

"Fortunately, however, it was decided by a large majority to omit the organist and also the bell ringers from clause 6, by which the powers of the councils were stated," says Musical Opinion. "This leaves the appointment of the organist in the hands of the incumbent, and although the relations existing between the clergy and the occupants of the organ loft have sometimes been a little strained, in the vast majority of cases they have been altogether cordial. We feel sure that the great majority of organists are entirely favorable to the maintenance of the status quo. The possibility of interference by the parish council—most likely composed for the greater part of non-musical persons—in the music of the service is not a prospect that could be viewed with equanimity by any organist who regards his vocation as something more than the means of a livelihood."

Here we have the music committee, and we wonder if the average organist does not prefer to come under the authority of the pastor rather than be consulting a music committee. This would make a good subject for a discussion. To start the ball rolling we venture the opinion that the clergyman is to be preferred. He usually does not know much about music, but the average music committee chairman seldom knows more, and what little learning he has certainly is a dangerous thing. The pastor frequently realizes his lack of knowledge of the musical part of the service. Does the music committee ever realize it? If all goes well the minister usually thanks the Lord that there is no trouble in the choir loft; the music committee chairman smites himself on the chest and gives himself the glory

for his wisdom in selecting the organist and administering the music. The minister always is a professing Christian, and in the great majority of cases a practicing one; the music committee business man does not in as large a percentage of cases give evidence of his Christian principles.

Of course, this is merely our view of average conditions. We do not expect our readers to agree with us.

The American Organ Monthly, published by the Boston Music Company and edited by Edward Shippen Barnes, has completed its first year and the success the new undertaking has achieved is one in which the publishers take a pardonable pride. They have sent out a statement indicating the verdict of leading organists on the publication, and the names of the men quoted are sufficient evidence of the fact that such a periodical, aiming to keep the organist abreast of the latest compositions, was a welcome addition to organ literature. We might have known that the quality of the monthly would be the highest from the name of the editor and that of the publishing house supporting the enterprise. Naturally the editor has had his problems, as he admits, and one of them was to meet the varying tastes and requirements of his clientele. We can readily sympathize with him. We meet the same problems every day. It takes a large menu card to satisfy the palates of the organists, but really they are an appreciative lot, and impartiality and firm adherence to a set policy and a well-rooted principle are recognized even by one's opponents in time. We wish the American Organ Monthly long-continued life and prosperity in its mission to place before the organist every month something new to study and play.

Our esteemed friend, Dr. Stubbs, long-time conservator of all that is best in ecclesiastical music, takes offense at a recent paragraph in this paper anent the hanging of a Chicago choir boy. He says that "for icy cold-bloodedness it is in our opinion decidedly unique." Then he quotes our innocent comment. It makes us sad that Dr. Stubbs or anyone else should be hurt by anything in The Diapason, and just as much do we feel hurt that we are so inept in wording our jokes that they are taken seriously. Henceforth our weak efforts shall be accompanied by a suitable diagram. In lieu of this we might explain that we agree with Dr. Stubbs in saying that the papers made too much of the hanging of this youth. We might also add for his comfort that the young murderer had not been a choir boy for a long time, and had not sung in a choir any length of time, so far as we can ascertain. Thirdly, instead of vainly protesting against the fact that the newspapers printed "terrible headlines" on the point that the lad once sang in church, we might assure Dr. Stubbs that the daily press, always on the alert for a feature story, emphasized the fall from grace of this offender because of the rarity of the case. In other words, it is so seldom that a choir boy commits a serious offense that the fact is a good basis for a story. Therefore, it is really a compliment to the whole choir boy tribe that the papers "played it up." And, lastly, Dr. Stubbs, the item which is unique for "icy cold-bloodedness" struck the choirmaster of one of the largest churches in this country, known for generations for its boy choir, as so funny that he cut it out and pasted it on the choir bulletin-board.

Professor Macdougall, apparently in an effort to "get something on" his neighbor, Mr. Hammond, blows into Holyoke and begins by asking various policemen about him. It appears that those he interviewed all knew the famed organist of that city, and Professor Macdougall straightway deduces that the man who gives recitals in his community enjoys the love of the people of the city and is known to all of them. We do not question the deduction, but take exception to the method of arriving at it. It is a distinct compliment to Holyoke that it knows how to appreciate Mr. Hammond, but when Professor Macdougall comes to Chicago we trust he will not approach the

police as to knowledge of the prominent organists before he has asked their fellow organists or the clergy. We have been careful to avoid letting the police know us too well.

## FEATURES IN CLEVELAND ORGAN.

Editor of The Diapason: A not unfriendly plaint from Los Angeles voices regret at a lost opportunity in that no "outstanding feature" is seen in the printed scheme of the Cleveland Auditorium organ. From the content of said plaint it is clear that its writer has for the moment overlooked what an evidently well-posted man must know, namely, that the character of an organ is not determined by the typewritten list of stops, but in the development thereof. Also, that an outstanding peculiarity which may be listed in a specification will by no means justify an expenditure of \$100,000, nor will the absence of said feature turn said \$100,000 into a lost opportunity.

I admit a desire that the organ shall be easy for a competent organist to play and may I never hear it played by any other. In explanation of the two bombards, will say that one of sufficient power to support the full organ would not be suitable for a middle ground, hence number two. In studying this scheme it must be borne in mind that the Auditorium has a seating capacity of about 13,000 and that it is intended to fill this vast space with a real forte, which must be built up by a large number of big voices, which will bend and not bully each other. This will be rather an outstanding feature, will it not?

It is usually unsatisfactory to invent anything, especially in the line of artistic endeavor, unless one has something to say. A novelty seeker would undoubtedly find opportunity for self-expression in a turntable. This item, however, has not been regarded as a large contribution to the instrument.

About that St. Paul heckelphone (there is one in Cleveland also). I heard a rare and beautiful voice in Richard Strauss' "Salome," one that was entirely new to me. Investigation disclosed its name and memory preserved its quality for ten years. The only example to date is in the organ at Grove Park Inn, Asheville, N. C. Perhaps Mr. Seely will one day write you what he thinks of it. Grove's Dictionary calls it a "baritone oboe," but it is never by any stretch of the imagination related to the oboe. At the risk of being charged with making a contradictory statement, I will say that it is like an immense English horn with its richest development in the lower two octaves. It has the voice of a prophet. It is more commonly known by the name given by its maker, "heckelphone."

The difference in the number of stops between the Wanamaker and the Cleveland organ is not disturbing. The Cleveland organ is designed along entirely different lines. Its composition is less of duplication and more of a later practice; higher wind pressures, a tonality of greater cumulative properties, vastly more orchestral, to say nothing of a more favorable audience-room.

There is so much that may be done with this vast opportunity that I shall be happy simply to achieve something more of highness, balance, delicacy, shimmer, sparkle, contrast, solidity, fire, vivility, than has been done before, and the scheme as drawn denies no possibility that I could think worth having in this organ.

This Auditorium is to be something new. It is a wide departure from the usual enclosure of similar purpose. Its lines and proportions are little short of spectacular in their attractiveness. There will be nothing of the barn about it. Its walls and ceiling are to be delicately tinted. Its lighting is to be indirect and attractive in color and variable in tints. Its stage settings are to be the most artistic ever placed in a building of this description, or in any other, for that matter. The seats are to be very fine and comfortable, upholstered with leather. If the organ can be made in keeping with the Auditorium and adequate to the requirements made necessary by its great size, it will be sufficiently outstanding and compare favorably with anything, anywhere.

ERNEST M. SKINNER.

## AGREES WITH MR. WILLARD.

Chicago, March 4, 1921.—Dear Mr. Gruenstein: As I read down Mr. Willard's article in your March issue I found myself placing marks of emphasis along the columns and underlining sentences until I saw that I might as well give myself trouble and check the article as good throughout. I do not know Mr. Willard, but am sure I should enjoy an organ discussion with him.

I would not go so far as to agree with everything he said, else what would there be to discuss? I could tell him that he would find pedal celestes in some genuine Hope-Jones organs in England and in this country and in certain modern Kimballs, as for instance in the New Stanley in Philadelphia, where there are three-rank celestes on the pedal of both 8 and 4-foot pitch and a 16-foot three-rank celeste in the solo organ besides. That, of course, is a unit orchestra, and therefore it might be said that the entire pedal is extended, although the truth is that the stops are unified and do not belong to any one division more than to another. Nevertheless, we utilize this three-rank celeste in the pedal as well as the manuals of our larger church organs, and we always see to it that we have adequate bass of each quality and power of tone, in the proper chamber, all of our stops by choice being enclosed. Moreover, we never stop a celeste at tenor C, which is a vicious practice. You will find a 16-foot dulciana both in the choir and pedal of our large four-manual organ in the Church of St. Mary of the

Angels, opened in Chicago last month. You will find the orchestral oboe extended downward as a true bassoon in the Stanley, Philadelphia, and other theaters, and also in other instances a bass clarinet of 16-foot pitch. This, as Mr. Willard surmises, is rich in color, but the 16-foot saxophone, as in the Stanley again, is still better.

If The Diapason has space to print the specification of the Stanley unit orchestra it will be evidence that in this all of Mr. Willard's requirements are met—from which it is easy to reason that the advantages of the orchestral type of instrument need not be sacrificed, and by my company are not sacrificed, when we turn to church or concert organ design. R. P. ELLIOT.

## CONDEMNNS HISTORICAL RECITAL.

Johnstown, Pa., March 7, 1921.—Editor of The Diapason. Dear Sir: May I beg indulgence of your space to express my pleasure in, and hearty approval of, the article "Making the Recital Draw," by Mr. Ralph Kinder.

The iconoclast, be he drastic or moderate in his efforts, invariably stirs up a hornet's nest, so much so, in fact, that it is a question whether or not practically all good influences may not be immediately recognized by the presence of such a cloud around them. My impression is that Mr. Kinder will shortly be enveloped in a haze of murky ink-slinging by those of the brethren who still find great joy in andantes by Sillas, fugues by Merkel and Rheinberger and dreary movements of varied titles composed by amiable and uninspired gentlemen who officiate in large cathedrals across the pond. I am purposely leaving mention of the great Johann Sebastian out of the question; I yield to no one in my reverence for his music, as music.

I find myself heartily in accord with Mr. Kinder's courageous recognition of the fact that something more than canon and fugue is necessary to draw. I honor Mr. Kinder for having the temerity to take this position; a man with a reputation to lose is generally loath to express himself so strongly. Likewise are his points as to program variety, need of emotional as well as technical strength, tonal expressiveness, brevity and silence, all of the greatest value. The two columns of this article contain in essence more valuable advice and instruction than I can remember having seen in any other article on this subject in the past ten years. Bravo, Mr. Kinder!

Is it not about time that the most wearisome of all recitals, "The Historical," be eliminated from the organ realm? It is virtually a thing of the past in pianoforte circles, why should it have its dank grasp over the organ? Is there any good reason why the inclusion of a date on the program indicating that the number has existed for two or three centuries, or more, should justify such things being offered to a public that is thirsting for real inspiration? Precious little of the music written for the harpsichord and other predecessors of the modern pianoforte is offered in recitals today; why must we reverently bow to a school of writing which utilized an instrument which had little or naught in common with the highly-developed modern organ? I firmly believe that the popularity of the organ as a recital vehicle has been retarded more by this type of program than by any other single thing of similar nature. These hangovers can, however, safely be left to the working-out processes of time. Organ recitals are becoming popular in the best sense of the word and it is the work of the more progressive men, those who will not be shackled by time-honored conventions, that is bringing it to pass.

Very truly yours,  
GORDON BALCH NEVIN.

## HE IS WITH MR. KINDER.

Piqua, Ohio, March 16, 1921.—The Diapason, Chicago, Ill. Gentlemen: In the last issue of your journal we were interested in an unusual amount of matter, notably the article by Ralph Kinder of Philadelphia in which he explains the "whys" of his successful recitals—that is, the choosing of numbers that have not only technical merit but melodic appeal as well.

The subject is broad and far-reaching and it would be impossible to discuss it from all angles at one sitting, but the fact remains that there have been many people disappointed, to say the least, in recitals from the fact that there was too much technique at the expense of soul-reaching harmony. We have in mind the recital before the average cosmopolitan audience and not the one before a student body. It has long been acknowledged that "music hath powers," etc., but the inference is just beginning to be felt that the trite saying has more reference to melody (music) than to technical (music).

We are very prone in this country to worship false gods, such as money, not for its purchasing power, or the good that may be done with it, but because it enables us to do something the other fellow cannot do. We look spellbound upon some picture, provided we are reasonably sure it is an original, where a copy by some artist who might reproduce it so that we could not distinguish the difference would not receive passing notice, provided, of course, that we knew it to be a copy. A few years ago the writer with some friends was in one of the galleries of Florence and one of the ladies was "worshipping" a canvas with a red-beatific smile that would make a red-blooded American sick, and we said: "That's a fine copy, but you know the original is in the other room," and then we disappeared to watch results and returned to find her in the other room worshipping the original; and we have always contended that the picture IT-



SELF was not what appealed to her, but rather the reputation of the artist. You know the musical world stood astounded when the work of Kreisler in collaboration with Jacobi proved to be not a work that only artists could interpret but rather "Apple Blossoms" and in the writing of same he fought his depression caused by the sorrows of war and helped many an audience to forget their troubles. Zimbalist is another example of the "change of heart" when he brings to us his "Honeydew."

Thanks, Mr. Kinder; we are with you Cordially,

T. REY WILEY.

**IN ACCORD WITH KINDER.**

York, Pa., March 9, 1921.—To the Editor of The Diapason: Ament the article by Mr. Ralph Kinder, "Making the Recital Draw," appearing in the March issue of your interesting and valuable paper, I am heartily in accord with the ideas expressed by him and I greatly honor the man with the courage to come out flatly with the assertion that "Bach, Mendelssohn, Merkel, Rheinberger, et al., in organ music will not alone draw the average person to a second recital." No less pleasing is the stress laid on the emotional side of playing, and the need of program contrast. If one has a hobby, one's opinion is worth something. Opinions that are based on knowledge—which have been carefully thought out and tried—are assets. The following expression by John Blake applies as well to those of our profession with high ideals and the desire to raise audiences to the highest level of appreciation of the classics as to the man with only monetary thoughts: "This is a world of seas and land and mountains and animals, but it is mostly a world of people. And the most successful men and women are those who devote the most time and the most thought to the study of their fellow human beings."

J. FRANK FRYSSINGER.

**GLAD TO KNOW THE SECRET.**

Philadelphia, Pa., March 19, 1921. Editor of The Diapason: May I express my appreciation of the article in the March issue of The Diapason by Mr. Kinder, giving his ideas (and ideals) with regard to the organ recital. I never miss a chance of hearing Mr. Kinder play, and have often wondered why he could always fill his church for a recital when the churches next door, so to speak, could draw only a handful of people. I ought to say that the small attendance at our organ recitals in Philadelphia, as elsewhere, is not confined to the churches.

It seems to me that Mr. Kinder has done a mighty fine thing in giving his "secret" to all who care to read. Now that he has written, may we not hope for more attractive organ recitals?

Very sincerely yours,

WILLIAM C. LEYSHON,  
Organist Snyder Avenue Congregational Church.

**THEATER MANAGER SPEAKS.**

Sioux Falls, S. D., March 2, 1921.—Editor of The Diapason: I congratulate you on the editorial in the March Diapason. I feel that every progressive photoplay theater owner and manager is more than anxious to discard the "jazzing piano organist."

The co-operation you mention will be most beneficial. The field for really worth-while organists has been and is now quite limy. Many competent organists have been led to believe that photoplay engagements were not a step forward.

I will follow with interest the development along the lines of your editorial. Very sincerely,

THE COLONIAL THEATER CO.,  
A. K. Pay, Directing Manager.

According to a dispatch from Orange, N. J., David G. Morris of Newark was held in \$1,000 bail on a charge made by the Rev. A. P. Check, pastor of Calvary Baptist Church, East Orange. The clergyman said that recently Morris came to him with an offer to sell an organ now in the Jewish Temple in Newark for \$1,500. The pastor said that his church needed a new organ and that he gave Mr. Morris \$1,000 on account. He learned later, he said, that Morris had no authority to sell the organ.

Roy Spaulding Stoughton, who recently resigned as organist at Old South Church, Worcester, Mass., played a number of his own compositions by request at the forenoon service in the church March 13. The entire musical program was of his composition, including the organ prelude, "Canzona"; anthem, "The Desert Shall Rejoice"; hymn anthem, "By the Waters of Babylon"; offertory, "He That Dwelleth"; anthem, "Give Ear, O Shepherd of Israel," and postlude, "Alla Marcia."

An unusual program arranged for the Easter service at the Italian church of St. Philip Benizi in Chicago was given under the direction of Father P. A. Barsi, in charge of the music at this church. Yon's "Regina Pacis" mass was sung by a chorus of forty, supplemented by an orchestra of twenty-five from the Chicago Symphony Orchestra. The work of the choir was pronounced of unusual merit.

J. P. Estey, representative of the latest generation of the noted Estey family of organ builders, was in Chicago Feb. 25 on an extended western trip which took him to the twin cities and other points. Mr. Estey is a son of Colonel Estey, head of the Brattleboro company.

**Dickinson Gives Bach Program.**

A Bach program was presented by Clarence Dickinson with Isolde Menges, violinist, and Inez Barbour, soprano, Roscoe Possell and Raymond Williams, flutists, at a recent Friday noon hour of music at the Brick Church, New York, the offerings including: Fantasia in G minor; violin, Andante from E major Concerto; Aria, "Tender Sheep May Pasture Safely," with obligato for two flutes; Cathedral Prelude and Fugue; violin, Gavotte and Prelude in E; song, "O Savior Sweet"; Chorale Prelude, "In Dulci Jubilo"; violin, Air on the G String; Fugue in D major.

**Yon Plays at Reading, Pa.**

Pietro A. Yon was the artist at the first of three benefit recitals given in St. John's Lutheran Church, Reading, Pa., Feb. 22, for the American Relief Administration for European Children. Mr. Yon played in his usual brilliant and captivating style to a most appreciative audience which filled the church. This was Mr. Yon's first recital in Reading, and judging from the enthusiasm of the auditors, it will not be the last. The recital was played on the new Austin organ recently installed in St. John's Church. Charles M. Courboin was booked for the second recital in the series on March 29 and the third will be played April 24 in the afternoon by Earl W. Rollman, organist of St. John's Church, and the Reading Symphony Orchestra.

Clayton F. Summy, the Chicago publisher, has received a letter from Dr. H. J. Stewart, official organist of Balboa Park, San Diego, Cal., stating that in his daily recitals on the great outdoor organ of the park he has found such compositions as "Songs in the Night," by Spinnery; "Will o' the Wisp," by Nevin, and Reverie in D, by Gaynor-Keller, very well received by his audience.

**James Topp**  
*Repairing, Tuning and Rebuilding*  
**Organs Kept in Condition by the Year**

**This is a thoroughly established business with a reputation earned through the results achieved.**

**Electric Blowing Plants Supplied and Installed.**

**Room 410 Steinway Hall**  
**64 East Van Buren St.**  
**Telephone Harrison 1340 CHICAGO**

**THE ERIE REED PIPE COMPANY**

**Manufacturers of**  
**Reed, Flue and Wood Pipes**  
**Artistic Excellence in Voicing**  
**26th and Cherry Sts.**  
**ERIE, PA.**

**PIPE ORGAN TUNING**  
**PROMPT—EFFICIENT—SERVICE**  
**MOORHOUSE & WORRALL**  
**CARNEGIE MUSIC HALL**  
**Hazel 645-R Forbes St., Pittsburgh, Pa.**  
**REPAIRING REBUILDING**  
**ELECTRIC BLOWERS**

**ARPARD E. FAZAKAS**  
**DESIGNER AND BUILDER OF**  
**CHURCH ORGANS**  
**166 FIFTH AVENUE, N. Y.**  
**FACTORY: ORANOK, N. J.**

**SUMMY'S CORNER**

We have just published three ANTHEMS for general church service. Although of average difficulty, these Anthems are especially musical in content.

**OUR GUARDIAN SLUMBERS NOT**  
**By Alfred Robyn**  
For Mezzo Solo and Quartet, \$0.12  
Summy's Octavo Ed. No. 1251

**ALL YE THAT CRY UNTO THE LORD**  
**F. H. Colby**  
For Bar. or Contralto Solo and Quartet of Mixed Voices, \$0.12  
Summy's Octavo Ed. No. 1252

**MY DEFENSE IS OF GOD**  
**George S. Schuler**  
Full Anthem for Quartet & Chorus, \$0.12  
Summy Octavo Ed. No. 1250

**CLAYTON F. SUMMY CO.**  
**PUBLISHERS**  
**64 East Van Buren St., Chicago**  
After May 1st, Note Change of Address  
**429 S. WABASH AVE.**  
Next Door to Auditorium

**THE QUALITY**

**of our organs advertise themselves**

**BEMAN ORGAN CO.**  
"Builders of Pipe Organs Since 1884"  
**BINGHAMTON, N. Y.**

**American Piano Wire**  
"PERFECTED" "CROWN"

Highest acoustic excellence dating back to the days of Jonas Chickering. Took prize over whole world at Paris, 1900. For generations the standard, and used on the greatest number of pianos in the world

**Pipe Organ Wire**

Modern organ mechanism is of wire. Round and flat wire; springs; wire rope; reinforcing wire; electrical wires, such as Americore rubber-covered for conveyance of current; magnet wire, silk-insulated, for releasing wind to pipes; paraffined cotton-insulated, for connecting keyboards with stop action; console cables

"American Piano Wire and Pipe Organ News," "Wood and the Piano Builders' Art," also "Piano Tone Building"—sent free

Services of our Acoustic Engineer always available—free

**American Steel & Wire Company**  
Acoustic Department  
**208 S. La Salle St. CHICAGO**

*If you want the best insist upon having a*

**CASAVANT ORGAN**

Built by  
**Casavant Frères, Limited**  
St. Hyacinthe, Que., Canada

**MASTER ORGAN & PIANO Co.**  
**ANNOUNCE**

We are prepared for rebuilding, repairing and tuning, additions, percussion and traps, for any organ. Complete actions and parts for repairmen supplied.

**V. Van Wyk H. S. Fargher**  
241-243 N. 57th, Philadelphia, Pa.  
**Phone Belmont 7621**  
**Organs installed for manuf.**

**LOUIS R. FLINT**

**Organist and Assistant Conductor**  
**Missouri Theatre**  
**ST. LOUIS**  
Playing a Wurlihtar Hope-Jones organ

**THOMAS MOSS**  
**Conductor - Organist**

Director of Music, Whitworth College  
Organist and Chalmaster First Presbyterian Church  
Conductor Lorelei Club, Mendelssohn Club  
Address: The Westminster, Spokane, Wash.

**CLARENCE DICKINSON**

**CONCERT ORGANIST**  
Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary.  
**412 Fifth Ave., New York**

**NORTON, JOHN W.**

**St. James' Episcopal Church**  
**CHICAGO**

**FRANK VAN DUSEN, A.A.G.O.**

**Instructor Organ and Piano**  
**American Conservatory**  
Kimball Hall, Chicago  
**ORGAN RECITALS—LECTURES**

**HENRY F. ANDERSON**  
F. A. G. O.

**Organist Emmanuel Church**  
**Cleveland, Ohio**  
**RECITALS INSTRUCTION**

**EDWIN STANLEY SEDER**  
F. A. G. O.

**Concert Organist**  
First Congregational Church, Oak Park N. W. U. School of Music, Evanston  
Head Organ Department, Cosmopolitan School, Chicago  
Address: Oak Park, Ill.

**EVERETT E. TRUETTE**  
MUS. BAC., A. G. O.

**CONCERT ORGANIST AND TEACHER**  
200 pupils holding positions in various parts of the country.  
Candidates prepared for the A. G. O. Exams.  
**218 Tremont St., Boston.**

**RALPH H. BRIGHAM**

**CONCERT and THEATRE ORGANIST**  
Recitals Instruction  
Organist at Capitol Theatre, St. Paul

**CHAS. A. SHELDON, JR.**

City Organist—Atlanta, Ga.  
Organist Chormaster  
First Presbyterian Church  
Jewish Temple

**J. LEWIS BROWNE**  
ORGAN—COMPOSITION

Telephone Monroe 5550  
122 South Desplaines St. CHICAGO

**GEORGE H. FAIRCLOUGH, F. A. G. O.**  
Organist and Director St. John's Episcopal Church, Mount Zion Hebrew Temple, Scottish Rite Temple; Instructor of the organ, University of Minnesota, Minneapolis.  
**RECITALS—INSTRUCTION**  
802 Pittsburg Building ST. PAUL, MINN.

**EMMANUEL CHOIR LA GRANGE, ILL.**  
Wm. Ripley  
Sixty Boys and Men  
**DORR**  
812 Fine Arts, CHICAGO

**MARSHALL BIDWELL DRAWS**

Recitals at Coe College, Cedar Rapids, Iowa, Attract Attention.

Marshall Bidwell, concert organist and head of the organ work at the Coe College Conservatory of Cedar



MARSHALL BIDWELL.

Rapids, Iowa, is making a fine impression in that prosperous city with his organ recitals and is attracting audiences from nearby cities. His program at the Sinclair chapel March 1 was made up of the following com-

positions, showing refreshing variety: "Marche Slav," Tschaiakowsky; Canon in B minor, Schumann; "Fanfare d'Orgue," Shelley; "Clair de Lune" ("Moonlight"), Karg-Elert; Chorale in A minor, Franck; "Marche Nuptiale," Guilmant; "Within a Chinese Garden," Stoughton; "Isolde's Love-Death" (from "Tristan and Isolde"); Wagner; Minuet in A, Boccherini; Concert Overture in C minor, Hollins.

Mr. Bidwell began his study of the organ at the age of 15 in Great Barrington, Mass., before which time he had studied piano nine years with local teachers. His first church position was at Stockbridge, Mass., where at the age of 16 he was organist and director of the choir at the Congregational Church. Three years later he entered the New England Conservatory of Music, where he studied for four years with Wallace Goodrich. Upon graduating in 1917 Mr. Bidwell was selected from a large class to give the only organ number on the commencement program. The same year he received the degree of Associate of the American Guild of Organists. During his junior and senior years at the conservatory and two years' additional study in Boston, Mr. Bidwell assisted Mr. Goodrich as instructor in the organ department, and also taught piano and harmony in Boston and vicinity. He held several other important positions during his student days in Boston, among them being that of organist at the Centre Methodist Church of Malden, one of the largest churches in New England.

**SWELL PEDAL TECHNIC**

By GORDON BALCH NEVIN

Author of "A Primer of Organ Registration"

Tells—WHAT to do with the Swell Pedal.

Tells—WHEN to use the Swell Pedal.

Tells—How to use the Swell Pedal.

Nothing left to chance. No vague or indefinite teaching.

Every detail explained in precise and understandable manner.

A necessity for every Organist and Teacher.

The work includes twelve pieces suitable for church or recital.

Price \$1.50 postpaid

Every Music Lover Should Own This Book

**MUSIC APPRECIATION**

By CLARENCE G. HAMILTON, A. M.

Professor of Music, Wellesley College

Price \$2.50 postpaid

To read this book will enhance your enjoyment of the opera, of every form of concert, and of music at home; to study it attentively will give you a comprehensive knowledge of musical form and structure in all its aspects.

The illustrative examples of piano pieces and songs that appear in this book are issued by the publishers in a separate volume entitled

**TYPICAL PIANO PIECES AND SONGS**

Used as Illustrations in

HAMILTON'S MUSIC APPRECIATION

Price \$1.50 postpaid

OLIVER DITSON COMPANY, 178-179 Tremont St., Boston 10  
CHAS. H. DITSON & CO., 8-10-12 East 34th St., New York  
Order of your local dealer

**The Votteler-Holtkamp-Sparling Organ Co.**

Cleveland, Ohio

Established 1855

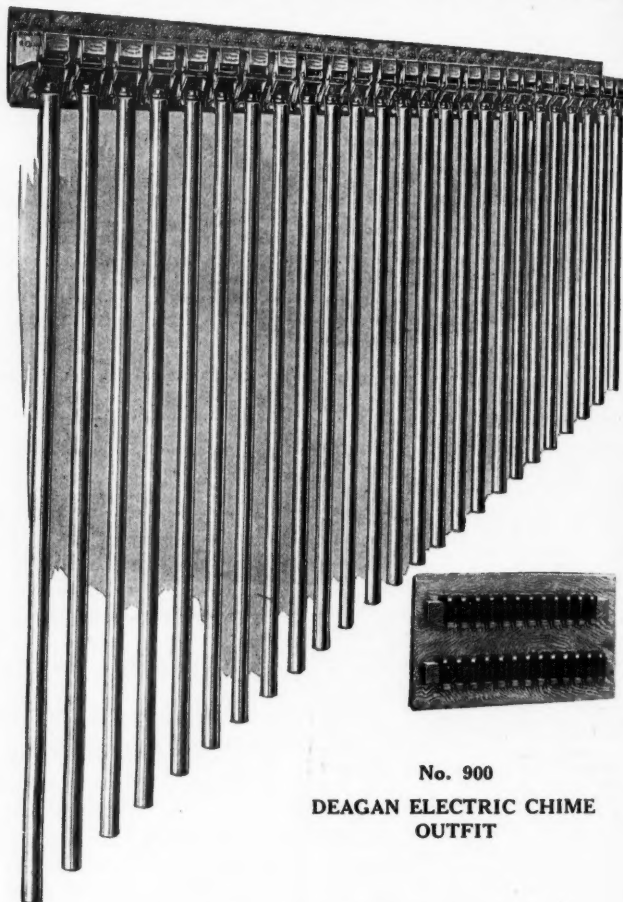
Pipe Organs—Organ Blowers

We extend a cordial invitation to visit our organs, and will be pleased to make appointments for out-of-town committees. Agencies for blowers solicited.

**MODERNIZE that OLD ORGAN**

—Bring It Up to Date by Equipping It With a Set of

**DEAGAN ELECTRIC CATHEDRAL CHIMES**



No. 900

DEAGAN ELECTRIC CHIME OUTFIT

WE CANNOT BEGIN TO TELL YOU IN THIS LIMITED SPACE

**WHY**

DEAGAN CHIMES are Sweetest Toned.

Deagan Electric Chime actions are the most efficient of any, regardless of type.

Deagan Electric Cathedral Chimes cost the least to install.

And the "why" of a host of other attractive features in their favor.

*Wonderful Tone*      *Any Desired Volume*  
*Easily Installed*      *Efficient in Operation*  
*Trouble Proof Actions*      *Low Cost*

Write Today for Descriptive Circular and Full Information

Organ Builders, Repair Men and Electricians get our proposition. The field for these Electric Chimes is unlimited. Thousands of sets will be installed in Theatre and Church Organs within the next few years.

The Best Chimes and Actions for ANY Organ—NEW or OLD

**J. C. DEAGAN, Inc.**

Deagan Building CHICAGO 4211 Ravenswood Ave.





BY HAROLD V. MILLIGAN.

MARCHE GAULOISE, by I. Barton; published by Harold Flammer, New York.

Dr. Barton is not what one would call a prolific composer; his compositions appear infrequently and perhaps it is partly on this account that each one stands out so distinctly. They are always well characterized and written with sincerity and conviction. He evidently writes only when he feels in the mood, and to please himself—after all, perhaps, the best way to write. The professional composer is apt to defeat his own ends by too diligent application to his self-imposed task. Dr. Barton also has the knack of inventing suggestive and imaginative titles—an important asset nowadays. This "March of the Gauls" is well-named and both title and music call up a picture of rough, sturdy men at arms, clanking armor and the rough vigor of a more primitive day than this. It is a short piece, only three pages in length, but the musical material is presented directly without tiresome repeats. The beginning and ending are for full organ and there are no changes indicated for the registration, the tonal variety being obtained only by changes of manual. There is a certain harshness of harmony which carries out the picture which the composer evidently had in mind.

SECOND ROMANCE IN D FLAT, by Edwin H. Lemare; published by the H. W. Gray Company.

The romantic spirit, the key of D flat and the name of Edwin H. Lemare are almost synonymous. Mr. Lemare's music is sometimes so romantic that it might be called even sentimental, and to his dying day he will never escape from the rewards and penalties of his famous Andantino in D flat.

This Second Romance is a fine example of that type of music which English composers have turned out in such great quantity, apparently a perfect expression of something in the English temperament. It is like an English meadow, serene, mellow, well-groomed, amiable and politely amorous. One used to hear much of this music in the English cathedrals before the war (what do they play now?) and it always seemed a little out of place in those massive and dignified relics of by-gone centuries. One rather expected to hear sonorous fugues and the soul-stirring profundities of Bach and César Franck reverberating through those high-vaulting ceilings and up and down those stately naves, but instead one heard pleasant little andantinos and idyllic idylls; English organists seemed to be perpetually standing around with cups of tea in their hands, indulging in perfectly correct small-talk. Since the war we have seen very little English music for the organ, but what we have seen seems to be of the same pattern as before. And this in the day of Cyril Scott, John Ireland, John Bridge, Percy Grainger, et aliter! As usual, the organ is about fifty years behind the musical times.

But this is getting far away from Mr. Lemare's Second Romance in D flat. It is just the kind of piece that Mr. Lemare can write, and play, so well—graceful, fluent, melodious, charmingly conceived and beautifully expressed. There is no lack of harmonic and melodic variety and the development is maintained with rare skill. It is superfluous to add that the organ is exploited with great effect.

STATELY PROCESSION, TOCCATINO AND CARILLON, by Eric DeLamarter; published by the H. W. Gray Company.

In these three pieces in widely differing styles Mr. DeLamarter expresses himself with distinction and individuality. He is a composer who never appeals to the groundlings; he scorns the commonplace and turns aside with righteous horror from diatonic platitude. If you like what he writes, well and good; if you don't like it, well and good. We may be wrong, but that is the impression his music makes on us. And let us hasten to add that we do like much of it. And when, at times, we don't quite see what he is driving at, we are always glad to hail him as a man who writes with courage and conviction and who never lowers the standard of his high ideals.

"Stately Procession" is well named, and well described by the title. It is forte to fortissimo throughout, dignified and stately, but full of life and energy. "Toccatino" is also well described by its happily-chosen title. Beginning with dainty pianissimo, it requires a deft touch and piquant staccato, building up to full organ at the end. It should be played "not too fast," and the "Stately Procession" "not too slowly."

"Carillon" is more than just another of those bell pieces. The thematic development is ingenious and the chimes, played by the pedals, are not the only interesting and effective part of it. They appear as a second theme, the first being a bell-like figure, played first by quintadema and developed by oboe and horn, with ingenious counterpoint.

RHAPSODIE TRISTE, by Gerardo Caronara; published by the Oliver Ditson Company.

This very interesting piece was originally written for violin and in that form at-

tracted the attention of Charles D. Irwin, the Boston organist, who has made an organ transcription of it. The violinistic quality is very evident, the composition in its present form being almost entirely a right-hand melody with left-hand and pedal accompaniment. In spite of this handicap of form, there is much variety. The melody is a strongly individual one, with a striking effect of octave leaps, and it is developed most interestingly. The harmonic background is well-managed, too, playing a very essential part in the total effect, especially in the first part. The first theme is an adagio melody in two-four rhythm and the second, in E major, four-four time, is more lyric in style and increases in intensity as it proceeds, developing finally to a full organ climax, after which there is an abrupt drop and a return to a brief mention of the original theme.

SYMPHONY FOR ORGAN, by Albert Renaud; published by G. Schirmer.

The publishers have adopted the plan of publishing the various movements of this new organ symphony as separate numbers. This is probably a good plan, from the organist's point of view, as there are few symphonies or sonatas which are of equal value throughout and we all have in our libraries too much dead wood in the way of superfluous sonata movements and similar impedimenta. This new work might more appropriately be called a suite, rather than a symphony. There are six movements, each of which is a separate composition in itself, and there is none of the symphonic development which we expect.

The first movement is an "Entree Nuptiale," a moderato pomposo movement in downright C major. It is a three-four rhythm march. The second movement is an allegretto cantabile and the third a "duet en forme de canon." This movement is especially clever. The theme is a graceful and attractive one and it is handled very well indeed. It appears first with an accompaniment of fluent counterpoint and is passed back and forth between the two hands. Then the canon itself appears and it is developed with really remarkable ingenuity. In some respects this is the most attractive movement of the six. The fourth is another cantabile, also allegretto. It is a suave and graceful melody with more than the usual amount of variety in the development; it is like a spring song, and will doubtless be used frequently as a separate piece, without the rest of the work. The fifth movement is entitled "Ex Voto" and is a very fine example of good organ transcribing. It is quite complete and presents Beethoven's famous theme and variations in full. It is, consequently, not easy, and will stand a little practicing. The Bizet Adagietto is well known—a plaintive little melody, originally written for string orchestra, con sordini. It makes good organ music, although the mechanical nature of the instrument preclude any effect even approximating that of strings.

ANDANTE FROM FIFTH SYMPHONY, Beethoven, and ADAGIETTO FROM "L'ARLESIENNE," Bizet; published by G. Schirmer.

These compositions are the fourth and fifth numbers of Schirmer's new series of organ transcriptions. Both have been transcribed for the organ many times before, and no doubt will be many times again, as there is no statute of limitations on organ transcribing. In our youthful days we used to play a transcription of the Beethoven andante made by Batiste. The present transcription is by Caspar P. Koch, and we rise to remark that it is a much better one than Batiste's. In fact it is a very fine example of good organ transcribing. It is quite complete and presents Beethoven's famous theme and variations in full. It is, consequently, not easy, and will stand a little practicing. The Bizet Adagietto is well known—a plaintive little melody, originally written for string orchestra, con sordini. It makes good organ music, although the mechanical nature of the instrument preclude any effect even approximating that of strings.

INTERMEZZO; FANTASY ON FRENCH FOLK-SONGS, by Gustave Ferrari; published by the H. W. Gray Company.

Mr. Ferrari is a skilled musician and always does a workmanlike job, whether it be conducting comic opera or arranging old French folk-songs. His organ music is organic and appears to be quite to the manner born. The Intermezzo is a delightful "musette," quite in the spirit of the musettes of olden times. There is the pedal point and the ground-bass of empty fifths and the naive and winsome melody. The second section is modern in spirit and drops the musette character. On the return of the musette theme the empty fifths are dispensed with, the melody is given to the left hand, harmonized, and the right hand indulges in flute arabesques.

The Fantasy on French Folk-Songs is a composition of fifteen pages and presents eight folk-songs of the fifteenth, sixteenth and seventeenth centuries strung along one after the other with only slight embellishments, the composer relying for his effects upon the variety inherent in the originals. In this he is not mistaken and he has arranged his material very skillfully, so that the effect is one of constant interest. Not only is the character of each song sharply differentiated, but the great variety of tonal resources of the modern organ is given ample sway. The first tune is a bold and energetic one, "Gentils Gallans de France," which is followed immediately by a suave and graceful one, "L'Amour De Moy," given out in sustained harmonies. After a brief interlude the third melody appears, a gentle and pastoral "Angelus," also given out in sustained harmonies, over a pedal point. The next tune is a gay one, "Ou S'en Vont Ces Gais Bergers." Its style is animated and brilliant and it is followed without in-

terlude by a quaint and plaintive "Disons la Chapelet," whose consecutive fifths add an archaic flavor. Then the irresistible chimes have their opportunity in "Les Cloches de Mantes." A quaint carol is next, "Voici la Noel," and the last melody is the rollicking "En Passant par le Lorraine," ending "tutta la forza."

### Some Reflections on Organ Teaching

By W. A. GOLDSWORTHY

Any orchestral player who has had the ill fortune to play at a so-called "musical" service in church can tell a sad tale of a very serious lack of musicianship. Most of them are contemptuous indeed when speaking of organists. Also as accompanists, the very art at which we should excel, how few of the really great artists would accept the present day organist as such? Then as recitalists, with few exceptions we are awful.

What really is the trouble? May I answer with a great deal of charity, and say that it rests with the poor ideals furnished us by our teachers? Compare the average organ teacher with the best men and women who teach piano. Our organ teachers charge \$4 and \$5 a lesson. Compare them as musicians with the men who teach piano at that price, and notice the difference. The pianist insists on a technique sufficient for anything. Our organ teacher has it not himself, so does not demand it.

Why should we not in these days of rapid action demand that pupils wishing to study the organ have piano technique of a high order before they be allowed to touch the organ? In the school with which I am connected we demand this, and will not have a pupil who does not have it. Of course, it means fewer pupils, but the profession will never take its true place until our schools and teachers put art before dollars.

Then again—the pianist spends hours with the pupil on interpretation. The organ teacher will assert that he does also, but how can he, when the pupil almost invariably has to practice on an old tracker action organ, never touching a modern organ save to take his lesson, and then the teacher generally registering for him?

I remember studying for two years with the leading teacher of his day. The lessons were given on the organ in Mendelssohn Hall, but I have not, nor ever had, more than the vaguest conception as to what was in that organ. How can we develop interpretation in that manner? Yet it is done to this day.

Every pupil should be allowed two hours at least, each week to work up color and registration by himself with the organ on which he takes his lesson. With the pupil technically proficient, the teacher could then spend his whole time, as he ought, on interpretation, on registration, on finding out the pupil's idea of color and expression, and in making a musician worthy of the name.

Here is an example that happened with me a few weeks ago: I have a friend, talented, cultured and a really fine musician, but he has the old idea of organs and organ music. A pupil of his came and see me regarding practice. In the course of conversation I asked him what he was working at, and he volunteered the startling information that for one year he was to play nothing but Bach! There may still be organists left who can see nothing startling in that statement, but if so, the Lord help them, for no one else can. Take a young, impressionable man, make him practice Bach for three hours a day on a two-manual tracker organ, and anyone with sense can see the result. Where my friend was wrong was in thinking that because he could play Bach every day with interest on his magnificent organ, with its wealth of color and dignity, the young tyro on the poor little organ ought to enjoy it just the same. And this case is not the exception; it is the rule.

The pianist will vary the program. A Chopin waltz will contrast a Bach fugue; a Beethoven sonata will be followed by a Percy Grainger "One More Day, My John," a Liszt rhapsody by a Brahms slow movement. But the organ teacher never, no, never varies. That would not do at all. First a Bach fugue; that barely mastered, a Rheinberger sonata; that half done, back to Bach, or a Franck chorale, then a Buxtehude pascaglia, and so through the weary years.

Is this exaggerated? I think not. Consider the average organist whose sole ambition in life is three or four letters after his name, or a Mus. Bac., which brings to mind Clarence Eddy's quip: "All the Mus. Bacs. I know are mossbacks." Why cannot our organ teachers use for their teaching Mr. Brewer's formula for an organ recital program? He likened it to a menu, which has all the courses from oysters to nuts. Most of the teaching now-a-days is all roast beef and nuts, using "nuts" in the meaning of popular parlance. Our organ work is as though in studying the orchestra one should say: "Here is an oboe; it has a peculiar color, very good in certain effects, but you must stick to the foundation tone, the strings, and be extremely careful how you use the others. Do not look for any striking combination of tones as Strauss, Wagner, and even Beethoven did, but confine yourself to solid foundational tone. Thus you will make no mistake." That expresses our attitude, the wild desire of avoiding anything that would be considered a mistake by our forefathers. Roose-

velt once said: "The only man who makes no mistakes is the man who does nothing." And most of our teaching makes no mistakes in that sense.

But our recitalists are awakening. It is interesting to compare the recital programs of today with those of ten years ago given by the same men. Heinrich, for instance, and Baldwin particularly, are playing numbers that ten years ago they would have disdained. Why? They are using the same organs, so it is not the development of the organ which has compelled the change. This is what I think it is: Both men play to cosmopolitan audiences who are not interested in organs as such, but simply as musical instruments. They have found by hard experience that what they play must be interesting as music to the listener, and not deadly dull, as is a lot of our organ music, which is fit only for technical practice. Why should not the teacher take this into consideration when teaching, and prepare the pupil accordingly? In a nutshell, the teacher should be an all-around musician instead of simply an organist, and then it would follow "as the night the day" he would endeavor to make musicians worthy of the name.

### ESTATE OF GEO. W. BADGER

MRS. B. M. ELLIOTT, Administratrix

### Organ Pipes

Voiced reed stops a specialty.  
Fine unvoiced flue work to order.  
Special Equipment for Heavy Pressure Work  
MERRICK, N. Y.

### E. J. Siempelkamp

### PIPE ORGANS

EXPERT TUNING, REPAIRING and REBUILDING

By contract or otherwise.

### ELECTRIC BLOWING PLANTS INSTALLED.

2426 Cedar Street  
LOUISVILLE, KENTUCKY  
Cumberland Phone West 757 W

### CARL WIESEMANN

### ORGANIST

Unitarian Church  
Temple B'rith Shalom  
Alamo Theatre  
LOUISVILLE, KENTUCKY

### JACOB GERGER

### PIPE ORGAN BUILDER

Repairing Rebuilding  
Electric Blowers  
534 West Edgely Street  
Both Phones PHILADELPHIA, PA.

### THOS. KELLY

### Organ Builder and Expert Repairman

30 years practical experience  
Church and Theatre Organs Maintained and Kept in Condition Par Excellence. Old Tracker Organs Fitted With the Most Reliable System Electro-Pneumatic Action

Phone Cherry 29251 Detroit, Mich. Address 918 E. Jefferson Av.

If that organ is not doing its best, write to

### C. E. GRANT

309 South Street, Portsmouth, Va.

### Walter Keller, Mus. D., F. A. G. O.

Director Sherwood Music Schools  
Recitals Instruction  
300 Fine Arts Bldg., CHICAGO

### MARIE V. BRADY

Organist—Director of Music  
St. Sebastian's Church Chicago  
Wellington 1921



**With the Moving Picture Organist**

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

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

\*ABBREVIATIONS—T: Title. D: Descriptive. Note: Unless indicated O. S. (organ solo) or P. (piano solo), all pieces mentioned are the piano accompaniment part of orchestration.

**FIRST PICTURE MUSIC CONFERENCE.**

On Jan. 24, 25 and 26 there was held at the Hotel Astor, New York City, the first conference, national in scope, in the interest of motion picture musicians and exhibitors and producers. The call was issued by the musical editor of Motion Picture News, and there was a gratifying response. The exhibitors, producers, union musicians, organists, the musical journals, the women's clubs, music publishers, the Composers' Society, and all the largest picture theaters in the vicinity of New York were represented. Some very pertinent points were brought out.

Mr. Freund, editor of Musical America, said: "The moving picture is given without words. That is where music comes in, for music begins where words end. It expresses emotions where words, however beautiful, are inadequate. The alliance between music and the moving picture is absolute. Nothing can replace it. What follows logically? That the music which accompanies the picture should be appropriate. Many a time I have witnessed some beautiful scene and have been tortured by the lady who without rhyme or reason banged away on a piano a horrible medley, and instead of our minds being filled with beautiful thoughts suggested by the fine picture, they have been filled with thoughts of bloody murder."

Apropos of the haughty disdain with which many musicians look down on the theater musicians, Leonard Lieblich, editor of the Musical Courier, told this story: "Last June a very noted musician called upon me. He had heard there was a vacancy at the Rialto and knowing that I was acquainted with Mr. Riesenfeld, asked me to call on him, and induce him to give him the job as conductor. I said I would write a letter of introduction. While waiting for the typewritten sheet he said: 'I know I shouldn't be seeking a job. It's beneath my dignity. I'm a big man. Of course I won't stay there long. Why should I? I'll fill in during the summer and in the fall, when I can get a symphony orchestra position, I will get out. One must forget one's dignity nowadays.' Just then my secretary brought in the letter, and I tore it up. The man wanted to know the trouble. So I told him. 'You're not good enough for that job, because no man can take up a baton to conduct in a theater he hates before an audience he despises. Some day you'll understand what a jackass you've been. Good day.'"

In the discussion of conditions it was brought out that there is a tremendous difficulty on the part of the exhibitors in finding specially trained musicians, the right kind of organists, and in matters pertaining to the purchase of the organ, and it is an actual fact today that over 500 exhibitors are pleading for more picture musicians, and especially organists. In one case a large and beautiful organ is standing idle for lack of a player.

But Joseph Weber, national president of the musicians' union, brought out the fact that what has hitherto hindered has been that "employers have oftentimes ousted a good man and replaced him with someone else who was willing to work for a lower wage. When we first started musicians were receiving \$6 a week in theaters, and \$15 in symphony orchestras. At last the American musician has come into his own, and the music art is independent of the foreign musician."

Yes, as far as the theatrical line is concerned, but in the case of schools of music, universities, etc., and in the case of some municipal positions, it is evident that certain American people still believe in "Americans last, foreigners first." One of the union rules that no man can be a member of the federation unless he is an American citizen by birth or has applied for and received his first citizenship papers, will help a great deal in this regard.

J. C. Breil, who has written and arranged several scores for prominent feature films, addressed the conference on the music score, and next came the fight on the music tax. Representatives of the Authors' and Composers' Society claimed 90 per cent of the music suited to picture work belonged to that society, and without a license from the society any picture theater might as well close up, whereas O. G. Schneck of Schirmer's and others brought out "that this 90 per cent claimed only represents 10 per cent of the music used in picture theaters. . . . Imagine one million dollars collected out of the exhibitors, 50 per cent of which goes to fifty publishers and 50 per cent of which goes to 3,000,000 authors and composers!" The only net result of this was that the society agreed not to exceed the present rate of 10 cents a seat a year. Theaters

which wish to use music controlled by the society will pay the tax and others which do not desire it will use music not controlled by it.

Prominent leaders in the New York field gave special presentations of films and explanations of their systems. One point brought out was a desire for a central union agency, the idea being to assist in filling vacancies.

The lesson of the conference as it appears to us is that: First, well-trained, competent picture musicians are in great demand, especially organists. If the music presentation is in the hands of a good leader, and a good organist, let them prepare the musical accompaniments and surely if they are competent they will keep abreast of the times in the matter of presenting the latest issues of new music. If motion picture courses are to be planned as part of the curriculum of schools and universities, surely American musicians who have had picture experience and are thoroughly qualified should be engaged to do the work. The new England Conservatory has just engaged Miss Edith Lang, a picture organist, and no selection could have been happier. The central union agency may help in supplying needs of exhibitors, but this would not be so necessary if there were a correct course of instruction in certain schools, supervised by competent teachers with the necessary practical experience.

**MUSICAL SETTING FOR THE CIVIL WAR DRAMA, "HELD BY THE ENEMY." Paramount Film, Jack Holt, Agnes Ayres, Wanda Hawley and Lewis Stone, stars.**

THEME—"Carry Me Back to Old Virginia." Bland.

Reel 1—(1) "Menuet Rocco," by Geehl, until (2) On hills above. "Battle Hymn of the Republic" and "Just Before the Battle, Mother" until (3) The northern uniform. "Southern Reverie," by Bendix, until (4) Come, Aunt Clarissa. Theme until (5) In a pause between. "From the Southland" (O. S.) by Gaul. Reel 2—Continue above until (6) Among Martyrs. "Canterbury Belle" by Tonnig, until (7) You know I'm making. "Andante Dolorosa," by Lake, until (8) May I flatter. "Miss Antique," by Trinkhaus, until (9) D: Rachel and Colonel Preston. Theme until (10) While blind mortals. "Daisies," by Bendix, until (11) Gordon. "Entreaty," by Colby, until (12) You will conduct search. Mysterioso Dramatico No. 22, by Borch.

Reel 3—Continue above until (13) Go in through window. Agitato a tempo. (14) Dramatic Tension by Zamecnik until (15) Hands up. "Elegie," by Czibulka, until (16) In waning light. Battle hurry and trumpet calls until (17) Within sound of shells. "Bride's Prayer," by Strobl, until (18) You'll have to prove. "Eventide," by Schytte, to end of reel. Reel 4—T: The strenuous course. (19) "Astarte," by Pabst, until (20) The finders. "Withered Flowers," by Kiefer, until (21) Watching the tide. "Light Cavalry," by Suppe, until (22) Please Mas'r General (after negro servant approaches general). "Old Black Joe" until (23) After: I'm sorry, Uncle (fade-out). Acitato until (24) Bring a surgeon. "Yesterthoughts," by Herbert.

Reel 5—Continue above until (25) D: Rachel and Colonel Preston. "Love Theme," by Lee, until (26) D: Shell hits prison. Acitato until (27) No, he snared. "Prelude Religieux," by Lang, until (28) Ten days after. "Romance of Rose," by Trinkhaus, until (29) I've found the way. "Melody," by Enzemann, until (30) After an hour's delay. Dramatic Andante, No. 32, by Borch.

Reel 6—Above number once through and (31) "Rising Sun" (P), by Torjussen, until (32) I don't believe. "In Ruins," by Kempinski, until (33) General Stanton's orders. "Visions," by Busc, until (34) Have I permission? "Tendre d'Amour," by Clements, until (35) For many a day. "Tenting Tonight," until (36) When war drums beat no more. Theme to the end.

**NEW PHOTOPLAY MUSIC.**

WOODLAND: Continuing our review of the Boston Music Company's new issues we find that Friml's new "After Sundown" is an exquisite tone poem of the hushed hour of evening. It is in G, and makes an excellent companion piece to the same composer's "Woodland Echoes." In the same category comes an edition of Nevin's Suite, "In Arcady." The first movement, "A Shepherd's Tale," is a lovely Pastoral in F, suited to soft reed or horn solo. "Shepherds All and Maidens Fair," the country dance on the green, is an E major schottische. The third is a simple "Lullaby" in G, while the last—"Tournament"—is a brilliant polonaise in A.

This firm has also issued one of the choicest numbers in book form—"Popular Concert Album." It contains fifteen numbers, and they have been reviewed previously. Quinn's "Souvenir of Venice," is a lovely Pastoral in F, suited to soft reed or horn solo. "Shepherds All and Maidens Fair," the country dance on the green, is an E major schottische. The third is a simple "Lullaby" in G, while the last—"Tournament"—is a brilliant polonaise in A.

CHINESE: From the White-Smith Company comes one of the cleverest little works, and one that is most satisfying. It is less exotic and more vigorous than many Chinese creations, and there are two unusual but delightful avoided cadences which are well-timed.

AMERICAN INDIAN: Suite, "The Thunderbird," C. W. Cadman. This well known American composer has given us a piano suite founded on authentic tribal melodies. The first, "From the Village," is on an Omaha tribal air. "Before the Sunrise" is not based on an Indian air, but is an excerpt from descriptive music "Nuwana's Love Song" is the first of

three Blackfoot Indian tunes. In D minor, it lies within the compass of the organ, and it fits dramatic moments of an aboriginal scene. The pianistic passage may be played on the harp, using the right hand to help out the accompaniment, and sustaining the air. "Night Song"—in the major—is an andante in D flat, and an exceptionally melodious air, considering its origin. The last number, "Wolf Song," is a vigorous and fantastic war dance in E minor, and Mr. Cadman's clever treatment of the air, while closely adhering to the native melody, is most refreshing and artistic. This suite will be found useful to a greater degree than the average assortment.

A variety of music is found in two suites by Esther Gronow. The first "Moonlight Sketches," contains among others: Nocturne in A, a neutral piece, and "On the Waters," a barcarolle, or the order of Nevin's "Barchetta." "To the Stars" and Berceuse in F complete the suite. The second suite, "Garden Memories," has a splendid "Reverie," "Spring Morning," a cheerful bit in flat, a descriptive sketch, "Snowflakes" and "Indian Summer," a number that will fit neutral scenes demanding an undercurrent of suspense. There is also "Chinese Lanterns," but it lacks real oriental flavor.

From the Oliver Ditson Company come several new issues and collections:

GREEK AND ROMAN: Four numbers which should be added to this classification are: "Psyche" (scherzetto), a delicate will-of-the-wisp movement in F, "Clytie," a graceful dance in schottische form, and "Nadine," a "danse poetique," which begins in slow, gavotte style, continues with an animated middle section, and concludes with a broad maestoso, with flute embellishments. All three are by Pabst. Another number in this division is "Edris and Hyperion," by Gruenwald, with sub-title "Love Legend." Three sustained chords (woodwind and horns), then strings, tremolo, with baritone solo stop, playing melody, an allegro agitato in the minor, and finally a recurrence of the first theme constitute the work. A light, dramatic number.

BRIGHT: "Astarte," by Pabst, is a brilliant little two-four scherzetto in A, with contrasting themes in C and D.

LOVE THEMES: A useful double number is an orchestration of two songs by Cadman: "At Dawning, I Love Thee" and "Heart of Her," both in A flat. Effective when employed as themes, and particularly good to close features.

MILITARY: "Caprice Militaire," by Rollinson, is a brilliant army number. Opening with a fanfare, this is followed by an andante (clarinet solo). A six-eight "Marziale" offers a change of atmosphere, and is well worked out. Scenes of army life of any nationality which are happy in character may be accompanied by this selection fittingly.

Four collections are Ditson's "Concert Orchestra Folio," "Novelty Folio," "Boston Folio" and "Amateur Orchestra Folio." In the first many neutral and bright pieces are to be found, among them Ellis Brooks' "Love's Message," Helmesberger's "Entracte Valse" and Beaumaire's "Dainty Shepherdess." As to the second we can assure anyone desiring to obtain a valuable variety of original pieces in particular that he will make no mistake in ordering this book. Blon's "In Cairo," Rollinson's "Whirling Dervish," Cazaneuve's "Seraglio," Ulrich's "Bamboula" and Bennett's "March of the Nubians" all portray life in Eastern lands, while Langey's "Gipsy Caravan" and Santisteban's "Cuba" have a Spanish flavor. Glinka's Russian Dance, a brilliant tempo di polacca, is also included. The third "Boston Folio" contains waltzes, serenades, ballets, Polish and Spanish dances and others of a

bright, happy style. "Gondola" and "On Bridge of Sighs," by Cazaneuve, portray Venetian scenes. The fourth book has an excellent arrangement of the "Martha" selection. Two marches, two overtures and two lighter pieces follow.

GREEK: The principal important work in this book is "Sidonie," a Grecian dance by Bennett, which has an E minor allegro, a l'istesso tempo in C with a legato theme for string stop. This is accelerated and varied, and then the E minor theme closes the work.

**Demand Larger Than Supply.**

Sidney Steinheimer of New York City, booking agent for theater organists and coach on theater organ playing, reports that the calls for theater organists received by him from all over the country are larger than the supply he has on hand.

**Woman Organist Murdered.**

Mrs. Edith Wilson, organist of the Simpson Methodist Church at Perth Amboy, N. J., was found murdered March 12 a short distance from her home. The deed was the work of a degenerate, who had strangled his victim. George Washington Knight, 22 years old, has been arrested for the murder and is said to have confessed that he attacked the organist. Mrs. Wilson had been organist of the Simpson Church for two years and before that was at the Baptist Church of Perth Amboy. She lived with her widowed mother and had a large class of pupils.

**Programs on New Organ.**

Several interesting musicales have been given on the new two-manual Austin organ in the Central Avenue Methodist Church of Kansas City, Kan. Herbert Krumme was heard Feb. 15, with the assistance of Mrs. P. H. Krumme, soprano, and violin and piano soloists. Mr. Krumme played: Rhapsody, Cole; Third Sonata, Guilman; Russian Boatman's Song, arranged by Eddy; Autumn Sketch, Brewer; "Burlasca e Melodia," Baldwin; Serenade, Schubert-Lemare; "L'Arlequin," Nevin; "In the Garden," Goodwin; "March of the Gnomes," Stoughton; "Pilgrims' Chorus," Wagner. Mrs. Pearl Emley Elliott gave the following program the evening of Feb. 16: Sonata in E minor, Rogers; Largo from "Xerxes," Handel; Minuet in G, Beethoven; Toccata and Fugue in D minor, Bach; Variations on an American Air, Flagler; Berceuse, Dickinson; Overture to "William Tell," Rossini. Hans C. Feil was heard in this program Feb. 17: "Variations de Concert," Bonnet; "The Question and the Answer," Wolstenholme; "The Magic Harp," Meale; Scherzo from Fifth Sonata, Guilman; Oriental Sketch No. 3, Bird; "In Paradisum," Dubois; Fantasia on "My Old Kentucky Home," Lord; American Rhapsody, Yon.



# KINETIC ORGAN BLOWERS

SIMPLE QUIET EFFICIENT

Another 15 H. P. Kinetic has been selected as the blowing plant for a large organ to be installed in a magnificent residence near Philadelphia.

Where Quietness and Efficiency are the main consideration, a Kinetic is always selected. Specify and insist on a Kinetic for your organ if you want the very best.

Nearly 14,000 Kinetics giving absolute satisfaction.

Write for Modern Organ Blowing.

## KINETIC ENGINEERING CO.

6037 Baltimore Ave., Philadelphia, Pa.

New York: 41 Park Row      Boston, Mass.: 12 Pearl St.



**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) Schubert.

**ASCENSION, WHITSUNDAY, TRINITY.**

This page is not written exclusively or primarily for organists in the Protestant Episcopal Church; it is intended to meet the wants of all Protestant choirmasters. Hampered as the Episcopalian often is by the rigors and difficulties of a so-called boy choir, he is usually content to sing about thirty anthems over and over again, year after year. Suggestions for new works therefore can have little value to him, and my lists for this month are offered to the many choirmasters in non-liturgical churches who are trying to follow a church year. I do not know so much as I should like to know about the Anglican tradition in regard to these anthems, and I may make shocking blunders. Some of them, however, are not blunders so much as protests; I do not admire the literalism which supposes that the Third Person of the Trinity should be mentioned only during the dreary season known as Trinitytide—in the face of a liturgy which makes abundant use of the Gloria every Sunday.

The following anthems may be used for Ascension Sunday:

- Arensky—"O Praise the Lord of Heaven." (G)
- Barnby—"King All Glorious." TB. (S)
- Borch—"Looking Unto Jesus." A. (B)
- Dickinson-Schubert—"My Peace I Leave." (G)
- Foote—"Lord of the Worlds Above." SAB trio. (St)
- Gounod—"Unfold, Ye Portals." S. (D, G, S)
- Kent—"Thine, O Lord, Is the Greatness." (G) 3 pages.
- Knight—"Peace I Leave." S. (B)
- Handel—"Lift Up Your Heads." (D, G, S)
- Handel—"Worthy Is the Lamb." (D, G, S)
- H. A. Matthews—"Take Ye Heed." B. (S)
- Nevin—"Let This Mind Be in You." B. (D)
- Price—"Peace Forever." TSA. (D)
- Roberts—"Thine I Leave." T. (D, G, S)
- Rogers—"Lift Up Your Heads." ST. (S)
- Spohr—"All Glory to the Lamb." (G)
- Tours—"O Saving Victim," S and chorus. (D, G, S)
- West—"The Lord Is Exalted." (G)
- Coleridge-Taylor—"Lift Up Your Heads." (G)

Of these the work most often used is that by Gounod; and if you have a chorus at your command it is also the best, with the single exception of "Worthy Is the Lamb." The Arensky number is a short and beautiful work for unaccompanied chorus; I have used it as an accompanied quartet anthem. The Barnby work seems to me the best written by its prolific composer; the baritone solo in the middle is rather tedious, and the accompaniment of the last chorus is difficult on a tracker organ; the anthem can be managed by a quartet. The Borch anthem is in quartet idiom, melodious and attractive all the way through. For a chorus introit the little work by Kent is excellent; it has the sonority and dignity that composers knew how to effect with simple means in that distant day. The Matthews number is long for a quartet, but I have attempted it several times; for a mixed chorus it is very fine; it is part of an excellent cantata, "The Life Everlasting," this one number being published separately. The composer has never surpassed this anthem for vigorous part-writing. The Tours anthem is brilliant and effective; I suggest that you change the words from "The gates of heaven to us expand" to "The gates of heaven to Thee expand," thus making the work completely suitable to the Ascension theme. The Roberts work is one of the dozen most popular English anthems; there seems to be considerable question as to whether it should be sung for Ascension or Whitsunday or both; it seems to me more appropriate to Whitsunday. In case the Handel settings is too taxing on your choir, the settings of "Lift Up Your Heads" by Coleridge-Taylor and Rogers are available; both can be sung by a quartet. The numbers by West and Spohr are cheerful works for a chorus, both rather commonplace, but easy and vocal. The anthems by Nevin and Price are easy and well suited to the quartet.

- For Whitsunday:
- Attwood—"Come, Holy Ghost." (D, G)
  - Attwood—"Come, Holy Ghost," arr. for SSA. (G)
  - Bennett—"God Is a Spirit." (D, G, S)
  - Chaffin—"Comforter Divine," ST. (S)
  - Dickinson—"Soft Are the Dewes of God," 8 part. (G)
  - Foster—"O for a Closer Walk," T or S. (D, G, S)
  - Goss—"Fear Not, O Land." (S, G)
  - Goss—"O Taste and See." (D, G, S)
  - Gounod—"Come, Holy Spirit," ST. (D, G, S)
  - Gounod—"Send Out Thy Light." (D, G, S)
  - Harris—"I Will Pour Out My Spirit," SE. (B)
  - Hatton—"Come, Holy Ghost." (G)
  - Martin—"Holy Spirit, Come." S. (D, G, S)
  - J. S. Matthews—"The Following Love," T. (G)
  - Nevin—"Now the God of Hope." B. (B)
  - Noble—"Come, O Creator Spirit." (Su)
  - Noble—"Grieve Not the Holy Spirit," extra T or S. (G)

- Palestrina—"Come, Holy Ghost." (G, S)
- Roberts—"Peace I Leave," T. (D, G, S)
- Rogers—"A Call to Worship." (S)
- Reed—"O for a Closer Walk." S. (D)
- Stainer—"Grieve Not the Holy Spirit." (D, G, S)
- Steggall—"God Came from Teman," S. (G, S)
- Sullivan—"O Taste and See." (D, G, S)
- Tschesnokoff—"Let the Blessed Spirit," 8 parts. (F)

The most popular of these are those by Bennett, Foster, Gounod (second) and Roberts. The Bennett number is certainly a perfect piece of writing for quartet. Attwood is always refined and unobtrusive; no composer has lasted longer with slighter gifts; somehow his music seems to hold its place in Anglican tradition. The Dickinson anthem is for unaccompanied singing by chorus and quartet; its words are unusual and its music is satisfying. I am not sure that the two Goss anthems are appropriate to the season, but my betters have used them for Whitsunday; at any rate, the music is good. The first of the Gounod anthems is florid and sentimental; the second is cheerful and noisy and popular. Cuthbert Harris nearly always writes very well; the anthem by him deserves examination. Hatton's anthem is easy and effective for a chorus. The number by Matthews is part of "The Paschal Victor," published separately; with the first of the Noble anthems I consider it the finest of modern anthems for Whitsunday. The tenor solo is long enough to be sung as a separate number. Both settings of "Grieve Not" are good; Stainer's is one of his best numbers, with dramatic power above Stainer's usual reach. The Palestrina number is perfect, of course; it needs a chorus. Steggall's anthem, in spite of its absurd title, is a stand-by in the Anglican church. It is doubtful whether anybody could set "O for a Closer Walk with God" without being vulgarly sentimental; at any rate nobody has so far. I prefer Reed's setting to the popular work by Foster. The Nevin anthem is a charming little number for the close of a service, particularly at evensong; it was written for my quartet. For some obscure reason I did not mention E. S. Barnes' cantata, "The Comforter" (S) in a recent article on cantatas. It is an admirable work for Whitsunday; I think that it is the best choral writing Mr. Barnes has published. It does not indulge in the cranky modulations and the monotonous arpeggio accompaniments which followers of the modern French masters sometimes affect. There are attractive little solos for all four voices. The time of performance is twenty-five minutes. A quartet can manage it easily—a well-trained quartet. The last part of J. S. Matthews' "The Paschal Victor" or of his brother's "The Life Everlasting" might well be given at this season.

A recent solo that is appropriate is Dunkley's "Our Blest Redeemer, Ere He Died," in two keys (St). A good duet is Dickinson's "God Ever Near" (G) for AB.

- For Trinity the following anthems:
- Arkhangelsky—Cherubim Song. (F)
  - Arkhangelsky—"O Gladsome Light"; 3 settings. (F)
  - Barnby—"The Blessed Trinity." (G, S)
  - Berwald—"Now When the Dusky Shades." (D)
  - Bishop—"Holy, Holy, Holy"; 3 pages. (G)
  - Garrett—"In Humble Faith," S. (D, G, S)
  - H. Gaul—"O Brightness of the Immortal Father's Face," SB. (B)
  - Giinka—Cherubim Song. (B)
  - Goss—"Stand Up and Bless the Lord." (G, S)
  - Gounod—Sanctus from "Messe Solennelle." (D, G, S)
  - Gretchaninoff—Cherubic Hymn. (G)
  - Gretchaninoff—Cherubim Song in F. (B)
  - Gretchaninoff—"Gladsome Radiance." (G)
  - James—"As Now the Sun's," SB. (G)
  - Kastalsky—"O Gladsome Light," in G. (F)
  - Kastalsky—"O Gladsome Light," No. 2. (G)
  - Kopylof—Cherubim Song. (B)
  - Martin—"Hail, Gladdening Light." (G)
  - Noble—"Hail, Gladdening Light." (G)
  - Noble—"Hail, Gladdening Light," quartet arr. (S)
  - Parker—"Rejoice in the Lord." (D)
  - Rachmaninoff—"Glory to the Trinity." (G)
  - Stainer—"I Am Alpha," TB. (D, G, S)
  - Stainer—"I Saw the Lord," 8 parts. (G)
  - Stair—"O Brightness," B. (D)
  - Stanford—"And I Saw Another Angel," TB. (G, S)
  - Stewart—"Holy, Holy, Holy." (S)
  - Sullivan—"O Gladsome Light." (D, G, S)
  - Tschesnokoff—Cherubim Song. (F)
  - Tschaikowsky—Cherubim Song in G. (B)
  - Tschaikowsky—Cherubim Song No. 3. (S)
  - Tschaikowsky—"O Come, Let Us Worship." (F)
  - Woodward—"The Splendors of Thy Glory." (G, S)
  - Woodward—"The Sun Shall Be No More," S. (D, G, S)

In the Russian liturgy the Cherubim Song is an Easter canticle, I believe, but for most Protestant churches it will be more appropriate in Trinitytide. A review of these and the other Russian numbers in the present list you will find in my article for January, 1921. Let me remind you that for the quartet the Arkhangelsky settings of "O Gladsome Light" in E minor and in F minor are easy and attractive. And, by the way, the hymn of Sophronius, "Hail, Gladdening Light," is often classified as an Advent number, but I have considerable

authority for including it in a list for Trinity. The best English settings of these noble words are Martin's (accompanied), and Noble's in two arrangements—for quartet or chorus—both intended for unaccompanied singing. The Berwald anthem is a morning hymn for unaccompanied singing by quartet or chorus; it is melodious and easy. Bishop was a seventeenth century composer who wrote at least this one useful and reverent anthem. I know nothing whatever about his other work. The Garrett anthem is popular among Episcopalian organists; it is not effective with a quartet because of the thick accompaniment. Harvey B. Gaul's anthem is a beautiful evening number for any type of choir; Miss Stair's is about as good. The James number is one of the most original of recent evening anthems. The Sullivan number from "The Golden Legend" is the most genuinely churchly of the composer's anthems; it is best sung unaccompanied by a chorus. The Stanford number really belongs in a list for Memorial or Saints' Days; I include it because it is very fine and because a prominent publisher lists it for Trinitytide. The two Woodward anthems end with hymns to the Trinity. They are familiar and useful. It seems to me that every choir sings the second of them sometime—usually just after the summer vacation. The Stewart number is triumphant and joyful, and it has an interesting accompaniment that makes a chorus essential. The Parker anthem is cheerful and easy.

**Bonnet's New York Recital.**

Joseph Bonnet gave his only New York recital for the season at Aeolian Hall, Saturday evening, March 5. Appearing under the auspices of the American Committee for Devastated France, whose object was to raise funds to contribute to the rebuilding of Rheims, Mr. Bonnet appropriately chose for his program a large number of French compositions, among which were two of his own—"Angelus du Soir" and "Variations de Concert." In addition to Bach's Toccata and Fugue in D minor and Saint-Saens' Prelude and Fugue in B, he played numbers by Cesar Franck, Guilmant, Samazeuilh, Gabrieli, Palestrina, Du-Mage and Couperin. He also played de Grigny's "Recit de Tierce en Taille" in memory of this one-time organist of Rheims Cathedral. A brilliant gathering of lovers both of France and of organ music assembled. The audience demonstrated its appreciation of such unusual playing by hearty demands for encores.

There is nothing intricate in the mastery of the  
**WURLITZER**  
**HOPE-JONES**  
**UNIT**  
**ORCHESTRA**

Knowledge of it increases one's efficiency. The great number of installations we are making throughout the United States is increasing the demand for highest type musicians. Artists will always find a profitable market for their services.

Let us send you the address of a Hope-Jones Unit near you where you can try it.



The RUDOLPH WURLITZER Co.

Factory: N. Tonawanda, N. Y.  
Offices: Cincinnati, Ohio

**Highest Quality**  
**Electro-Pneumatic**  
**PIPE ORGANS**

FOR  
**Churches**                      **Second**  
**Theatres**                      **to**  
**Residences**                      **None**

CORRESPONDENCE SOLICITED

**E. C. MALARKEY, Basic, Va.**

**The Modern Scientific Organ School**

begs to announce

**MR. PHILIP JAMES**

the eminent composer and conductor

will take charge of all theoretical branches, including orchestration and conducting. These studies may be taken independently or in conjunction with organ study.

The staff now includes: W. A. Goldsworthy, Organ; Philip James, Theory; J. Ed. Schlette, the Care of the Organ.

Special course from May 15th to July 1st now booking. For terms and dates address

**W. A. GOLDSWORTHY**

2067 Fifth Ave.

New York City

**EDDY GUEST OF ORGANISTS**

**Plays Before Lancaster Association on His Eastern Trip.**

On his recent flying trip to Eastern cities Clarence Eddy appeared at Lancaster, York and Hanover, Pa., and at Fairmont, W. Va. At Lancaster he was the guest of the Organists' Association of that city Feb. 24 and a delegation headed by Dr. William A. Wolf met him at the train and escorted him to a luncheon. In the evening Mr. Eddy gave this program on the three-manual and echo Austin organ in the First Presbyterian Church: Prelude and Fugue on B-A-C-H, Bach; "Romance without Words" and "Caprice Heroique," Bonnet; Russian Boatman's Song, arranged by Clarence Eddy; "Hope," Yon; Caprice, Wolstenholme; "Evening Harmonies," Karg-Elert; "Neptune," Stoughton; "Ave Maria," Schubert; Scherzo in G minor, Bossi; "The Holy Boy," Ireland; "In Capulet's Garden," William C. Steele; Concert Caprice, Turner; Festal March, Schminke.

The York recital Feb. 22 was played on the four-manual Hutchings organ in the First Presbyterian Church, the last instrument built by that famous firm. At Hanover Mr. Eddy presided at the fine Steere four-manual in St. Mark's Lutheran Church, Feb. 23.

In an extended review of the Hanover recital the Evening Sun of that city says among other things: "The keenest attention on the part of the audience was probably drawn by the rendition of two organ compositions from the hand of J. Frank Frysinger, a former Hanoverian, who was himself present, having accompanied Mr. Eddy to this place from York."

At Fairmont Mr. Eddy gave a half-hour recital in the First Methodist Church before the evening service Feb. 27. Mrs. Florence Clayton Dunham, organist of this church, is a pupil of Mr. Eddy.

Mr. Eddy will play at the Methodist Church of Washington, Iowa, April 5, at the First Congregational Church of Ottumwa, Iowa, April 6, and at the First Congregational Church of Oskaloosa, Iowa, April 7.

**Starts in Business at Dallas.**

Phil H. Pierce, who has been connected with the D. L. Whittle Music Company of Dallas, Tex., as vice president, has severed his connection with that concern and has opened his own business under the name of the Phil H. Pierce Company, distributors of the Bartola and the Barton organ, and the Coinola electric piano and orchestras, for Texas, Oklahoma and Arkansas. Mr. Pierce and his associates have been in the theater organ field for the last nine years, and are thoroughly familiar with the organ business.

Frederick Goodwin has resigned as organist of the Lyric Theater at Kalamazoo, Mich., to accept the position at the Regent Theater, Lima, Ohio. He took up his new work March 6.

The four-manual Möller organ, with special chapel division, built for St. John's Church, Wilmington, Del., of which George Henry Day is organist and choir-master, and the specifications of which appeared in the July, 1920, issue of The Diapason, is being installed and Mr. Day is hoping to open it with a recital in the early part of April.

**Jerome B. Meyer & Sons**

Manufacturers of

**ORGAN PIPES**

QUALITY AND SERVICE  
SATISFACTION GUARANTEED  
PIPES SCIENTIFICALLY MADE  
ARTISTICALLY VOICED

Front Pipes Decorated or Bronzed  
125 Austin Street, Milwaukee, Wis.

**HAROLD GLEASON**

CONCERT ORGANIST

University of Rochester—Institute of Music  
ROCHESTER, N. Y.

**N. DOERR**

Electric Blowers Installed  
Overhauling, Rebuilding  
Voicing, Tuning and Repairing  
Estimates Furnished on  
New Organs

4160 West 25th Street  
Phone Lawndale 2472 CHICAGO, ILL.

**MAX SCHUELKE  
ORGAN CO., INC.**

522-532 Sixteenth Ave.  
MILWAUKEE, WIS.

Electro-Pneumatic and Tubular-Pneumatic Action.  
Known for their superior tone quality and workmanship  
Established in 1875

**HAIR PIN MAGNETS**



Small magnets for electric organs are made by us at a great saving to organ manufacturers. We have developed standard magnets for this work, prices for which will be sent on application.

Electric control cables designed especially for organ work are not carried in stock; these and other special cables may be manufactured on short notice.

Belden Manufacturing Company  
Twenty-Third St. and Western Ave., Chicago

**Schaefer  
ORGANS**

Tubular and Electro-Pneumatic Action

SCHAEFER ORGAN CO.  
Schleisingerville, Wis.

**TELLERS-KENT ORGAN CO.  
ERIE, PENNA.**

Incorporated Established 1906

Builders of  
Electric and  
Pneumatic  
Pipe Organs

for Churches, Halls, Residences & Theaters  
CORRESPONDENCE SOLICITED

**Church Organ Maintenance**

Estimates submitted for every kind of organ repairs—rebuilding, revoicing, tuning, cleaning, additions, electric blowers, etc., etc.

JAMES COLE

80 Wareham St. Medford, Mass.

**Denison Brothers**

DEEP RIVER, CONN.  
Ivory or Celluloid Organ Stop  
Knobs and Keys. Tilting and  
Plain Tablets. Pistons and Stems

Established in 1877

**ROSSETTER COLE**

Composition and Theory. Prepares for Examinations in American Guild of Organists.

719 Fine Arts Building, Chicago.

**HOYT'S  
TWO PLY  
ORGAN PIPE  
METAL**

"THE METAL THAT HAS MADE GOOD"

Can now be had in either  
Bright or Satin  
Finish

**HOYT METAL COMPANY**

111 Broadway  
NEW YORK

300 No. Broadway  
ST. LOUIS



*The Greatest Improvement in Organs  
since the Electric Action*

Solves the Problem—Unlimited musical possibilities with standard playing methods.

**THE DIVIDED MANUAL**

offers thousands of new and original tonal combinations of exquisite beauty—new musical creations never before possible.

No unifying, duplexing, synthetics, or double touch. No previous organ of any size or price adequately compares with the musical attainment and ease of playing the Barton Organ introduces.

Write today for booklet "Organ Improvement" fully describing the Barton Organ

**The Bartola Musical Instrument Co.**  
312-314 Mallers Bldg. 5 S. Wabash Ave. Chicago, Ill.



**ORGAN FOR USE IN FESTIVAL**

To Be Put in Gymnasium at Evanston and Taken Down Annually.

The Chicago North Shore Festival Association has planned a new feature for its May concerts this year, and has ordered a Kimball organ which will be installed in the Patten Gymnasium at Evanston each year and taken down and stored between festivals. The special need for a substantial organ arose from the decision of Dr. Peter C. Lutkin to give Bach's Passion Music with the festival chorus and the Chicago Symphony Orchestra. The instrument will have two manuals, being intended primarily as an accompanying and supporting organ, and therefore will contain a substantial foundation of diaphone and diapason and chorus reeds, with sufficient lighter stops, pure tin strings and reeds of woodwind character to make it an acceptable solo instrument as well.

Arthur Arneke of Milwaukee, whose work as church and concert organist is well known in Wisconsin, has succeeded the late W. H. Williamson as organist and choir director of St. Paul's Episcopal Church in Milwaukee.

**Kimball & Frazee**  
**CHURCH ORGAN BUILDERS**

Specifications and Estimates for Church, Chapel, Chamber and Concert Room Organs

101 BRISTOL STREET  
BOSTON, MASS.

**FREDERICK JOHNSON**  
CONCERT ORGANIST  
Director of Music Department  
Bradford Academy  
BRADFORD, MASS.

**AUG. A. KLANN**  
Manufacturer of All Kinds of  
**Magnets for Organs**  
Special Magnets for Unit Organ  
BASIC, VIRGINIA

**WILLIAM SCHUELKE**  
ORGAN BUILDER  
Modernizing and Repair Work a Specialty  
ELECTRIC BLOWERS INSTALLED  
1363 29th St., MILWAUKEE, WIS.



GOWNS for Organist, Choir, Pulpit and Bench. Official A. G. O. Gowns and Badges. Intercollegiate Bureau of Academic Costume.  
COTRELL & LEONARD, Albany, N. Y.

**FRANK A. TABER, M. A.**  
CONCERT ORGANIST

Professor of Organ and Theory. Lawrence Conservatory, Appleton, Wis.

**ROLLO MAITLAND, F.A.G.O.**  
CONCERT ORGANIST  
Organist Stanley Theatre and New Jerusalem Church, Philadelphia  
Available for limited number of Recitals in East.  
... "One of the premier Organists of the United States."—Worcester (Mass.) Telegram.  
Address, 1632 North Redfield Street, Philadelphia, Pa.

JUST PUBLISHED  
**Songs of the Church**

consisting of  
**Fifteen Anthems for Mixed Chorus**  
By  
**Sergie Rachmaninoff**  
Op. 37  
Edited with English Text by  
**Winfred Douglas**

Complete \$1.50—or separately

	Price
1. "O Come Let Us Worship"	\$0.10
2. "Bless the Lord"	.12
3. "Blessed Is the Man"	.15
4. "Gladsome Radiance"	.10
5. "Nunc Dimittis"	.10
6. "Ave Marie"	.10
7. "Glory Be to God"	.10
8. "Laud Ye the Name of the Lord"	.12
9. "Blessed Art Thou, O Lord"	.25
10. "The Veneration of the Cross"	.12
11. "Magnificat"	.20
12. "Gloria in Excelsis"	.25
13. Hymn: "Today Hath Salvation Come"	.10
14. "When Thou, O Lord, Hadst Arisen"	.10
15. "To the Mother of God"	.10

New York: The H. W. Gray Co.  
Sole agents for Novello & Co., Ltd.

**Chas. F. Chadwick**  
ORGAN BUILDER  
28 Dorchester Street  
SPRINGFIELD, MASS.

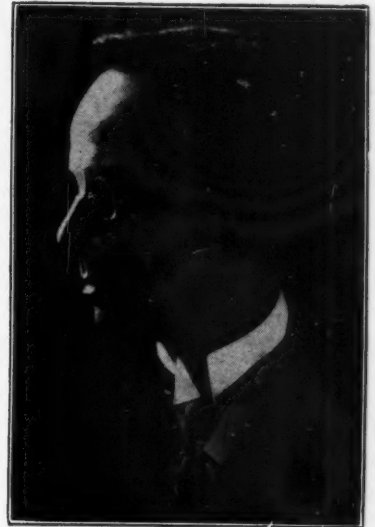
My specialty is modernizing old instruments, Tuning, Voicing and Repairing.  
Electric Blowers installed.

**FERDINAND DUNKLEY**  
F. A. G. O., F. R. C. O.  
RECITALS INSTRUCTION  
Church of the Advent  
BIRMINGHAM, ALA.

**J. J. McCLELLAN**  
Organist Mormon Tabernacle  
SALT LAKE CITY, UTAH  
ORGAN DEDICATIONS—RECITALS

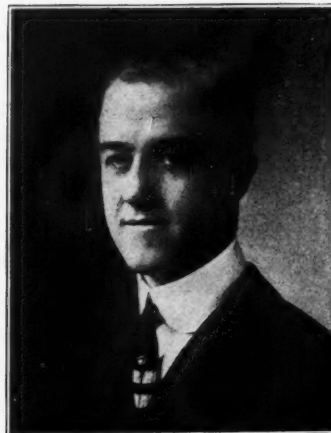
Organist, First Church of Christ, Scientist  
**WALTER P. ZIMMERMAN**  
4438 Berkeley Avenue  
CHICAGO

**HUGO GOODWIN**



Mr. Goodwin will return April 29th, 1921, from his Western tour, and will be available for concerts in the East and Middle West after that date.

Address Mr. Goodwin at  
1507 Kimball Building, Chicago



**LYNNWOOD FARNAM**  
ORGANIST

Primus inter pares on the organ bench.—New York Evening Post.

Mr. Farnam's coming appearances include Buffalo, April 5; Chicago, April 19; Boston, April 26.

Church of the Holy Communion  
49 West 20th Street  
New York City

When Ordering Cathedral Chimes for Your Pipe Organ Specify

**DURFEE TUBULAR CHIMES**

The First in the Market  
Sold on Approval

**WALTER H. DURFEE & CO.**  
PROVIDENCE, R. I.

**MIDMER TO ENLARGE PLANT  
At Same Time Badger Pipe Concern  
Will Occupy New Factory.**

Early in April the Midmer Company will add to its plant the premises now occupied by the Badger pipe business at Merrick, N. Y. The latter concern will occupy its new plant at Rockville Center, a neighboring town. Both these concerns have largely increased their business and the large orders on hand and in prospect have made expansion necessary.

Recent orders of the Midmer Company include instruments for St. Columba's Catholic Church on Twenty-fifth street, New York, a famous church of interesting architecture; Holy Ghost Catholic Church, Brooklyn; St. Paul's Episcopal, Hoboken; the DeKalb Theater, Brooklyn; the Halsey Theater, Brooklyn; the Bijou Theater, New Haven; the Masonic Temple at Richmond Hill; the Masonic Temple at Elmhurst, and several instruments for remote points. This company is making a specialty of organs for remote points to be sold f. o. b. the factory and erected by the local organ man. This avoids the necessity for a traveling erecting force. The Midmer Company has enjoyed such success in the metropolitan field that hitherto there has been practically no solicitation of remote business. With increased facilities and new influences in the organization it is reaching out for a wider field.

C. S. Losh, who became president of the company last summer, has moved with his family to Merrick, L. I., where he is personally in charge.

**Kasschau's Tenth Anniversary.**

The happy relation that should exist between a church and its choir director was conspicuously illustrated at the Flatbush Congregational Church, Brooklyn, on Friday evening, Feb. 25, when Frank Kasschau, A. A. G. O., celebrated his tenth anniversary as organist and choir director. Mr. Kasschau, who went to the Flatbush church as a young man with his

reputation yet to make, has honored his profession in the service that he has rendered with remarkable fidelity and with a noteworthy spirit of co-operation. Not only has he continually insisted upon the highest standards of church music, thereby educating the people of the congregation to his own ideals, but he has entered so sincerely into the life of the church that the minister often refers to him as an assistant minister. The mid-winter social and reception of the church was devoted to honoring Mr. Kasschau, who, with Mrs. Kasschau and the members of the choir, was the special guest of the evening. The Sellars Male Quartet provided the entertainment of the evening, after which the church presented Mr. Kasschau with a generous gift, together with sincere words of appreciation of his service. On the following Sunday, at the special request of the church, the anthems were all Mr. Kasschau's own compositions.

**Carries Organ Tones Far.**

One of the most novel features ever provided for a Rotary Club luncheon at San Diego, Cal., was placed on the program Feb. 17 by the committee of which Dr. Humphrey J. Stewart, official organist at the Spreckels organ in Balboa Park, was chairman. By means of an electrical device known as the magnavox the tones of the great organ were brought to the ballroom at the top of the U. S. Grant hotel, where a large number of Rotarians and guests listened with pleasure to three selections by Royal A. Brown, sitting at the keyboard in the park. The device worked without a hitch, every note being clearly reproduced. Especially faithful was the reproduction of the softer notes. The program received rousing applause.

Samuel D. Mayer, the veteran San Francisco organist, who for forty-three years presided at the organ in the First Congregational Church, recently was inducted for the fiftieth time as organist of California chapter No. 5, R. A. M. Last December he was installed as organist of California lodge No. 1, F. and A. M., for the fortieth time. Four score years have had little effect on the nimbleness of the fingers of Mr. Mayer.

**The MOTION PICTURE  
ORGANIST**

**By Firmen Swinnen**

Twelve Transcriptions of  
Famous Compositions

<b>Baron, M.—</b>	Net
An Indian lament.....	.60
In sight of the oasis.....	.60
<b>Barthelemy, R.—</b>	
Caressing butterfly .....	.60
<b>Cesek, H. A.—</b>	
Twilight .....	.50
<b>Chaminade, C.—</b>	
Serenade.....	.50
<b>Coleridge-Taylor, S.—</b>	
Scenes from an imaginary ballet .....	.60
<b>Cui, César—</b>	
Orientale.....	.50
<b>Dvůrák, A.—</b>	
Indian wail.....	.50
<b>Friml, R.—</b>	
Melodie.....	.60
<b>Lubomirsky, G.—</b>	
Danse orientale.....	.50
<b>Rubinstein, A.—</b>	
Romance.....	.50
Serenade.....	.50
<b>Ward, Frank E.—</b>	
Solitude.....	.60

**G. SCHIRMER**

3 East 43d St. New York

**The STEERE ORGAN COMPANY  
Announces**

Arrangements have been completed for its consolidation with the SKINNER ORGAN COMPANY, and its entire staff has joined the Skinner Organization. Its fine new plant at Westfield will be operated at full capacity in the manufacture of standard Skinner products, and in caring for the established Steere clientele.



**OPENED AT PENNSGROVE, N. J.**

**Möller Three-Manual for New Church Built for Powder Workers.**

George Henry Day, F. A. G. O., of St. John's Church, Wilmington, Del., gave the inaugural recital, on the afternoon of March 13, on a three-manual organ built by M. P. Möller for the Church of Our Merciful Saviour at Pennsgrove, N. J. He played a program which included the following: Symphony in D minor (Grave-Allegro con Brio), Guilman; Minuet in G, Beethoven; Swedish Wedding March, Södermann; Meditation, Sturges; "To a Wild Rose," MacDowell; Toccata and Fugue in D minor, Bach; "Marche Russe", Schminke; "Golden Wedding," Gabriel-Marie; Evensong, Johnston; Springtime Sketch, Beebe; "Vesper Chimes" (Mss), Day; "Thanksgiving" ("Pastoral Suite"), Demarest.

The Church of Our Merciful Saviour was built during the war for the powder workers at Carney's Point, and is now ministering to the thousands of workers and their families at the immense dye works opened at this place since the war. All the benches in the Sunday school were brought in, yet the crowd at the recital could not be accommodated, and many stood in the aisles from beginning to end.

Following is the specification of the organ:

- GREAT ORGAN.**
1. Open Diapason, 8 ft.
  2. Clarabella, 8 ft.
  3. Viol d'Amour, 8 ft.
  4. Dulciana, 8 ft.
  5. Flute d'Amour, 4 ft.
  6. Octave, 4 ft.
  7. Chimes.
- SWELL ORGAN.**
8. Bourdon, 16 ft.
  9. Violin Diapason, 8 ft.
  10. Stopped Diapason, 8 ft.
  11. Aeoline, 8 ft.
  12. Viole d'Orchestre, 8 ft.
  13. Viole Celeste, 8 ft.
  14. Flute Traverse, 4 ft.
  15. Twelfth, 2 2/3 ft.
  16. Flageolet, 2 ft.
  17. Tiercina, 1 1/2 ft.
  18. Oboe, 8 ft.
  19. Vox Humana, 8 ft.
- CHOIR ORGAN.**
20. Clarabella, 8 ft.
  21. Flute Celeste, 8 ft.
  22. Viol d'Amour, 8 ft.

23. Flute d'Amour, 4 ft.
  24. English Horn, 8 ft.
- PEDAL ORGAN.**
25. Open Diapason, 16 ft.
  26. Bourdon, 16 ft.
  27. Lieblich Gedeckt, 16 ft.
  28. Bass Flute, 8 ft.

**Irene L. Ford in Recital.**

Irene L. Ford, the talented young assistant organist of the First Baptist Church of Syracuse, N. Y., took part in a joint recital with Florence Girton Hartman, soprano, and Raymond Wilson, pianist, March 14. Miss Ford's selections included the Third Sonata of Mendelssohn, Andante Cantabile from the Fourth Symphony of Widor, Intermezzo, Callaerts, and the Prelude in C sharp minor of Rachmaninoff. This was Miss Ford's first recital appearance, though she acted as organist in Mr. Courboin's absence for eleven weeks last summer in Europe. She played with ease and authority, marked technical skill in both manual and pedal work, and a shading and variety in registration which spoke volumes for her good taste and individuality. She was repeatedly encouraged and was compelled to give Handel's Largo as an extra number.

The first spring music festival was held in the music hall of the Scruggs-Vandervoort-Barney Company store at St. Louis from March 14 to 19 and was a most interesting series of events. William M. Jenkins, in charge of the musical features at this store, presided at the organ. The programs, given each afternoon, included piano, violin, violoncello and vocal recitals by well-known local artists and the closing event Saturday afternoon was a recital by the pupils of the high schools. Friday afternoon Stainer's "Crucifixion" was sung under the direction of Mr. Jenkins by a choir of St. Louis singers.

J. Lawrence Erb of the University of Illinois played Eric DeLamarter's "Suite for Organ (In Miniature)," published by Sunny, for the first time in his series of Sunday recitals Feb. 20. Mr. Erb reports that the suite was well received by the audience gathered at the auditorium of the university.

# MÖLLER ORGANS

There are now almost thirty-two hundred Möller Pipe Organs in regular use, of which three hundred and seventy-nine are three or four manual instruments.

Möller Organs have been installed in every State and Territory and five foreign countries.

Recognized everywhere as the highest grade instruments, our organs are constantly being improved and modernized whenever it is found possible, and every one fully guaranteed.

Our present capacity of two hundred and fifty organs per year is being increased as rapidly as possible to meet the unprecedented demand and insure early delivery of all orders. Fourteen service stations are maintained in different parts of the country to care for future tuning. Our customers' interests are ours.

Correspondence is invited on all points pertaining to Pipe Organs.

## M. P. MÖLLER

Hagerstown, Maryland

OFFICE OF  
Superintendent of Public Schools  
ADMINISTRATION BUILDING  
2 HARRISON AVENUE  
JERSEY CITY, N. J.

December 5<sup>th</sup> 1920

Messrs Reuben Midmer & Son,

Gentlemen:

The organ in the Lincoln High School has my entire approval, musically and mechanically.

I thank you for your good work.

Yours very truly

Moritz E. Schwarz.

Dr. Schwarz is also solo organist of Old Trinity Church, Broadway and Wall street, New York City, playing the great gallery organ under the direction of Dr. Baier, who is the musical director of Trinity Parish.

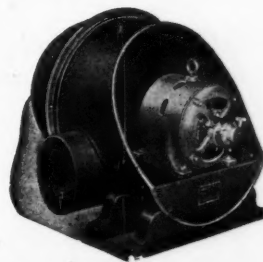
### REUBEN MIDMER & SON, Inc.

Works: MERRICK, L. I., N. Y.

City Office: 375 Fulton St.

Brooklyn, N. Y.

You will eventually pay the price for the TURBINE ORGOBLO because it is the most scientifically designed, the most dependable, the quietest, the most economical and the most extensively used organ blower.



OVER 12,000 EQUIPMENTS  
IN USE

**The Spencer Turbine Co.**  
Organ Power Dept.  
HARTFORD, CONN.

(Winners of the Highest Awards at Jamestown and Panama Expositions)

SPECIAL ORGOBLO JUNIOR  
FOR REED AND STUDENT  
ORGANS.

Branch Offices at 64 East Van Buren Street, Chicago, and  
101 Park Avenue, New York City.

**O**RGANISTS are invited to hear and examine the **Kimball Unit Orchestra** recently installed in the new **Stanley Theatre, Philadelphia.**

Those who have played it, those who have heard it, our workmen who erected and tuned it, its owners who paid for it, all unite in acclaiming this instrument as the highest achievement in theatre organ construction.

This, the largest and most elaborate theatre in Philadelphia, owned and operated by the foremost organization devoted to motion picture distribution and presentation, contains the largest unit orchestra in the East, and the thirtieth organ supplied by the W. W. Kimball Company to the Stanley Company of America and its subsidiaries.

Whatever may be shown week by week in this, the first producing house of Philadelphia and eastern Pennsylvania, the Kimball Unit Orchestra is a permanent exhibit, always on display. Don't miss it! Study the convenient and comfortable arrangement of the console, the perfection of finish, the certain and lively operation. Listen critically to the individual tones and their admirable blending. Consider point by point, and sum them up. The conclusion will be:

—When anything better is developed, it will be built by

**W. W. KIMBALL COMPANY**

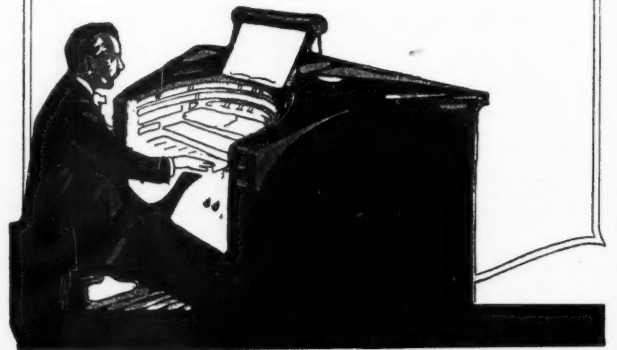
Established 1857

KIMBALL HALL

CHICAGO

The **ROBERT-MORTON**  
*a reproduction of the Symphony Orchestra*

— more vividly  
interprets the  
real action of  
the Screen story



Organs for Churches, Halls and Theatres

**THE AMERICAN PHOTO PLAYER COMPANY**

NEW YORK  
1600 Broadway

CHICAGO  
64 E. Jackson Blvd.

SAN FRANCISCO  
109 Golden Gate Ave.

**REUTER ORGAN COMPANY**

BUILDERS OF

**The REUTER  
ELECTRO-PNEUMATIC PIPE ORGAN**

*Specifications and Estimates  
Cheerfully Submitted Upon Application*

612-18 New Hampshire Street  
LAWRENCE, KANSAS, U. S. A.

**Thirty Years of Activity in  
All Phases of Organ  
Construction**

*Ask for quotations on any  
**SUPPLIES**  
you may need*

**HERMAN STAHL**  
209 West 5th Street      ERIE, PA.

**L. D. Morris Organ Company**  
CHICAGO, ILL.

If it is **SATISFACTORY SERVICE** you want we can furnish it. See us about the regular care of your organ or any special work required.

Our electric fan blowers are all steel, with shafts properly supported, having direct connected dynamos without belts. The quietest and most efficient blower on the market.

Telephone Harrison 3051

64 E. Van Buren St.

**THE WICKS "UNIFIED ORGAN"**

*Quick As Lightning, Sweet As Aeolian Harps*

Before the invention and perfecting of the Direct Electric Action, as applied to Wicks Pipe Organs, the "Unified Organ" was impractical. But, when the Wicks Pipe Organ Co., Highland, Ill., had placed its invention on a permanent basis of successful operation—when it had made possible the "Direct Electric Action" then the "Unified Organ" was but one more step toward ultimate perfection. This step has now been taken.

The Wicks "Unified Organ," indeed, spells the last word in Tone Production at the Minimum Cost. No Organist's Studio, no Residence, no small Church or Chapel need longer be without a Pipe Organ. The "Unified Organ" solves the problem of Maximum Registration, at Minimum Expense. No other organ, at even double the price, can be compared with the Wicks "Unified Organ" and stand the test successfully.

Organists that Truly Desire to Serve the best interests of their Patrons, should examine into the merits of this latest and greatest achievement of the Wicks Pipe Organ Co., namely the development of the "Unified Organ". Not to do so is to stand in their own path of Musical Progress.

Write for Information. Our Sales Representative will be pleased to answer.

**WICKS PIPE ORGAN CO.**  
Highland      Illinois  
Direct Electric Action. Direct Electric Tremulant. Direct Electric  
"Unified Organ."



**Following Are Some Contracts Recently Closed by the Skinner Organ Company:**

	Manuals	Stops
Eastman School of Music, Rochester, N. Y. - - - - -	4	87
First Baptist Church, Savannah, Ga. -	3	47
St. Luke's Episcopal Church, Evanston, Ill. - - - - -	4	67
Cleveland Auditorium, Cleveland, Ohio	5	140

**Skinner Organ Company**

*Builders of Church, Auditorium and Residence Organs*

**Boston, Mass.**

**THE HALL ORGAN COMPANY**

WEST HAVEN, CONN.

**PIPE ORGANS**  
DESIGNED INDIVIDUALLY

FOR

**CHURCHES**

Devotional Choirwork  
Congregational Singing

**THEATRES**

Rich Organ Tone with  
Orchestral Effects

**MASONIC HALLS**

Voiced to Meet the  
Requirements of Lodge  
Meetings.

**RESIDENCES**

Delicacy of Voicing.  
Design and Arrange-  
ment of Units to Con-  
form to Surroundings

Electric Action

Individual Valve Chests

Visible Combinations—Adjustable at the Bench

Detached Consoles

Modern Accessories

**BRANCHES**

Philadelphia

Chicago

New York

Pittsburgh

Atlanta

Minneapolis

Norfolk

Camden

**The Liberty Chime Products**

*Eventually you will use them*

Where superior tonal quality is required, Liberty Chime Products are essential.

Sole Manufacturers

**The KOHLER-LIEBICH CO., Inc.**

1751 Addison Street  
CHICAGO, ILL.

**Samuel Pierce Organ Pipe Company**

ESTABLISHED 1847

INCORPORATED 1897

MANUFACTURERS OF

**Metal and Wood ORGAN STOPS**

LARGEST MANUFACTURERS OF  
**Organ Reed Stops**

**Reading, Mass.**

62nd Year

62nd Year

# ODELL ORGANS

Your new organ should be better than the last, tonally and mechanically. We can help to make it so; our full experience of 61 years is at your service in every way. The name "Odell" on an organ console means that everything we have learned in all these years has been done to make that instrument the best that can be produced. Start right by asking our help in planning the installation. We will gladly respond.

**J. H. & C. S. Odell & Co.**  
407-409 West 42nd Street  
New York City

Established  
1859

## Hillgreen, Lane & Co.

ALLIANCE, OHIO

**Builders of Organs for  
Churches, Theaters,  
Halls and Residences**

Any type of Automatic Player will be furnished  
when required

**Factory: ALLIANCE, OHIO**

*First Methodist Episcopal Church*  
Canton, Ohio

February 15, 1921.

Estey Organ Company,  
Brattleboro, Vermont.

We are more than pleased with our new organ. The voicing of the various stops is distinctive and superb. Everybody is talking about it, and the committee is happy that their labors should not have been in vain.

I wish to congratulate the Estey Organ Company upon their fine artistic workmanship and upon the contribution which they are making to the ministry of the churches through their splendid instruments.

(Signed) ALBERT E. DAY,  
(Pastor).



**HENRY PILCHER'S SONS**  
**PIPE ORGANS**  
LOUISVILLE, KY.  
SUPERIOR in VOICING, ACTION  
and DESIGN.  
Correspondence Solicited.



**W**ANGERIN-WEICKHARDT ART PIPE ORGANS are invariably based on REAL MERIT in every detail of their complete construction.

Positive excellence in workmanship, materials, tone, action and modern progressive features stands out as an indisputable and reliable mark of genuine QUALITY in every WANGERIN-WEICKHARDT ART ORGAN.

Every existing example of today frequently calls forth the highest expressions of praise and appreciation from those qualified to judge, every admirer stressing particularly the rare, artistic refinement.

Look for REAL MERIT in all  
WANGERIN-WEICKHARDT ART PIPE ORGANS.

*Wangerin Weickhardt Co.*  
112-124 BURRELL STREET  
MILWAUKEE, WISCONSIN, U.S.A.

# Austin Organs

Still maintain their unique reputation for tonal quality and for splendid behavior mechanically.

There's a reason—only the best skill, the best materials and the best thought enter into their construction.

The Eastman organ at Rochester will be one of the monumental creations of the century.

**Austin Organ Company**  
171 Woodland Street      Hartford, Conn.