

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 Eight.

CHICAGO, JULY 1, 1921.

One Dollar a Year—Ten Cents a Copy

WASHINGTON'S CHURCH NOW HAS MODERN ORGAN

THREE-MANUAL IS INSTALLED

Hillgreen, Lane & Co. Construct Instrument Which Is Only Present-Day Feature of Old Christ Church at Alexandria, Va.

Into the midst of surroundings that have been preserved unchanged since the colonial days, a three-manual organ of the most modern type has made its way in Old Christ Church at Alexandria, Va. It has just been installed by Hillgreen, Lane & Co. of Alliance, Ohio, and is an instrument of adequate and thoroughly up to date resources.

Old Christ Church at Alexandria is one of the most interesting structures in the United States. Tens of thousands of tourists from all sections of the world visit it because of the historical associations that cluster about it. The building was completed Feb. 27, 1773. Pew 5 was rented to Colonel George Washington, who was then a member of the vestry. The annual rental was £5. It is an interesting fact that nearly all contributions made to the building fund were paid in tobacco, this staple being virtually legal tender in that day, owing to the scarcity of English real money.

Little change in the structure has been permitted. Deep-rooted sentiment protests against any deviation from the original settings. The identical old "box pews" remain. Some of the window panes are those originally inserted. The collection pouch with which Washington gathered in the contributions of the worshippers is yet shown to visitors, as are many other tokens of the old-time service.

The new organ is the one modern feature of the sacred old building. With an excellent choir composed of local talent, the need of an adequate organ was long felt. An appeal to the Carnegie Corporation was made by public-spirited men in behalf of the church, with the result that a generous sum was provided and an organ worthy of the church has been installed.

In addition to the normal three manuals there is an antiphonal section in the gallery opposite the body of the instrument, which occupies the entire rear gallery, thus compelling the adoption of a chancel, instead of a gallery choir. This will constitute a further variance from the traditional appointments of the service.

YON DEPARTS FOR EUROPE.

Sails June 21 With Family to Spend the Summer in Italy.

Pietro A. Yon sailed from New York with Mrs. Yon and their young son on June 21, to be absent in Italy and other countries until fall. Before his departure Mr. Yon gave a recital June 1 at the First Christian Church of Oklahoma City, Okla., dedicating the new Austin organ. His program included: First Sonata, Pagella; "Gesu Bambino," Yon; Toccata and Fugue in D minor, Bach; "Christus Resurrexit," Ravanello; "The Primitive Organ," Yon; "Echo" and First Concert Study, Yon. On June 12 Mr. Yon was heard in the Holy Rosary Church at Lawrence, Mass. This is a large Italian church and the Italian ambassador was present at the recital. A great demonstration awaited Mr. Yon there. He played: "Pieve Herouque," Franck; "Fantasia sur des Noels," Gigout; "Christus Resurrexit," Ravanello; "Gesu Bambino" and Italian Rhapsody, Yon.

Herman F. Siewert, A. A. G. O., has gone to the Criterion Theater in New York City as organist, to be associated with Mr. Krumpholtz. Since his return from the army Mr. Siewert has been at the Greeley Square Theater.

CLARENCE EDDY AT PILCHER ORGAN IN SHREVEPORT, LA.



LEMARE GOES TO PORTLAND.

Leaves San Francisco to Become Organist of Maine City.

News comes from Portland, Maine, that Edwin H. Lemare has been appointed municipal organist of Portland, to take effect Oct. 1, succeeding Dr. Irvin J. Morgan, whose two-year term expires at that time. Dr. Morgan's predecessor was Will C. Macfarlane, who was Portland's organist from the time the post was established. Mr. Lemare, who is equally well known as recital organist and as composer, has been organist of the city of San Francisco for the last four years.

Edwin H. Lemare, born at Ventnor, Isle of Wight, Sept. 9, 1865, was elected to the Goss scholarship at the Royal Academy of Music in 1878, and became an associate on the completion of his studies. He was subsequently elected to a fellowship of the same institution, and in 1884 was made a fellow of the Royal College of Organists. In 1902 he accepted the post of organist and director of music at Carnegie Hall, Pittsburgh, but after two years' tenure returned to England. For several years he toured the world as concert organist, making two trips to Australia and New Zealand, besides many in Europe and America. In 1915 he gave over 100 recitals at the Panama Exposition. In 1917 he became city organist at San Francisco. His works include a long list of organ pieces and many organ transcriptions.

OUTDOOR ORGAN IS OPENED.

Moller Instrument Played by H. J. Stewart Before 4,000 People.

Dr. Humphrey J. Stewart, the organist of Balboa Park at San Diego, Cal., played before an audience of more than 4,000 people when he opened the large outdoor organ at the Greek amphitheater of the University of Virginia, at Charlottesville, May 31. This latest addition to the outdoor organs of this country has proved a complete success. It is a large three-manual built by M. P. Möller and the specification was published in The Diapason at the time the contract was let to Mr. Möller. The instrument is the gift of Paul Goodloe McIntire. Dr. Stewart, who was brought to Charlottesville for the occasion, displayed the possibilities of the outdoor organ with these compositions: "Suite Gothique," Boellmann; Fountain Reverie, Fletcher; "Will o' the Wisp," Nevins; "Marche aux Flambeaux," Guilmant; "The Bells of Aberdovey," Stewart; Spring Song, Mendelssohn; Scotch Fantasia, Macfarlane.

ACTIVE AT AGE OF 83 YEARS

George Washington Loree Defies Time at Midmer Factory.

George Washington Loree at the age of 83 years and six months is one of the most active and regular men in the factory of Reuben Midmer & Son, Inc., Merrick, N. Y. Mrs. Loree will soon celebrate her eightieth birthday. The couple recently moved to Brooklyn, from which city Mr. Loree makes the daily round trip of fifty miles to Merrick. Mr. Loree entered the business with Mandeville,



GEORGE WASHINGTON LOREE.

continuing with Levi Stewart and then many years with Jardine, from which concern he joined the Midmer forces. He is a living example of the skillful and painstaking craftsman of the older school.

Colson's Thirtieth Anniversary.

W. B. Colson, organist and choir-master of the First Presbyterian Church of Cleveland, known as the Old Stone Church, celebrated his thirtieth anniversary as organist there on May 29. His long and faithful service was the subject of congratulations voiced in the weekly calendar of the church, and by the membership in general.

The two-manual Austin organ in the First Presbyterian Church of Sheboygan, Wis., was opened with a recital by Lewis A. Vantine, the Milwaukee organist, on the evening of May 23.

GREAT PROGRAM MADE FOR N. A. O. CONVENTION

FEAST FOR THE ORGANIST.

Recitals by Noted Men, Addresses on Interesting Subjects, Excursion to Valley Forge and Other Features for Meeting.

Philadelphia, the home of the first organists' association in America and a city of well-known hospitality, has provided a most cordial welcome for the fourteenth annual convention of the National Association of Organists, which will be held at Wanamaker's July 26 to 29. The program committee and the committee of arrangements, with the cooperation of Mr. Wanamaker, have been untiring in their efforts to make this convention the best in the history of the organization and the program as noted below promises to fulfill their expectations.

Attention is called to these outstanding features of the four days: Organ recitals by some of America's foremost musicians.

Practical demonstrations of organ tone and mechanism by distinguished builders.

Theater organs and the art of musical settings for pictures.

An excursion to Valley Forge.

Round table discussions.

The program for the convention is as follows:

MONDAY, JULY 25.

8:30 p. m.—"Get-together" at Hotel Longacre, 1431 Walnut street.

TUESDAY, JULY 26.

Greek Hall, Wanamaker's.

9 a. m.—Registration.

10—Addresses of welcome by J. Hampton Moore, mayor of Philadelphia; Dr. John McE. Ward, president of the American Organ Players' Club, and George Alexander A. West, dean of the Pennsylvania chapter, American Guild of Organists. Response by President Henry S. Fry National Association of Organists.

10:30—Business meeting. President's address. Reports. Election of nominating committee.

11:30—Roundtable, "The Aim and Program of the Association."

1 p. m.—Luncheon at Wanamaker's.

2—Address by Herbert Brown, "Modern Organ Construction." Demonstration.

4:15—Organ recital at St. Clement's Church by Albert Riemenschneider of Cleveland.

8:15—Recital at Walnut Street Presbyterian Church by James Robert Gillette of Evansville, Ind.

WEDNESDAY, JULY 27.

9:30 a. m.—Promotion Committee, Reginald L. McAll presiding.

11—Private recital at Girard College under auspices of American Organ Players' Club.

12—Guests of Kinetic Engineering Company at luncheon and inspection of plant.

3 p. m.—Address by W. E. Haskell at Wanamaker's. Demonstration of his own developments in the art of voicing.

7:30—Executive committee meeting at choir room, St. Clement's Church.

8:15—Recital at St. Clement's Church by Arthur B. Jennings, Jr., of Pittsburgh.

THURSDAY, JULY 28.

9:30 a. m.—At Stanley Theater. Addresses of welcome by Frank W. Buehler, managing director of the Stanley Company of America, and Jules E. Mastbaum, president, Stanley Company of America.

9:45—Roundtable, "Modern Ideas of Theater Organ Playing," Rollo F. Maitland.

10:30—Address by John Hammond, president of the Society of Theater Organists.

10:45—Demonstration of Kimball Unit Orchestra.

11—Recital by William Klais.

11:15—Pictures, William Klais at the organ.

1:15 p. m.—Luncheon at Wanamaker's.

2:30—Address by Ernest M. Skinner on "Tonal Advances of the Last Half Century."

4:15—Wireless recital. Roundtable.

5—Demonstration of great organ at Wanamaker's.

6:15—Guests of Mr. Wanamaker for supper.

8:15—Recital on grand court organ, Wanamaker's, by Charles M. Courboin.

FRIDAY, JULY 29.

Excursion to Valley Forge.

11 a. m.—Business meeting. Luncheon.

2 p. m.—At Washington Memorial Chapel. Greetings by the Rev. W. Herbert Burke, D. D., and William L. Austin, donor of the organ.

2:15—Organ tribute to the nation's dead.

7:30—Banquet at the Musical Art Club.

Greetings by Father Finn and by M. P. Möller, president, Organ Builders' Association, and Dr. Victor Baier, warden of the American Guild of Organists. Addresses by Edward James Cattell, city statistician; Reginald L. McAll and James Francis Cooke, editor of the Etude.

The committee of arrangements for the convention consists of the following men and women:

Dr. J. McE. Ward, Miss Marjorie Riggs	Chairman
Maxwell McMichael Mrs. Herbert P.	Herbert S. Drew Onyx
T. Leslie Carpenter Miss Eleanor S.	James C. Warhurst Drew
William L. Austin Miss Edith M. Grif-	E. S. Gardner fenberg
Charles E. Wisner Miss Anna May	S. E. Gruenstein Monroe
Dr. Francis Hem-	Dr. Herbert J. Tily
ington	James Francis
Carl Wiesemann	Cooke
George Henry Day George Alexander	Charles A. Sheldon A. West
J. J. Miller	Alexander Russell
Dr. William A. Wolf Charles M. Courboin	Mrs. Bruce S. Kea-Mrs. Ivy N. Baisly
tor	James A. Crabtree
Mrs. Kate E. Fox J. Frank Frysinger	Miss Jane Whitte-S. Wesley Sears
more	Myron C. Ballou
Paul S. Ambrose	
Mrs. Rollo F. Mait-	land

Big Movement in Pittsburgh.

In order that the advancement of musical education in Pittsburgh may continue to keep pace with the demands of the times as well as with that of the other large cities of the country, a number of public-spirited citizens have organized into a group known as the School Festival and Organ Association, according to an announcement by this association. The immediate objects are twofold: First, the revival and continuance as a regular annual event of the spring music festivals by the school children; second, giving support to and stimulating the growth of the musical department of the public schools, with the hope of creating a deeper interest of parents and other adult citizens in the school system. In response to the general demand for the revival of the spring music festivals which were discontinued during the war, a large festival was held in Syria Mosque on the afternoon and evening of June 7. Six hundred school children, trained under the direction of Will Earhart and his assistants, gave the afternoon program, and the evening program was by a number of the leading choral and student orchestral societies and prominent musicians of Pittsburgh. Charles N. Boyd is chairman of the program committee. When the Schenley High School was constructed the plans of the auditorium (seating almost 2,000) were drawn with the idea of including a large organ, and the hall was so built. The School Festival and Organ Association has assumed the task of providing this organ and a subscription committee is engaged in raising funds for this purpose.

Takes Kinetic Agency in West.

James Topp has been appointed general manager for the western territory by the Kinetic Engineering Company of Philadelphia and will handle the Kinetic blower in Chicago and the tributary section. He will continue to have his office in the Steinway Hall building, 64 East Van Buren street. Mr. Topp has been known for years as an organ expert and has the care of many of the largest organs in Chicago and vicinity. He is also a blower expert and has made that business a specialty.

Cincinnati Organist Dead.

Frank W. Pierce, organist of Grace Church at Cincinnati for the last thirty-six years, and one of the best known musicians in Cincinnati, died June 16 at his home after a short illness. Mr. Pierce was born in Sandusky, Ohio, and moved to Cincinnati in 1875. He was connected with railroad circles for several years and later with the C. H. Albrecht Company. He was with the firm of Roberts & Hall at the time of his death. He is survived by his widow, Mrs. May Lewis Pierce, and one daughter.

O. J. Hagstrom, superintendent of the Kimball organ factory, left June 27 with Mrs. Hagstrom for a tour of the Pacific coast. They will visit Spokane, Seattle, Portland and other western cities, and spend some weeks with friends and relatives in California before returning to their home in Chicago.

Recital Programs of N. A. O. Convention

CHARLES M. COURBOIN.

(Guest Organist, Wanamaker's.)

Prelude to "Die Meistersinger," Wagner.
Largo, Symphony No. 3, Saint-Saens.
Serenade, Rachmaninoff.
Passacaglia, Bach.
Andante ("Grande Piece Symphonique"), Franck.
"Bells of St. Ann de Beaupre," Russell.
Prelude and Fugue, C sharp minor (From "Well-Tempered Clavichord"), Bach.
Concert Overture, Maitland.

ARTHUR B. JENNINGS, JR.

Overture to the "Occasional Oratorio," Handel.
Chorale in B minor, No. 2, Franck.
Siciliano, Fry.
Finale in B flat, Franck.
Gigue in A, Bach.
Chorale Prelude, "In Dulci Jubilo," Bach.
"Grande Piece Symphonique," Franck.

ALBERT RIEMENSCHNEIDER.

(Organist and Director, Euclid Avenue Baptist Church, Cleveland; Director, Baldwin-Wallace Conservatory of Music, Berea, Ohio.)
Eighth Symphony, Widor.
"Echo," Yon.
Humoreske, Yon.
Prelude and Fugue in B minor, Bach.
"In Springtime," Kinder.
Prelude to "Lohengrin," Wagner-Lemare.
Cradle Song, Wagner-Rogers.
"Ride of the Valkyries," Wagner-Lemare.

JAMES R. GILLETTE.

(Municipal Organist of Evansville, Ind.)
American Program.

Prelude and Fugue in D minor, Carl Schuler (Drake University, Des Moines).
"An Elegy," Henry F. Anderson (Emmanuel Church, Cleveland).
Theme, Arabesques and Fughetta, Van Denman Thompson (De Pauw University, Greencastle, Ind.).
Sonata in F minor, Joseph J. McGrath (Church of St. John the Evangelist, Syracuse, N. Y.).
Pastorale, Harry L. Vibbard (Syracuse University, Syracuse, N. Y.).
"Moment Musical," Louis Campbell-Tipton (Chicago and Paris).
Epilogue, Russell King Miller (Philadelphia).

VALLEY FORGE PROGRAM.

Memorial Fantasia (Souvenir of Valley Forge), Frederick Maxson. (Written for the dedication of the organ in the Washington Memorial Chapel and played by the composer at the inaugural recital. The Fantasia is dedicated to William Austin, donor of the instrument.) Played by Raymond Maxson.

"There Is No Death," Geoffrey O'Hara.
"Christ in Flanders," Ward-Stephens.
Emily Stokes Hager, soprano. Henry S. Fry at the organ.

"Lamentation," Guilman. (Written in memory of Abbe Henri Gross, who was killed in the bombardment of Paris in the Franco-Prussian War.) Played by Jennie M. Carroll.

GIRARD COLLEGE PROGRAM.

(Under Auspices of American Organ Players' Club.)

Romanza, B major, H. Alexander Matthews (Violin, cello, piano, organ). Lullaby, Philip H. Goepp (Violin and organ). String Quartet, F major, Frances McCollin. Serenade and Scherzo, David D. Wood (Violin, cello, piano, organ). "Ariel"—Variations, Frederick Schlieder (String quartet, organ, piano).

American Program in England.

In a recital of works by American composers given March 31 by A. G. Colborn at St. Stephen's Church in Bristol, England, the offerings were: Festal March, E. R. Kroeger; Impromptu, Horatio W. Parker; "Twilight," R. Friml; Menuetto, A. L. Barnes; "A Woodland Idyll," S. T. Reiff; Slumber Song (by request), A. G. Colborn; Wedding March, Ferrata.

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Full pedal keyboard. Water motor. Now
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James Robert Gillette, Jr., arrived at
the home of the city organist of Evans-
ville, Ind., May 10 and has entered upon
a course of preparation to become one
of the noted organists of the country
following in the footsteps of his father

THE DIAPASON.

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GROUP OF ORGANISTS AT THE PENNSYLVANIA N. A. O. CONVENTION HELD IN LANCASTER.



FOUR-MANUAL OPENED AT NATIONAL CAPITAL

LARGE ORGAN BY SKINNER

William E. Zeuch Gives Recital and Brings Out New Effects at First Congregational Church of Washington.

The first recital on the Bischoff memorial organ, recently constructed by the Skinner Company and installed in the First Congregational Church, Tenth and G streets, Washington, D. C., was given by William E. Zeuch, the well-known Boston organist, June 8. The program, replete with color and variety, was received with great enthusiasm by a "standing-room only" audience. The organ contains fifty-five speaking stops and 3,649 pipes, controlled by four manuals. Mr. Zeuch, in his choice of stops, introduced several unusual tonal combinations. His use of the gamba celeste and the flügel horn in Ferrata's Nocturne and of the French horn in the "Scherzo Pastorale" by Federlein were particularly happy, and added a touch of brilliancy alike pleasing, mellow and harmonious. The fine balance of the full organ, its great volume and grandeur, revealed itself in his rendition of de Meyer's "Marche Marocaine."

The program follows: "Grand Choeur Dialogue," Gigout; Reverie, Bonnet; Pastorale, Vierne; Symphony No. 5 (Allegro Vivace and Allegro Cantabile), Widor; Andante (Fourth Sonata), Bach; "Minuetto antico e Musetta," Yon; Nocturne, Ferrata; "Verset des Psaumes" and Finale,

"Ave Maris Stella," Dupre; "In Memoriam," Kevin; Scherzo Pastorale, Federlein; Reverie, Dickinson; "Marche Marocaine," de Meyer.

With the exception of three pipes, the entire front is made up of speaking pipes. The solo, swell and choir organs and part of the great are enclosed in separate swell boxes, thus placing virtually the whole instrument under expression. Provision has been made in the organ and console for the installation of harp and chimes. The specification is as follows:

GREAT ORGAN.

Diapason, 16 ft.
First Diapason, 8 ft.
Second Diapason, 8 ft.
Claribel Flute, 8 ft.
Dolce d'Amour, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Twelfth, 2 1/2 ft.
Fifteenth, 2 ft.
Mixture, 4 ranks.
Tromba, 8 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Diapason, 8 ft.
Gedeckt, 8 ft.
Gamba, 8 ft.
Sallcional, 8 ft.
Voix Celestes, 8 ft.
Vox Angelica, 8 ft.
Traverse Flute, 4 ft.
Octave, 4 ft.
Flautino, 2 ft.
Dolce Cornet, 3 ranks.
English Horn, 16 ft.
Cornopean, 8 ft.
Flügel Horn, 8 ft.
Clarion, 4 ft.
Vox Humana, 8 ft.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft.
Melodia, 8 ft.
Keraulophon, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Violina, 4 ft.
Flute d'Amour, 4 ft.
Nazard 2 1/2 ft.
Piccolo, 2 ft.

Clarinet, 8 ft.
Tremolo.

SOLO ORGAN.

Stentorphone, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Harmonic Flute, 8 ft.
French Horn, 8 ft.
Orchestral Oboe, 8 ft.
Tuba Mirabilis, 8 ft.

PEDAL ORGAN (Augmented).

Bourdon, 32 ft.
Diapason, 16 ft.
Violone, 16 ft.
Bourdon, 16 ft.
Echo Bourdon (from Swell), 16 ft.
Cello, 8 ft.
Bourdon, 8 ft.
Echo Bourdon (from Swell), 8 ft.
Bourdon, 4 ft.
Trombone, 16 ft.
Tromba, 8 ft.

J. O. Hinze has moved to Chicago to become organist of the new Adams Theater, on East Adams street, one of the beautiful places of amusement just completed in the city. He has at his disposal a Robert-Morton organ. Mr. Hinze has been organist of the Imperial Theater at Charlotte, N. C.

Miss Eva Underhill, Mus. B., of Poughkeepsie, N. Y., has been appointed organist and choirmaster of the Washington Street Methodist Church of that city. She succeeds the late Charles H. Hickok, who held that position for forty-three years. Miss Underhill is a graduate of the Grand Conservatory of New York and she has also studied with J. Warren Andrews of the Church of the Divine Paternity.



The STEERE Organ



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RECITAL PROGRAMS

Alexander Russell, Princeton, N. J.—In his fortnightly vesper recitals at Procter Hall Mr. Russell played as follows in May:

May 1—Chorale Prelude on "My Heart Lies Heavy" and Air from Suite in D, Bach; Allegro vivace and Adagio from Symphony in F minor, Widor; "Lamentation," Guilmant; Good Friday Music from "Parsifal," Wagner; "Christus Resurrexit," Ravanello.

May 15—"Ave Maria," Arkadelt; Chromatic Fugue in A minor, Thiele; Introduction to Third Act, "Die Meistersinger," Wagner; Sonata in B flat major, Mendelssohn; Chorale Prelude on "Christ Lay in Bonds of Death," Bach; Finale from "Symphony Pathétique," Tschalkowsky; "Alleluia," Dubois.

C. Albert Tufts, Los Angeles, Cal.—Mr. Tufts gave a recital at the First Scotch Presbyterian Church of Arkansas City, Kan., June 13, playing a program which included: Prelude and Fugue (1713-1780), Krebs; Minuet in A, Boccherini; Festival Toccata, Fletcher; "Entr'acte" and Ballet Music from "Rosamunde," Schubert; "Onward, Christian Soldiers," Haydn; West; Morris Dance from the York Pageant, Noble; Theme and Variations in E, Faulkes; Tango in F (South American style), Moore; "La Golondrina" (Mexican "Home Sweet Home"), Serradell; Tango in D (in pure Spanish style), Albeniz; Fanfare Prelude, Lemaire; Staccato Caprice, Tufts; Venetian Idyl, Andrews; Toccata in C, d'Evry; "The Lost Chord," Sullivan; Three encore numbers included a Scotch medley, an "Il Trovatore" section and Wagner's "Pilgrims Chorus."

Clarence Eddy, Chicago—Mr. Eddy made a trip to the southwest late in May and played at Trinity Methodist Church of Kansas City Sunday evening, May 22, presenting the following program: Toccata in F, Bach; Choral Fantasy and Christmas Lullaby, Reuchsel; Solemn March (dedicated to Clarence Eddy), Borowski; "Sunset" (new), Fry-singer; "Moonlight," Karg-Elert; Fantasia on the Welsh Hymn "Twrgrwyn," Morgan; "Ave Maria," No. 2, Bossi; "Hosannah," Dubois; "By the Sea," Schubert; "Russian Boatman's Song" (arrangement by Clarence Eddy), Anon; "Dawn's Enchantment," Dunn; "I Hear You Calling Me" (arranged by Clarence Lucas), Marshall; Concert Variations, Bonnet.

On May 20 Mr. Eddy was heard in recital at the First Baptist Church of Gainesville, Texas, under the auspices of the Gainesville Choral Club.

William C. Carl, New York City—Dr. Carl made his annual trip to Allegheny College at Meadville, Pa., last month and gave a much-enjoyed recital in Ford Memorial Chapel June 14, with this program: Sonata in D minor (First Movement), Guilmant; Pastorale, MacMaster; Spring Song, Borowski; Finale from Fifth Symphony, Widor; "Priere et Berceuse," Guilmant; Introduction and Allegro from the First Sonata, Salome; "The Cuckoo and Nightingale" Concerto, Handel; Barcarolle, Lemaire; Cathedral Prelude and Fugue, Bach; "Variations de Concert," Bonnet.

Horace Whitehouse, Indianapolis, Ind.—Mr. Whitehouse, vice president and musical director of the Indiana College of Music and Fine Arts, gave a recital at the Central Christian Church of Huntington, Ind., May 27, playing as follows: "Variations de Concert," Bonnet; Christmas Pastoral, Rogers; Gavotte, Wesley; "Ronde Française," Boellmann; Toccata and Fugue in D minor, Bach; "Song of Sorrow," Nevin; "Pastorale," Dethier; "Romance sans Paroles," Bonnet; Andante from String Quartet, Debussy; Finale in B flat, Franck.

Miss Anna Blanche Foster, Hollywood, Cal.—In connection with music festival week Miss Foster gave a recital at the First Methodist Church, May 31, playing this program: Concert Overture, Hollins; Sonata Cromatica, Yon; "Marche Funebre et Chant Seraphique," Guilmant; "Will o' the Wisp," Nevin; "Song of Sorrow," Nevin; Gavotte, Dethier; Toccata and Fugue in D minor, Bach; Fountain Reverie, Fletcher; Variations on an American Air, Flager.

Harold Gleason, Rochester, N. Y.—In a recital at Christ Church May 24 Mr. Gleason played: Toccata and Fugue in D minor, Bach; Evening Song, Schumann; Gavotte, Martini; Chorale in A minor, Franck; "Romance sans Paroles," Bonnet; "Dawn," Lemaire; Prelude to "Gloria Domini," Noble; "L'Organo Primitivo," Yon; "In Summer," Stebbins; "Evening Bells and Cradle Song," Macfarlane; Toccata (Fifth Symphony), Widor.

Wesley Ray Burroughs, Rochester, N. Y.—In a recital May 6 at the State School for the Blind at Batavia, N. Y., Mr. Burroughs gave this program: Concerto in B flat, Handel; Venetian Idyl, Andrews; "Song," Mammey; Dett; "Entre," Scherz; "Sonata in D," Guilmant; Toccata and Fugue in D minor, Bach; Fantasia on Welsh Air, Best; Andante (Clock Movement), Haydn; Suite, "In India" (dedicated to Mr. Burroughs), Stoughton; Spring Song, Macfarlane; Scherzo (mss) (dedicated to Mr. Burroughs), Wolstenholme; Suite for organ (4 movements), W. R. Burroughs; Toccata in D minor, Renaud.

Otto T. Hirschler, Mus. B., Los Angeles, Cal.—In a recital at the Bible Institute Auditorium April 28 Mr. Hirschler played: Prelude in E minor, Dethier; "From the South," Gillette; "The Primitive Organ," Yon; "Marche Russe," Schminke; Venetian Idyl, Mark Andrews; Caprice in B flat, Botting; "Valse Triste,"

Sibelius; "Perpetuum Mobile" (Pedals Alone), Middelichulte; "In Springtime," Kinder; Toccata from Fifth Symphony, Widor.

John Hermann Loud, Boston, Mass.—Mr. Loud, organist and choirmaster of the Park Street Church, gave a recital May 24 in the First Particular Baptist Church of Troy, N. Y., playing this program: Fantasia and Fugue in G minor, Bach; "Chanson Scherzoso" (Manuscript), Shackley; Unfinished Symphony (First Movement), Schubert; "Marche Pontificale" (First Symphony), Widor; "Dreams" and "In a Chinese Garden," Stoughton; "Speranza" (Hope), Yon; Improvisation on a given theme; Sonata, Op. 42, in D minor, Guilmant.

Wilhelm Middelichulte, Chicago—Mr. Middelichulte was heard in recital before a large and appreciative audience in connection with the Chicago Singverein at St. Paul's Church May 25, assisted by Miss Anna Weiss, soprano. Mr. Middelichulte played: Concerto No. 1, Handel; Chromatic Fantasia and Fugue, Bach; Adagio from Piano Concerto No. 5, Beethoven; Canon, Schumann; "Perpetuum Mobile," Middelichulte; Passacaglia, Middelichulte.

Edwin Stanley Seder, F. A. G. O., Chicago—In a recital at the First Methodist Church of Columbus, Ohio, June 9, Mr. Seder's selections were: Concert Overture in C minor, Hollins; Barcarolle, Aronsky; Intermezzo, Dethier; Pastorale, Rheinberger; "Magic Fire Scene," Wagner; Humoresque, Tor Aulin; Allegro (Symphony 1), Maquaire; Nocturne, Ferrata; "Northern Lights," Torjussen; "To the Rising Sun," Torjussen; "Rhapsodie Catalane," Bonnet.

Following the singing of the first part of Bach's Passion Music at the North Shore Music Festival in Evanston May 30 Mr. Seder gave a recital on the new Kimball organ in which he played: Chorale in A minor, Franck; Cantabile in E, Franck; "Flat Lux" and "In Paradisum," Dubois; Adagio and Scherzo (Sonata 5), Guilmant.

Charles Cawthorne Carter, Baltimore, Md.—In a recital at St. Luke's Church April 27 Mr. Carter played this program: "Hosanna," Dubois; Arcadian Sketch, Stoughton; "Fanfare," Lemmens; Cantilena, Grison; "Voeglein," Grieg; Concert Overture, Faulkes; "Le Cygne," Saint-Saens; "The Bells of Aberdovey," Stewart; Sketch, Schumann; Toccata di Concerto, Lemaire.

Harry E. Cooper, Kansas City, Mo.—Mr. Cooper gave a recital at the Presbyterian Church of Liberty, Mo., May 6 under the auspices of the music department of the Fortnightly Study Club. His offerings were: "Caprice Heroique," Bonnet; Etude for Pedals Alone, de Brigueville; "Christus Resurrexit," Ravanello; Great G minor Fugue, Bach; Oriental Sketch, Bird; Spring Song, Mendelssohn; Overture to "William Tell," Rossini.

Ludwig Conde, Jr., Los Angeles, Cal.—Mr. Conde, assisted by his father on the violin, gave a recital at the Church of St. Athanasius June 21. Mr. Conde is a pupil of Dr. Ray Hastings and a feature of the program was the closing number, his own composition, a Concert Fantasia, dedicated to Mr. Hastings. The program included: Prelude and Fugue in E minor (Cathedral), Bach; Larghetto from Second Sonata, Guilmant; Elevation, Saint-Saens; Grand Chorus in B flat, Dubois; Song without Words, Bonnet; Gavotte, Roeder-Eddy; "Litany," Scherz-Gleason; Prayer, (Sixteenth Century), Arkadelt; "Gesu Bambino," Yon; Concert Fantasia, Conde.

Arthur E. James, Everett, Wash.—Mr. James gave a concert at the First Baptist Church May 24 with the assistance of the Orpheus Quartet and soloists, and his organ numbers included: Sketches of the City, Nevin; "Evening Bells and Cradle Song," Macfarlane; "Chinoiserie," Swinnen; "Remembrance," Groton; "Fancies," Sellars; "When Dusk Gathers Deep," Stebbins; "Queen of Sheba," March, Gounod.

George Scott-Hunter, Greensboro, N. C.—Professor Scott-Hunter of the faculty of the North Carolina College for Women gave the inaugural recital on a Möller organ in the First Lutheran Church of Greensboro May 27, playing as follows: Sonata in C, No. 2, Mendelssohn; Largo (from the "New World" Symphony), Dvorak; "Meditation—Elegie," Borowski; Festival Prelude on "Ein Feste Burg," Faulkes; Pastorale (from First Sonata), Guilmant; Minuet in G, Beethoven; Wedding March (from "Midsummer Night's Dream"), Mendelssohn.

Victor Vaughn Lytle, Granville, Ohio—At a vesper recital in connection with the nineteenth annual commencement of Denison University June 12 Mr. Lytle played: Prelude in E flat minor (Sonata 6), Rheinberger; Nocturne in A major, Dethier; Bridal Song from "Rustic Wedding Symphony," Goldmark; Minuet in A, Boccherini; "Piece Heroique," Franck; Scherzo in C minor (Sonata 5), Guilmant; "Marche aux Flambeaux," Guilmant.

Miss Dorris Brenner, Appleton, Wis.—Miss Brenner, a pupil of Frank A. Taber, Jr., at the Lawrence University Conservatory of Music, gave her senior recital in the chapel May 26 and her playing aroused the most enthusiastic approbation. Her program included: Sonata No. 1, Guilmant; Fugue in G minor, (the lesser), Bach; Chorale Prelude, "Jesu, Meine Freude," Bach; Fantasia in G minor, Bach; "Caprice Heroique," Bonnet; Scherzo, Hofmann; "Clair de Lune,"

Karg-Elert; Pastorale in A major, Guilmant; "The Brook," Dethier.

Warren D. Allen, Stanford University, Cal.—Mr. Allen's recent recitals at the memorial church of Stanford University have included the following programs:

May 22—Fantasia and Fugue in G minor, Bach; Largo from the "New World" Symphony, Dvorak; Gavotte in F, Martini; Andante from the String Quartet, Debussy; Toccata (from Fifth Symphony), Widor.

May 26—Sonata, No. 2, in C minor, Mendelssohn; Andante Cantabile (from the String Quartet), Tschalkowsky; "Gavotte Moderne," Lemaire; "Postludium Circulaire," Hayey B. Gaul.

May 29—Memorial Day program: "In Memoriam," Macfarlane; Elegy, Massenet; Funeral March on the Death of a Hero, Beethoven; "Elevazione," Bossi; "Piece Heroique," Franck.

June 2—Introduction to "Faust," Gounod; Prayer and Cradle Song, Guilmant; Caprice in B flat, Guilmant; Adagio from the Sixth Symphony, Widor; Toccata, Barle.

Lawrence W. Robbins, Lincoln, Neb.—Mr. Robbins of the University School of Music gave a recital May 29 at the First Congregational Church of Beatrice, Neb., in which he played as follows: Toccata and Fugue, D minor, Bach; "Grand Offertoire de St. Cecilia," Batiste; "Forest Murmurs" from "Siegfried," Wagner; Andante Cantabile, B flat major, Tschalkowsky; "Fanfare d'Orgue," Shelley; Adagio, B flat, from Symphony Op. 12 (arranged by Tertius Noble), Pleyel; Serenade, Schubert; Oriental Sketch, E minor, Bird; "Ancient Phoenician Procession," Stoughton.

Hugo Hagen, St. Louis, Mo.—Mr. Hagen, organist of the Second Presbyterian Church, recently gave a recital assisted by the Italian tenor, Giovanni Sperandio. The organ selections included: "Suite Gothique," Boellmann; "The Holy Night," Buck; "The Swan," Saint-Saens; "Dreams," Stoughton; Fantasia Symphonie, Cole; "Pilgrim's Song of Hope," Batiste; Toccata, Dubois.

Alfred C. Kuschwa, Harrisburg, Pa.—Mr. Kuschwa, organist and choirmaster of St. Stephen's Episcopal Church, gave a recital in the First Presbyterian Church of York on the large four-manual Hutchings organ, May 17, assisted by Master Walter E. Sickles, boy soprano, and the choir of the church. The organ numbers included: Toccata and Fugue in D minor, Bach; Spring Song, Macfarlane; "Procession to the Minister" (from "Lohengrin"), Wagner; "Caprice Heroique" and "Romance sans Paroles," Bonnet; "Marche Slav," Tschalkowsky; "Præludeum," Jarmel; "Retrospection" (Manuscript, dedicated to Alfred C. Kuschwa), Frysinger; "Marche Religieuse," Guilmant.

Lillian Sandbloom, Jamestown, N. Y.—Miss Sandbloom, a 1921 high school graduate of 16 years, whose organ playing has attracted considerable attention and who is a pupil of Albert Scholin and his assistant at Zion Church, gave a recital at the First Lutheran Church June 23 in which she played as follows: Concert Overture in E flat, Faulkes; Largo (from "New World" Symphony), Dvorak; "Souvenir," Kinder; "In India," Stoughton; Toccata in G, Dubois; "Memories" (MSS), Scholin; "Will o' the Wisp," Nevin; "Marche Triomphale," Lemmens; Grand Triumphant Chorus, Guilmant.

Otto H. Bowman, Detroit, Mich.—In an hour of music at the Fort Street Presbyterian Church April 28 Mr. Bowman was assisted by Mrs. E. S. Sherrill, pianist; Margaret Schulling, contralto; Thelma Newell, violinist, and Jules L. Klein, cellist. Among the numbers on the program were: Prelude from Sonata 3, Guilmant; "Sunset," Frysinger; "At Twilight," Stebbins; "Fantasia" (for organ and piano), Demarest; Prelude and Fugue in D minor, Bach; "Agnus Dei," Bizet; Finale from Third Symphony, Mendelssohn.

James P. Johnston, Pittsburgh, Pa.—May 24 Mr. Johnston gave the dedicatory recital on a two-manual Tellers-Kent organ in the Dormont M. E. Church. The program was as follows: Sixth Concerto, Handel; "A Woodland Idyl," Reiff; Spring Song, Hollins; Pilgrims Chorus, Wagner; Berceuse from "Jocelyn," Godard; Scherzo from the Fifth Sonata, Guilmant; "In Paradisum," Dubois; Finale in E flat, Guilmant.

John T. Erickson, New York City—Dr. Erickson gave the following program at Gustavus Adolphus Church, June 19: "Arioso," J. S. Bach; Fantasia on Hawaiian National Airs, H. J. Stewart; Midsummer Caprice, Edward F. Johnston; Cantata in E minor and Communion in G, Wolstenholme. This concluded the series of monthly recitals for the season.

Russell Broughton, A. A. G. O., Burlington, Iowa—Mr. Broughton of Christ Church gave a recital, May 24, in the First Methodist Church of Princeton, Ill., presenting this program: Prelude and Fugue in E flat ("St. Ann's"), Bach; Menuetto (from Symphony No. 11), Haydn; Sonata in G minor, Becker; Finale, Act 2, "Madame Butterfly," Puccini; "Con Grazia," G. W. Andrews; Scherzo Symphonique in D, Faulkes; "To an American Soldier," Van Denman Thompson; "America Triumphant" (Pilgrim Suite), M. Austin Dunn.

On May 23 Mr. Broughton gave this recital in St. Jude's Church at Tiskilwa, Ill.: Prelude and Fugue in C minor, Bach; Sonata in E flat minor (Prelude

and Intermezzo), Rheinberger; "Suite Gothique," Boellmann; Pastorale, Rogers; Aria in D major, G. W. Andrews; "With a Chinese Garden," Stoughton; Festival March in D, Faulkes.

H. Chandler Goldthwaite, Minneapolis, Minn.—Mr. Goldthwaite gave a recital before the Minnesota Music Teachers Federation at Duluth June 24 and presented the following program: Chorale No. 3, Franck; Toccata in F, Bach; Improvisation No. 2, Karg-Elert; "Fantasia Dialogue," Boellmann; Improvisation, Saint-Saens; Scherzo, Second Symphony, Verne; Pastorale, Roger Ducasse.

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

May 26, Bailey Hall—Symphony 5, Widor; Largo from "New World" Symphony, Dvorak; "L'Organo Primitivo," Yon; "Solvejg's Song," Grieg; Minuetto, from "L'Arlésienne," Suite, Bizet; "Procession Indienne," Kroeger.

June 2, Sage Chapel—Sonata in C minor, Salome; "In Silent Woods," Rimsky-Korsakoff; Scherzo in G minor, Bossi; "Clair de Lune," Karg-Elert; Impromptu, Aronsky; "Pomp and Circumstance," Elgar.

June 20, Sage Chapel (Commencement Recital)—Sonata 6, in D minor, Mendelssohn; Gavotta, Martini; Arioso, "My Heart Is Fixed," Bach; Phantom Waltz, Aronsky; Fantaisie, Op. 53, Sjogren; Andante from Piano Quartet, Boellmann; for violin, viola, violoncello, piano and organ; Intermezzo, Brahms; "Flat-Lux," Dubois.

Daniel A. Hirschler, Emporia, Kan.—In the sixteenth recital on the College of Emporia organ, May 30, Mr. Hirschler presented this program: Fifth Sonata, Guilmant; Romance, Lemaire; Gavotte, Martini; Andante from "Symphonie Pathétique," Tschalkowsky; Phantom Waltz, "But Lately in Dance," Aronsky; Scenes from an Imaginary Ballet, No. 1, Coleridge-Taylor; "Chinoiserie," Swinnen; First Concert Study, Yon.

Mrs. Arthur Hamilton, Urbana, Ill.—The University of Illinois 201st organ recital was given by Mrs. Hamilton at the Auditorium, Sunday, May 29, and her program included: Prelude and Fugue in G minor, Bach; Invocation in B flat, Guilmant; "Vision," Rheinberger; Sonata, No. 2, in C minor, Mendelssohn; Evening Song, Schumann; "Supplication" and "Gloria in Excelsis," Harrison.

Dr. Ray Hastings, Los Angeles, Cal.—Dr. Hastings played as follows in recent popular programs at the Auditorium: Prelude to "Lohengrin," Wagner; Adagio from "Moonlight," Sonata, Beethoven; Aria in D, Bach; Cavatina, Raff; Triumphant March, "Aida," Verdi; "Ave Maria," from "Otello," Verdi; "Ave Maria," Arkadelt; Prelude to "Faust," Gounod; Serenade, Gounod; Grand Offertoire, Op. 22, Batiste; "Prayer," Guilmant; Prelude to "The Holy City," Gaul; "Immortality," Hastings; Prelude to Act 2, "Cyrano," Damrosch.

George Leland Nichols, Hinsdale, Ill.—Mr. Nichols, organist and choirmaster of Grace Church, gave a recital in the Guild Hall, May 29, assisted by Master Noble Dorstewitz, boy soprano, in which he played: Doric Toccata, Bach; "At the Cradle Side," Goodwin; Sonata in F minor, Mendelssohn; Intermezzo, Dethier; "L'Organo Primitivo," Yon; Finale in B flat, Franck.

Henry F. Seibert, Reading, Pa.—Mr. Seibert has given several successful recitals in the last few months, always playing his programs from memory and thereby making an excellent impression. At Wilson College, Chambersburg, Pa., May 23, he gave this program: Sonata Cromatica (Seconda), Yon; "At Evening," Kinder; "Christmas in Sicily," Yon; Largo from "Xerxes," Handel; Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; "Gesu Bambino," Yon; Humoresque ("The Primitive Organ"), Yon; "Marche Champetre," Boex; First Concert Study, Yon.

J. Lawrence Erb, Urbana, Ill.—In his recital at the University of Illinois Auditorium, May 15, Mr. Erb played: Concert Piece in E flat, Parker; "At Twilight," Stebbins; "Epigram," Foerster; "In Memoriam," Nevin; Suite in G minor, Rogers; "Mammy" (from "Magnolia Suite"), Dett; Anniversary March, Erb.

Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.—Mr. Baird has been giving recitals every Sunday evening at his new church, the Reformed Dutch of Poughkeepsie. Recent programs have included the following:

May 15—March upon a Theme of Handel, Guilmant; Evensong, Johnston; "In Springtime," Kinder; Festival Toccata, Fletcher.

May 22—Offertory in D minor, Batiste; Capriccio, Lemaire; "Jubilate, Amen," Kinder.

May 29—Concert Overture, Faulkes; Gavotte, Martini; Andantino in D flat, Lemaire.

Charles A. Weiss, Chicago—Mr. Weiss, organist of St. Paul's Church, gave a recital on the evening of May 22 at St. John's Evangelical Church in Arlington Heights. His program was made up as follows: Grand Chorus, Rogers; Sonata in G minor, Weiss; "Will o' the Wisp," Nevin; "Wait on God" (Theme, Variation and Finale), Ernst Rahn; Alleluia, Wolstenholme; "Echo," de la Tombelle; Evensong, Johnston; March from Suite for Organ, DeLamarter.

NOVEL FESTIVAL ORGAN MAKES IMMEDIATE HIT

BIG FEATURE AT EVANSTON

Organ Placed in Patten Gymnasium of Northwestern University for North Shore Concerts Attracts Attention.

Evanston's thirteenth annual May music festival was made notable this year by the debut of the new Kimball organ, purchased by the North Shore Festival Association to support the large chorus and the Chicago Symphony Orchestra in the rendition of the Bach "St. Matthew Passion" music, Mr. Stock's "Psalmody Rhapsody" and other choral works. The original program contained no reference to any solo use of the instrument, the authorities not considering an instrument of two manuals, however imposing, the vehicle to offer a concert organist of festival caliber. No sooner was it finished for rehearsals, however, than the opinion developed that the association had an asset valuable beyond expectations, and arrangements were hurriedly made to open the concerts with the Cesar Franck B Minor Chorale, played in masterly fashion by Eric DeLamarter. His use of the strings and an orchestral oboe was especially commented upon, the interest of the organists increasing when it became known that there were no oboe pipes in the organ, the stop being a synthetic one.

Clarence Eddy was engaged to play on the Sunday afternoon of festival week, playing with splendid animation and giving great pleasure to the large audience, which was generous with encores. His program included: First Sonata, Felix Borowski; "By the Waters of Babylon" (dedicated to Mr. Eddy), R. S. Stoughton; Toccata and Fugue in D minor, Bach; "Ave Maria" (arranged by Mr. Eddy), Schubert; Concert Variations Op. 1, Joseph Bonnet.

Decoration Day gave another opportunity for the organ to be heard in recital between the parts of the Passion Music, when E. Stanley Seder and C. Gordon Wedertz played for an hour, the audience in great part remaining to enjoy the extra treat, and afterward strolling about the campus and partaking of the buffet luncheon provided by the Evanston community kitchen.

The specification of the festival organ is unusual, the builders considering that the problem put up to them was impracticable of solution along old lines and required some original thinking. The organ had to be massive to support the orchestra and large chorus and especially to supply the deep bass, in which an orchestra alone is weak for choral accompaniment. It had to blend with orchestra and voices, and it must be put up and taken down each year quickly, as the Patten gymnasium usually cannot be soared for more than two weeks at that season. It may be said in passing that the organ forced another change in the general scheme of things by making such an impression that the Festival Association was asked by Northwestern University to leave it for the commencement in June, and is requested to allow its use further for the pageant of July 4.

There are ten sets of pipes, four of them (including the soft mixture) "straight" stops, three having sixteen-foot pedal extensions and three being unified. All, including the pedal pipes, are enclosed in a three-inch double-stuffed swell box, controlled by individual electro-pneumatic shades. The console, of course, is freely movable. The extended stops are the diapason, the tuba and the tibia clausa, the rest of the pedal tone being supplied by the unit unison string, the unit flute and the second diapason at eight feet. The four straight stops are the salicional, the flat and sharp ranks of the pure tin strings (counting as one stop), the mixture and the trumpet. The specification follows:

PEDAL.

Diaphonic Bass, resultant, 32 ft.
Tibia Bass, resultant, 32 ft.
Diaphone, 16 ft.
Contra Tibia Clausa, 16 ft.
Bourdon, 16 ft.

Contre Viole, 16 ft.
Octave, 8 ft.
Flute, 8 ft.
Cello, 8 ft.
Trombone, 16 ft.
Five adjustable toe pistons affecting pedal stops and couplers.
GREAT.

Double Diapason, 16 ft.
Bourdon, 16 ft.
Diapason Phonor, 8 ft.
Open Diapason, 8 ft.
Tibia Clausa, 8 ft.
Claribel Flute, 8 ft.
Viole d'Orchestre, 8 ft.
Octave, 4 ft.
Wald Flute, 4 ft.
Twelfth, 2 1/2 ft.
Fifteenth, 2 ft.
Mixture, 3 rks.
Tuba, 8 ft.
Six adjustable pistons affecting great and pedal stops and couplers. Cancel piston affecting great stops and couplers.

SWELL.

Bourdon, 16 ft.
Contre Viole, 16 ft.
Horn Diapason, 8 ft.
Clarabella, 8 ft.
Viole d'Orchestre, 8 ft.
Violes Celestes, 2, 8 ft.
Violoncello, 4 (synthetic), 8 ft.
Salicional, 8 ft.
Orchestral Flute, 4 ft.
Violin, 4 ft.
Nazard, 2 1/2 ft.
Piccolo, 2 ft.
Tierce, 1 3/5 ft.
Trumpet, 8 ft.
Orchestral Oboe (synthetic), 8 ft.
Tremolo.
Six adjustable pistons affecting swell and pedal stops and couplers. Cancel piston affecting swell stops and couplers.

Chicago is a fortunate musical center, with its famous symphony orchestra, its equally famous opera company, the unique summer opera in the beautiful surroundings at Ravinia Park and the annual May festival in Evanston. Credit is due the promoters for daring to spend the money for so large an organ that in the nature of things cannot be used more than a few days in the year, and it is hoped that permission may eventually be obtained from the university to provide an extension to Patten Gymnasium—a masterpiece of architecture—in which it may be housed permanently. In that event it is intended to enlarge the organ to three manuals and use it freely. Dr. Peter C. Lutkin, Carl D. Kinsey, Frederick Stock and the others responsible are to be congratulated upon the success of their first step, and the reception given their innovation by the public will go far to encourage them in their plans for a worthy permanent concert organ.

Morey's Anniversary Celebrated.

What Lloyd Morey of Urbana, Ill., describes as "a milestone in a rarely delightful and inspiring church music experience" occurred April 24 when the tenth anniversary service of Mr. Morey as organist and choir director at Trinity Methodist Church of Urbana was held. For the occasion Mr. Morey composed an "Anniversary Festival March," which he played as a prelude. All the choir selections were compositions of Mr. Morey. On the following Monday evening the church held a reception in honor of Mr. and Mrs. Morey, Mrs. J. B. Brown and Ray I. Shawl, all of whom have been in the choir ten years. A beautiful clock was presented to Mr. and Mrs. Morey on this occasion and there were strong expressions of esteem and affection for them by members of the congregation. The Rev. James C. Baker, D. D., pastor of the church, has published a handsome and informative pamphlet, illustrated with pictures of the director and his choir, giving the history of the music in Trinity Church.

Bandits Injure Organ Man.

Eugene J. Siempelkamp, the Louisville organ expert, had an unpleasant experience a few weeks ago with bandits in Keith's Mary Anderson Theater. As a consequence he was a hospital patient for awhile and his picture was published in the Louisville newspapers showing him with his head bandaged. Mr. Siempelkamp was at work in the night at the theater, setting up an orchestration, when "sawblowers" appeared and first held up the watchman. They then bound Mr. Siempelkamp, after knocking him into unconsciousness, and laid him face down in the aisle. The two men were released in the morning when the janitor came to work and Mr. Siempelkamp was taken to the hospital. The safe in the theater was robbed of \$3,500 and some Liberty bonds.

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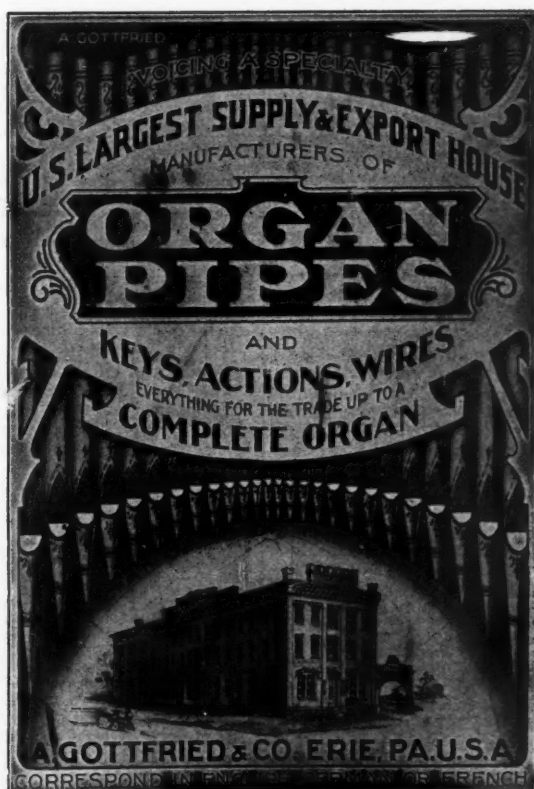
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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

LANCASTER MEETING PROVES BIG SUCCESS

STATE CONVENTION IS HELD

Recital by Heinroth, Addresses by Möller, Skinner, Adams and Others, and Picture Demonstration by Maitland.

Before a capacity audience Henry S. Fry, president of the National Association of Organists, opened the first convention of the Pennsylvania state council, N. A. O., in the Hippodrome Theater at Lancaster June 7, welcoming all members, delegates and visitors to the sessions and recitals. Mr. Fry was followed by Dr. William A. Wolf, who formally opened the meetings as president of the Pennsylvania chapter and the Organists' Association of the City of Lancaster, under whose auspices the convention was held. In the course of his remarks Dr. Wolf referred to the slogan of the local association, "To foster the advancement of the best organ and ecclesiastical music and to spread the highest standard of appreciation of such music among the people," with the thought uppermost that this convention must be the exemplar of the slogan.

The program began promptly at 11 o'clock with a moving picture demonstration of the playing of "The Devil" (featuring George Arliss) by Rollo F. Maitland, organist of the Stanley Theater, Philadelphia. It goes without saying that Mr. Maitland did justice to his reputation as one of the greatest exponents of the art in America. Before playing, Mr. Maitland in a few remarks spoke of the "movie" organist who is introducing emotional and dramatic ideas in his playing, and pointed out the impossibility of the use of improvisation when the organist may be called upon to play the same picture eighteen times a week. Following Mr. Maitland, Frank S. Adams of the Rialto Theater, New York City, gave a most able address on the highest aspects of the art and their relation to the up-to-date ideas of concert playing; also a brief account of what the Riesensfeld theaters have done and a survey of the plans of the Society of Theater Organists. His remarks were augmented by explaining the score and playing the themes from "La Jongleur," which were used in the "Miracle Man." The meeting was followed by a get-together luncheon at the Hotel Brunswick.

Following the luncheon the delegates met at St. James' parish-house at 3 o'clock. The session was opened by M. P. Möller, president of the Organ Builders' Association, who spoke on "The Relation of the Organ Builders to the Organists, and the Mutual Advantage of Co-operating." He spoke of the development of the organ and urged that organists give suggestions to manufacturers for improvements. "You are the people who use the organs; from you should come many of the practical suggestions," he declared. Following Mr. Möller, Ernest Skinner of the Skinner Organ Company, Boston, in his scholarly manner gave a most interesting address on the construction and possibilities of the modern organ. With the aid of a chart he illustrated his subject by designing an organ, giving in detail the most effective combinations.

At 4:30 in St. James' Episcopal Church an organ recital was given by Dr. Charles Heinroth of Carnegie Institute, Pittsburgh. His program was interesting because of the solidity and dignity which always marks a Heinroth program. It was as follows: Toccata in F, Bach; Pastorale in A, Jongen; Scherzino, Ferrata; Fantasy and Fugue on Choral "Ad Nos ad Salutarem," Liszt; Impromptu, De-thier; "Novellette," Parker; "Bon Jour," Reiff; "Bonne Nuit," Reiff; Concerto No. 10, in D minor, Handel.

At 6 o'clock a banquet was held at

NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, 1701 Walnut street, Philadelphia, Pa.
Chairman of the Executive Committee—Reginald L. McAll, 2208 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 Hotel Brunswick. Dr. J. McE. Ward, president of the American Organ Players' Club, was toastmaster. He introduced Dr. Heinroth, Roscoe Huff of Williamsport, Harold J. Bartz of York, Frank A. McCarrell of Harrisburg, the Rev. Clifford Twomey, D.D., of Lancaster, Henry S. Fry of Philadelphia and Dr. Wolf, who responded to toasts.

At 8:15 the artistic climax was reached when in the First Presbyterian Church a program of original compositions was given by members of the American Organ Players' Club as follows: Siciliano, Fry; Two Chorale Preludes, Fry; "Sous Bois," Ronald O'Neil; Scherzo, Ronald O'Neil; "Paeon Symphonic," Rollo F. Maitland; Meditation, E. H. Speilman; "Vision," H. A. Sykes; soprano solo, "Jesus, My Saviour," Dr. J. McE. Ward (sung by Mary J. Goulker, Philadelphia). The novelty of the evening was the "Concerto Gregoriano," by Pietro A. Yon, with Mr. Sykes at the organ and Mr. O'Neil at the piano.

"The greatest event of its kind for musicians ever given in the state" was the way organists described the convention. Organists of state and nationwide prominence were present and assisted materially in making the convention a success. That music lovers of Lancaster did justice to the cause goes without saying, and to the organists' association of the city special credit is due. About 300 representative organists were present from Pennsylvania and other states.

Presbyterian Church Acts.

The general assembly of the Presbyterian Church was held at Winona Lake, Ind., during the week of May 23. Reginald L. McAll, who had the honor of being a commissioner from New York presbytery, was able to bring the letter to the clergy of America before the assembly and through his efforts the following resolution was adopted:

Whereas, The council of the American Guild of Organists and the executive committee of the National Association of Organists, representing 3,500 organists, have organized committees to bring ministers and organists into closer relations for the good of the cause of religion, be it

Resolved, That this assembly heartily approves this movement and urges members of synods and presbyteries to co-operate in it in every possible way.

This is probably the first official action of the kind to be taken by the ruling body of a great religious denomination in this country and it should prove a great encouragement in the efforts that are being made in this direction.

KENTUCKY COUNCIL.

The last meeting of the Kentucky council for this season was held on May 29 and took the form of a farewell dinner to Carl Wiesemann, president of the chapter during the last year. Mr. Wiesemann, who has accepted a position in Texas, has been instrumental in bringing many noted recitalists to Louisville, and his enthusiasm will be missed by all. A business meeting was held before the dinner and the following officers were elected for next year:

President—W. Lawrence Cook.
Vice-President—Henry U. Goodwin.
Secretary—William E. Picher, Jr.
Treasurer—Farris Wilson.

Plans were made for next season, when we hope to have four recitals by prominent organists and many other special events.

NEW MEMBERS.

Mrs. Bula C. Blauvelt, Jersey City.
Herbert R. Hannan, Peddie Institute, Hightstown, N. J.
Leslie C. Hughes, Ocean City, N. J.
George M. Howie, Maplewood, N. J.
Emma K. Grimm, Richmond Hill, N. Y.
John W. Norton, Chicago.
Laura Leard, Chicago.

PRINCETON GALA DAY FOR NEW JERSEY FORCES

FIFTH ANNUAL RALLY HELD

Address by Dr. Merrill, Recital by Dickinson and Other Events—Mrs. Keator to Retire as State President.

The fifth annual New Jersey rally is over! As a souvenir of the rally and in honor of its fifth anniversary, the chapter is preparing a folder which will give a full report of the addresses, toasts, recitals and other matters of interest. This will be mailed to all New Jersey members.

Procter Hall at Princeton University was the scene on May 25 of the gathering of the members of the state chapter of the National Association of Organists for the annual rally day. The wintry aspect given the day by a late spring storm seemed to have no deterring effect on the attendance of the delegates. The earliest comers were not too early for the indefatigable state president, Mrs. Bruce S. Keator of Asbury Park, who was on hand to receive the guests.

At the short business meeting with which the session opened, Alexander Russell, organist of Princeton University and director of its music, was unanimously chosen to represent the New Jersey chapter at the national convention in Philadelphia. Announcement of the retirement of Mrs. Keator from the presidency, to take effect on Jan. 1, 1922, was received with deep regret, and a resolution of thanks was passed for her superb work in the chapter. A nominating committee consisting of Mark Andrews, Paul Ambrose and Mrs. Kate Elizabeth Fox was appointed to select a successor. An invitation to hold the next rally day at Flemington was received.

The greeting of the president to the guests, assisted by her officers and reception committee, was amplified by Mr. Russell for the university, who welcomed the organists in the name of President Hibben, and introduced them to the new four-manual Aeolian organ set in a bower of traceried beauty in the gallery over the entrance to the hall. He chose for his numbers a Bach chorale and his own charming creation in tone, "St. Anne de Beaupré," in which the ringing of the chimes was set forth to great advantage.

The speaker for the day, Dr. William P. Merrill, pastor of the Brick Presbyterian Church, New York, was then introduced. His subject was "The N. A. O. Letter to the Clergy; the relation of minister and organist." In the discussion which followed, led by Frederick Schlieder, great enthusiasm was voiced over Dr.

Merrill's remarks.

The guests were then invited into the dining hall. Mark Andrews presided as toastmaster; with him were Paul Ambrose of Trenton, F. W. Riesberg of the musical press, Mrs. Hibben, Dr. Hibben, Harriet Ware, Dr. Clarence Dickinson, President Fry, Frederick Schlieder and Herbert S. Sammond. The luncheon was preceded by Grace, sung by the vested choir of Trinity Church under the direction of Organist Sheldon B. Foote. Toasts were given as follows, the first letters of the various topics forming an acrostic on the name Russell: "Russell, An Appreciation," by Paul Ambrose; "University Notes, by the 'Big Four,' Frank Stewart Adams, Mark Andrews, John Doane and Edward K. Macrum; "Sunshine, a Reflection," Harriet Ware (the sunshine referring to the smiling spirit of the New Jersey chapter president, Mrs. Keator); "Songs in Costume," Howard D. McKinney, sung by Miss "Bobby" Besler, the composer at the piano; "Ensemble, Philadelphia Convention," Henry S. Fry; "Lest We Forget," Herbert S. Sammond; "Last, but Not Least, New Jersey," Dr. John Grier Hibben, who took the place of ex-Governor Edward C. Stokes.

After another intermission the hall was made ready for the recital by Dr. Clarence Dickinson. This opened with the dedicatory Concert Overture in C, written by Hollins in honor of the great organ in Sydney, Australia, and led up through several numbers of the Bohemian school, including an Andante by Stamitz, "In the Church," by Vitexslar Novak, and the Cathedral Prelude and Fugue in E minor by Bach, to the American story in tone of the hobgoblin pranks of the days of Rip Van Winkle as set forth in Dickinson's symphony on "Storm King Mountain," followed by his Berceuse, and Revery.

EXECUTIVE COMMITTEE.

The executive committee held its regular meeting at headquarters June 6 with the following members present: President Henry S. Fry, Chairman R. L. McAll, Mrs. Kate E. Fox, Mrs. Bruce S. Keator, Messrs. Adams, Keese, Sammond, Doane, Weston, Nevins and Riesberg. The treasurer's report showed a good balance on hand and also a large number of new members. The New Jersey report was read and approved. President Fry told of his visits to Wilmington and Norfolk and the rest of the session was devoted to the details of the Philadelphia convention.

Edward Bunting, formerly of Dobbs Ferry, N. Y., who is now organist and choir director at the Second Congregational Church of Moline, Ill., conducted a novel and interesting service May 15, which was called an "International worship music service." This service was designed to show under the proper churchly auspices and surroundings how the greatest minds of the musical world have inscribed their best music to the praise of God. The service included compositions by some of the foremost music-makers whose national characteristics are reflected in their works.



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National Association of Organists Section

Tribute to Church Music from a Pulpit Leader

Address by the

REV. DR. WILLIAM PIERSON MERRILL
of the Brick Presbyterian Church, New
York City, on the N. A. O. Letter to the
Clergy of America, Delivered at
the New Jersey Rally Day at
Princeton, May 25, 1921

It is a matter of real significance and cause for real gratification that such an association as this has been formed, and has issued such a statement to the clergy of America. The statement is concise and dignified, a good foundation on which to build. It sets forth certain first principles. Some of them are obvious; some need further definition. The most obvious are not the least important. A large part of a preacher's business consists in reminding people of what they already know. And the ministers and other people of the churches need to be reminded again and again of facts about the music of the church, and about the function and status of those who lead in it, which they know perfectly well, but are quite too ready to forget or ignore.

Any minister who has an intelligent interest in church music must find himself in accord with practically all that is in the address to the clergy. It will be a good day for the church when the principles there laid down are heartily accepted throughout the organized religious life of our country. The leader of music in a church ought to have the training and the recognition specified in this statement. It is well that general intelligence and culture are emphasized first. That element is absolutely fundamental to any real success in church leadership, in choir loft as in pulpit. The organist must be a humanist with a cultivated appreciation of the best in art, in literature and in all that makes up real life.

It is well also that stress is laid on the knowledge of the history and use of religious music. There have been too many organists in our churches whose knowledge was of music in general rather than of religious music in particular. They play the organ excellently, but add nothing or little to the devotional power of the worship. Their music is a garnishment, when it ought to be a part of the food for souls.

The letter of the association is right also in raising the question whether the leaders of church music receive adequate support, recognition and co-operation from the ministers and the churches. There are churches in which the minister and the music committee tyrannize over the musical director, imposing their untrained taste upon his more cultured ideals and plans. There are other churches in which neither the minister nor anyone else gives personal attention to those who lead in the music. A friend of mine sang for some years under the ministry of a man of considerable reputation as a preacher. She told me that in all the dozen years or so he said nothing about the music except occasionally to say word that he was going to preach rather more at length on the coming Sunday, and desired short anthems. What a contrast to that great-hearted man, Dr. Gungahus, who made it a practice to attend the weekly rehearsal of his choir, and counted the musical director of his church one of his best comrades in the ministry of the church!

Good as it is, the letter of your association to the clergy will have little effect, unless followed up with many more, and the more detailed and precise in suggestion the better. The association has here an opportunity to render real and valuable service to the church life of our country.

I cannot, of course, speak for the clergy of America in any formal or authorized way. But I may perhaps be permitted to say something in their name, in response to this letter of yours. There are things which I as a minister would like to say to the organists, though I am quite unqualified by experience to tell you of organists' faults. Almost without exception I have found in organists and choir leaders a fine spirit of co-operation and service. I have worked with organist alone, with organist and precentor, organist and quartet, volunteer auxiliary chorus, children's chorus, volunteer orchestra and professional chorus. All through the churches I have served I have been blessed with musical leaders possessed of the finest spirit. I am poorly equipped, then, to talk of the faults of musical leaders.

One statement I would make with confidence and with emphasis, for it grows out of a long experience—that a church gets the best service when it accords to those who lead in the music full recognition as partners in the religious and devotional life of the church. The director of music can mean, and ought to mean, at least as much in the life of a church as its assistant minister. I hope to see the time when the choirmaster of a church will be recognized formally by a simple service of installation. But every church ought to receive a new organist as musical director with some simple, dignified, hearty ceremony, if only a luncheon or dinner or social function at the church. The whole business of regarding the organist as someone brought in from the outside to do a particular

job for which he is paid ought to cease. Either the music means more than that, or it has no place in the house and worship of God.

A few bits of homely and friendly counsel from minister to organist may not be amiss. There are seven such bits of advice I would offer:—

1. Study your particular field, and do and be what is needed there. One gives this same counsel to young ministers. Often men fail because they will do what they prefer rather than what their field needs. Of course, one should not lower his standards or limit the play of his originality. He should lead, but he should serve his field, not make it serve him. Study the church and the community you are to serve. Discover its capabilities, its natural lines of development, and lead along those lines, whether or not they conform to your own tastes and preferences.

2. Co-operate heartily with the minister and with all religious forces and workers. Do not hold yourself cheap, but hold yourself cheerfully ready to help. Be ambitious for general recognition as the natural leader of the entire musical life of the church or the community. Remember that such recognition comes not by demanding it, but by earning it; and you must earn it by personal qualities no less than by professional skill. Make yourself indispensable through eager service to the life of the community.

3. Have your music fitting, however simple. I recall a college chapel service where the music was so simple as to make small demands on the time of the choir for rehearsal, or on the ability of the participants, but so appropriate, dignified and satisfying that it was a delight. Restrain pretentious soloists. Avoid the appearance of extemporaneousness. Have things decent and in order, however simple. Work with the minister. Find out in advance what he is to speak about, and plan for a quiet unity of tone throughout the service. There is such a thing as a bizarre unity, as when, after a sermon on the "Prodigal's Return," the organist gave for postlude "When Johnny Comes Marching Home." But real fitness is a thing of beauty, and a joy forever. Incidentally it benefits the minister, as I well know; it stimulates him to thoughtful preparation, if he knows that early in every week his organist is likely to ask "What is to be your subject next Sunday?"

4. Give special attention to the hymns. They deserve it. From many organists they do not get it. Organists who play the prelude well sometimes play the hymns in a way which clearly shows that they have given them no attention in advance. Remember that the only good reason for playing the tune through in advance of the singing is to indicate to the people its tempo and its tone style. Avoid the extreme of sentimentalism and dead tone-level. He who plays a hymn as if he were extemporizing variations on the theme and he who plays "Come, ye Disconsolate" and "Onward, Christian Soldiers" with the same registration and in the same style are alike nuisances in the house of the Lord. If you have the misfortune to serve with an unmusical minister, learn to lend him your help, especially in the selection of hymns and tunes. Tact is necessary here. But, granted the tact, most ministers will be grateful for your co-operation. Many ministers form a little circle of favorite hymns, and trot around inside it Sunday after Sunday. Help them to a wider use of the riches of hymnology.

5. View your work as primarily worship, and secondarily art. While mindful of your art, never forget God, and that you are serving Him through your Art.

6. Take pains to become a part of the life of the church you serve. Be something more than an organist. Get into the work and life and fellowship of the church, for your own sake, and for your work's sake. Show that you are genuinely and sacrificially interested in the purposes and aims of the church, and are not a mere ornamental and aesthetic adjunct.

7. Keep up your personal religious life. Only a man of prayer can play a church organ as it ought to be played. One ought to come to the choir loft as to the pulpit, from the secret place of the Most High. The best inspiration to good music, or to good art of any kind, is the power of the Holy Spirit to the souls of men.

The relation between organist and minister can never be right until it is based on a clear recognition of the close kinship of music and religion. And therefore I venture to remind you and myself of some of the ways in which true music is related and serviceable to true religion.

There is nothing in all the vast realm of man's interests so closely akin to his religion as music. Music and religion are alike in their fundamental law. Ruskin has given a simple but satisfying definition of an artist as "one who has submitted to a law which it was painful to obey, in order that he may bestow a delight which it is gracious to bestow." But that is also a definition of religion. It is the very principle which meets us in the words "Take my yoke upon you, and learn of me; and ye shall find rest unto your souls." Music is a joy gained through faithfulness. So is religion. In each of them we put our souls under the yoke, in order that they may be free. There is nothing in the world so much like prayer as music is. We find our way into the one as into the other. And the way of the one is like

the way of the other. It lies through a union of inspiration and diligence.

No one comes to greatness in music without a vision. If the saying were true, "Genius is but the infinite capacity for taking pains," every art heap would be an art gallery and a music hall. Great music comes out of great inspirations, moments of vision. Religion also springs out of inspiration, vision, kindling of soul. "The finger of God, a touch of the will that can." "Except a man be born again he cannot see the kingdom of God."

But music comes not through inspiration alone. Genius does involve infinite painstaking, hard work, diligent practice, or it gets nowhere. No one who knows the music of Tschalkowsky can question his genius. He was, in unusual degree, an inspired composer. Yet it is Tschalkowsky who has stated most clearly and strongly the vital part which steady faithfulness plays in artistic achievement. He has left on record his method of composition. He tells us that his best themes came to him in flashes of inspiration. Never did he produce anything worth while save at such moments. But he tells us also that every day, with unfailing regularity, he went to his room and wrote music. Whether the mood was on him or not, whether the fire burned or he probed only ashes that gave out no spark, he kept at his work. Most of the music he wrote on the ordinary days was worthless, written only to find its way to the waste basket. Yet he tells us that that steady attention to his musical work was of priceless value. Not only did it help to perfect the skill with which creative visions might be given shape when they should come, but it opened the way for the inspirations. He was convinced that much of his best work would never have come to light had he not, through steadfast faithfulness day by day, through the monotony of routine labor, been always where the inspiration could find him, ever watching for the precious moment when the soul would be set free through some inspired theme or vision.

That which is true of the art of music is true of the art of religion. Real religious experience is a mystery; it comes from God in flashes of inspiration. "The wind bloweth where it listeth; and thou hearest the sound thereof, but canst not tell whence it cometh or whither it goeth; so is every one that is born of the Spirit." But he makes a fatal mistake who waits without working for moments of spiritual feeling. Steady faithfulness, persistent practice, in the art of living with God, alone can bring the rich and full experience the soul craves. "They that wait upon the Lord shall mount up with wings as eagles."

Music thus has much to teach us as to the meaning and method of personal religious life. Our religion should be what music is at its best, a thing of joy and a thing of patient practice, an inspiration and a living exercise.

But music is far more a light upon the nature of personal religion. In the organized religious life of mankind, in common worship, music discharges indispensable functions. Out of the wealth of the religious functions or values of music, let us note only a few of those which fit closely into the conditions and needs of the religious life of our own time. Four great qualities distinguish music which give to it peculiar power in the religious life of the present age, and will make it increasingly useful in the future development of religion. It is vital, symbolic, communal and catholic. Every one of these characteristics makes music peculiarly valuable for the religion of today, for the religious spirit of our time is marked by these four qualities.

The infinite greatness of God, the love of Christ that passeth knowledge, the peace that passes understanding, the mystery of God that baffles, yet allures, what can set these forth to man and lead him into the satisfying joy of them as can the strange power of music, to give expression to "thoughts which do lie too deep for tears," and far too deep for words?

We are awakening to the mighty significance of the fact that Christianity is essentially a social religion; that the Lord's Prayer is a prayer that cannot be said by a selfish or self-centered man; that the community is one of the central concerns of true religion. A reaction has set in from the over-developed individualism of earlier Protestantism. We see that religion is not, at its best, merely an affair between the individual soul and God; it is a community matter.

What is there in our worship or in our life which expresses this communal instinct as does our singing together? Under the influence of music, the soul merges with the greater soul of the congregation, the people of God. Too much we Protestants have gone to church to hear some man preach and pray, to put the emphasis on individual experience. We need the powerful corrective of congregational song, the influence of common expression through music.

It is in the music of the church that the church is most catholic. Too often our needs divide us into hostile groups; our forms and institutions become fences to keep us apart; even the sacrament of Communion, sacred memorial of the Christ we all adore, shuts us one from another. It is when we sing that we are all one. A Protestant congregation might be shocked if its minister brought a Roman Catholic priest into the pulpit to participate in the worship. But it sings with joy Faber's hymn, "There's a Wideness in God's Mercy," forgetting that the writer was a Catholic. Congregations which might protest were a Unitarian minister given part in the service find only heart-satisfaction as they sing Oliver Wendell Holmes' great Sunday hymn (as he called it), "Lord of All Being, Throned Afar." Even more marked and wonderful than the wide appeal of hymns is the catholicity of music itself.

It is a great universal language, needing no translation. Tolstoy writes a great tract, and it is sealed to all save those who know the particular language in which he writes. But Tschalkowsky writes a symphony, and it goes at once to men of every tongue and type with its immortal message of beauty. Christians in Africa and Asia sing words utterly unintelligible to us, but we hear the tune, and our hearts join with them in the emotions and experiences awakened by "Jesus, Lover of My Soul" or "Rock of Ages, Cleft for Me."

The religious crime of the day is the disunion of religious forces. To exalt the music of the church, to give it high place and make it worthy, will set in motion a powerful tendency to catholicity, will draw Christians together in common worship so real and appealing that they will lay aside the sharp antagonisms which curse the church of the Living God. May the Spirit of God set the church at singing, till it sings its way unconsciously into its ideal, "The Holy Catholic Church, the Communion of Saints."

God has given to man a soul too great to be satisfied with definitions, too vast to be content with logic, a soul that ever struggles for expression and ever finds precise language inadequate. To meet the needs of such a nature, organist and minister must co-operate in a devoted ministry. God be praised for having given us, in true art, in noble verse, above all in music, that through which the soul finds expression, finds joy, finds fellowship, finds God, as it never can through words and creeds.

"For love well knows he never may express

In words a tithe of all his tenderness;
But music is a house not made with hands,

Built by love's Father, where a little space

The soul may dwell; a royal place fit

To meet the majesty of its demands;

The place where man's two lives unite;

The place

To hold communion with the infinite."

Delaware Has Festival Service.

George Henry Day, F. A. G. O., acted as host to the N. A. O. of Delaware, where he is state president, when a special service was held in St. John's Church at Wilmington June 1. The new four-manual Möller organ was played by three local organists. The service was under the auspices of the National Association and was the first of its kind in Delaware. The Rev. Frank B. Reazor made the address, the keynote of which was that music was the handmaid of religion. More than 800 people attended the service. Henry S. Fry, president of the N. A. O., was present and sat in the chancel with the organists who played. At the close of the service a reception was tendered the visiting organists, at which time Mr. Fry made a stirring address, and said he hoped that all present would soon be members of the N. A. O., and that none could afford to miss the convention in Philadelphia. The company then went to the church, and Mr. Fry gave the organists a fine improvisation on the organ. Fred Smith, A. A. G. O., gave the first performance of his new Concert Overture in D minor. T. Leslie Carpenter played Guilmant's Funeral March and Song of the Seraphs and Carlyle Hemphill played Kinder's "Jubilate Amen." The offertory anthem was Mr. Day's "Glorious Things of Thee Are Spoken."

J. Lawrence Erb Resigns.

J. Lawrence Erb, who since 1914 has been the director of the school of music and organist of the University of Illinois at Urbana, resigned his position May 5. The president has asked Mr. Erb to reconsider his resignation, but Mr. Erb expects to devote his time elsewhere next season. Mr. Erb's name is well known to the musical fraternity and the work he has accomplished not only at the University of Illinois but all through that state during his directorship has been well known.

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ORGAN OF MANY FEATURES.

Casavant Instrument Opened by Courboin at Scranton, Pa.

Charles M. Courboin formally opened the Casavant organ which has just been installed in the Hickory Street Presbyterian Church, Scranton, Pa., with two recitals, June 6 and 7. The organ was carefully planned by Mr. Courboin himself and embodies in its construction new ideas and improvements. Mr. Courboin played to crowded audiences, and was fortunate in selecting programs that would please and interest the many types of listeners who came to hear the instrument.

The organ contains a number of features which combine to enable the performer to secure remarkable effects. In selecting the stops to be used great care was taken to see that no stop was overblown, and as a result the tone of the organ fills the auditorium, but gives no feeling of mere loudness. The main section, with chimes and harp, is in the gallery back of the auditorium, and the chancel organ is in front and at the right of the console, which is placed directly back of the pulpit. Such care was used by the designer in the planning of the two sections that it is often difficult to detect which section is being played or whether both are being played together.

Among the features of the instrument may be mentioned the arrangement by which it is possible to throw on full organ with the sforzando piston and then by means of reversible pistons to throw off at will all sub-couplers, all super couplers, or all the sixteen-foot stops, or to bring back any of these groups by means of the proper reversible piston. The changes in each case are indicated by means of electric indicators of different colors. Each part of the organ is enclosed in a separate swell box. Provision is also made for coupling all the swell pedals to one pedal so that the entire organ may be controlled in expression from the one pedal.

A general release piston is provided which throws off all stops and couplers. There are five master couplers which affect both stops and couplers, and three separate masters which affect couplers alone without disturbing the stops. The organ has forty-six adjustable combinations and pistons in all.

A. O. T. Astenius, for many years a resident of Chicago, has sold his home on Windsor avenue, in this city, and bought a beautiful home at Long Beach, Cal., where he will pursue his work as organist and teacher of piano. Mr. Astenius' new address is 531 Loma avenue, Long Beach.



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WOMEN OF MARYLAND FORM OWN CHAPTER ORGANIZED AT BALTIMORE

**Denied Admittance by Men, They
Launch Separate Local Unit of
the American Guild of Or-
ganists.**

Refused admittance by the men who constitute the membership of the Maryland chapter, American Guild of Organists, women organists of Baltimore have been organized into the Baltimore chapter by Dr. Victor Baier, warden of the guild, at a meeting called by him at the Seventh Baptist Church. The new chapter is co-ordinate in authority and privilege with the men's chapter and, like it, is responsible only to the headquarters of the guild. And, while it was organized primarily for the women and to settle the controversy over their right to be admitted to the men's chapter, its membership is not limited to women, but is open to men. There are twelve charter members.

With the organization of the Baltimore chapter, Maryland is the only state in the country which has two chapters. In all the other states there is but one chapter each, whose membership includes both men and women.

Officers were chosen as follows: Miss Margaret P. Ingle, F. A. G. O., organist of Memorial Protestant Episcopal Church, Baltimore, dean; Mrs. Eunice Apsey, organist of the Seventh Baptist Church, sub-dean; Miss Rose Marie Barry, organist of Corpus Christi Catholic Church, secretary, and Mrs. Sheppard Powell, St. Mark's Methodist Episcopal Church, Forest Park, treasurer.

Warden Baier conferred with members of the Maryland chapter and explained to them that under their charter and the rules of the national organization there was no authority to deny admittance to women. They, in turn, pointed out that every applicant had to be voted upon and that three adverse votes was all that was necessary for rejection. Under this rule, they declared, if any woman sought admittance three votes surely would be cast against her.

HONOR TO MIDDELSCHULTE.

**Wins Organ Composition Prize of
Federation of Musical Clubs.**

The first honor in the competition of American organ compositions under the auspices of the National Federation of Musical Clubs was awarded to Wilhelm Middelschulte of Chicago. Mr. Middelschulte appeared before the convention of the federation at Rock Island June 7 and played the prize composition, entitled "Chromatic Fantasie and Fugue" in C minor. An interesting fact is that the same work was played June 18 at the German Tonkünstlerfest in Nürnberg, the town made famous by Hans Sachs. It was selected for this honor out of a large number of works. Mr. Middelschulte was invited to go to Nürnberg to play it, but was unable to do so. This is the second time he has been thus honored. In 1907 his Passacaglia was selected as one of twenty compositions in a list of 400 to be played at the Tonkünstlerfest. He is playing his Chromatic Fantasie and Fugue at Notre Dame, where he will give four recitals this month, and Chicago organists are to have the privilege of hearing him play it in the fall at St. James' Episcopal Church.

Chicago has special reason to be proud of Wilhelm Middelschulte because for years his fame has been worldwide as an organ performer and teacher, and as a Bach scholar. He came into prominence as the orchestra's organist years ago, when Theodore Thomas invited him to preside at the organ and referred to him aptly as "one of the influential minority." Glenn Dillard Gunn, who is not an admirer of the organ, called him "a great musician and a fine organist" and Felix Borowski wrote that he is "an eminent artist." But he has been equally recognized in foreign lands, for Ferruccio Busoni calls him "master of Gothic tonal art," Ludwig Hart-

mann in the Dresdener Nachrichten referred to him as "the living proof that the finest fugal art and mood of Sebastian Bach have not been lost" and Guilmant wrote of his Concerto in A minor that it is "a grand and interesting work." The Berliner Tageblatt called Mr. Middelschulte "a great authority" and A. W. Gottschalg and Max Reger have been other of his greatest admirers.

In 1906 Mr. Middelschulte was invited by the trustees of Carnegie Institute at Pittsburgh to become musical director and organist, but he declined, preferring to remain in Chicago.

MARCEL DUPRÉ AT BRISTOL.

Bristol, England, June 1.—May 25 was a red letter day in the annals of Bristol music, for then that wizard of the organ, M. Marcel Dupré of the Cathedral of Notre Dame, Paris, held thousands spell-bound with his enchantments. Colston Hall, where his two recitals were given, has a greater seating capacity than any English hall outside London. In the afternoon the building was three-quarters full, but at night there were no vacant seats save in the orchestra—even here numbers were accommodated—an audience unsurpassed for size or enthusiasm save when their old favorite, Alfred Hollins, is at the console.

M. Dupré easily outdistanced in the brilliancy of his technique all previous recitalists heard here. Organists noted with approbation the wonderful clearness and precision of his most rapid passages, his rhythm and expression. In the use of unusual stop combinations instead of those provided by the builder, the use of pedals without sixteen-foot, and the pedals uncoupled from the manuals.

The subjects for improvisation were not handed to M. Dupré till he was ready to start that item on the program. In the afternoon the subject, chosen by Dr. Basil Harwood, was Tallis' Canon ("Glory to Thee, My God, This Night"), and in the evening a medley of folk song character in a minor key was specially written by Hubert W. Hunt, organist of Bristol Cathedral. The form of the improvisation was a series of connected variations. In the evening after the bare melody had been played over M. Dupré began a rapidly-moving manual part under which the subject was heard on the pedals coupled to a soft eight-foot reed. The climax was reached in the last variation with the theme in the manuals accompanied with big chords and an elaborate running pedal followed by a dazzling coda.

Thanks to rendering the whole program from memory the organist was able to handle the huge instrument with the utmost freedom though he had not seen it till the day of the recitals.

The afternoon program included: Toccata and Fugue in D minor, Fugue in G minor (the one without prelude), and Toccata in F. Bach; Scherzo from the Second Symphony, Vierne; Toccata from the Fifth Symphony, Widor; Antennes sur "Nigra Sum," "Deum Esset Rex," Dupré; Prelude and Fugue in B major, Dupré; Chorale in B minor, Franck; Improvisation. In the evening he played: Prelude and Fugue in D major and Sonata in E flat, Bach; "Noel avec Variations," D'Aquin (this was played a second time with different registration); Finale in B flat, Franck; Intermezzo and Finale from the Third Symphony, Vierne; Prelude and Fugue in G minor, Dupré; Improvisation.

ARTHUR GEORGE COLBORN.

W. C. Greenwood of Asheville, N. C., representative of the Hook & Hastings Company, has just installed a Hook & Hastings organ in St. John's Episcopal Church at Knoxville, Tenn. He will soon install another organ in the Fifth Avenue Presbyterian Church of Knoxville.

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FISCHER PUBLISHERS' HEAD.

**Succeeds C. A. Woodman of Boston
as President of Association.**

Optimism over the outlook for the year was the keynote of the twenty-seventh annual convention of the Music Publishers' Association of the United States, held June 14 at the Hotel Astor in New York. There was a large and enthusiastic attendance. Many important matters were taken up by the publishers, including the overcharging by express companies on small packages, making the tariff on them far in excess of the mail rate; the present discrimination against sheet music publishers by the parcels post laws on packages weighing four pounds and less; the new Canadian copyright law, membership in the Music Industries Chamber of Commerce, return privilege on "on sale" music, and other problems.

The election of officers resulted in the selection of George Fischer of J. Fischer & Bro., New York, as president. E. F. Bitner of Leo Feist, New York, was made vice-president, succeeding Isadore Witmark; E. T. Paull, New York, was re-elected secretary, while Harold Flammer, New York, was made treasurer to succeed Charles K. Harris. C. A. Woodman of Boston had declined re-election.

Mr. Fischer, the president-elect, delivered a highly interesting talk on "Renting of Music by Various Concerns." The convention closed with a rising vote of thanks to Mr. Woodman, the retiring president, who faithfully served the association for the last four years. President Fischer was then ushered to the president's rostrum amid loud and prolonged applause.

Pittsburgh Organ Inadequate.

Unless the organ in the North Side Carnegie Music Hall of Pittsburgh is remodeled and enlarged, the giving of free recitals on that historic instrument will have to be dispensed with soon, according to statements made by City Organist Caspar P. Koch and Librarian Edward E. Eggers. Mr. Koch declared that the organ is in worse condition than the average second-class church organs of the city.

"The organ is not only practically worn out," Mr. Koch said, "but its action is slow; it lacks modern keyboard range, and it can no longer be considered equal to the demands of modern organ music. It lacks necessary string stops, and its reeds are not sufficient, while those it has are worn out. And because of the condition of its machinery, it is utterly impossible to play the full organ."

Wiesemann Moves to Dallas.

Carl Wiesemann, the Louisville organist, has moved to Dallas, Tex., and opened the new Wurllitzer organ in the Palace Theater on his arrival there. Mr. Wiesemann also gave a recital in the Dallas City Temple June 8, presenting this program: Toccata and Fugue in D minor, Bach; Evensong, Martin; Rondo Capriccio, Lemare; Concert Overture, raulkes; "The Primitive Organ," Yon; "Swing Low, Sweet Chariot," Diton; Sketches of the City, Nevin; Concert Caprice, Turner; Dream Pantomime (from Hänsel

and Gretel"), Humperdinck; "Marche Slav," Tchaikowsky. At Louisville Mr. Wiesemann was organist of the First Unitarian Church, of Temple B'rith Sholom and of the Alamo Theater. He was also organizer of the Kentucky council of the N. A. O. and its state president.

Caspar P. Koch's Class Plays.

The chorale preludes of Johann Sebastian Bach were played in an interesting recital by the organ class of the school of music of Carnegie Institute of Technology at Pittsburgh, Caspar P. Koch, instructor, on the evening of May 24. Ten pupils took part in the performance, those heard being Frank Smith, Alfred Johnson, Jennie R. Hollis, Matthew Frey, John Groth, Anna Roberts, Charles Pearson, Dora Belle Henderson, Oscar L. Helfenbein and Byron L. Keim.

Harold Vincent Milligan, the New York organist, composer and lecturer, whose reviews of new music are a feature of The Diapason, lectured and played before the National Federation of Musical Clubs meeting at Rock Island, Ill., in June, and passed through Chicago June 13 on his way back to New York by way of Pittsburgh, where he and Miss Olive Nevin, who gives lecture-recitals jointly with him, were heard June 14. Mr. Milligan was greatly in demand at Rock Island and his lectures were a very interesting feature of the convention.

A decidedly novel "stunt" was carried out recently by George Leland Nichols, organist and choirmaster of Grace Episcopal Church at Hinsdale, Ill. Mr. Nichols had announced an organ recital in the parish-house, where there is both the organ and a good grand piano. When he got up to begin the recital Sunday afternoon, May 22, he found to his dismay that there was no power, and of course the organ program was off. Nothing daunted, Mr. Nichols went over to the piano, explained the situation to the audience, and proceeded to give an excellent piano recital, entirely from memory.

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Edward Shippen Barnes, Editor

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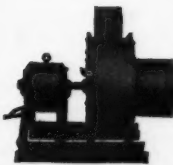
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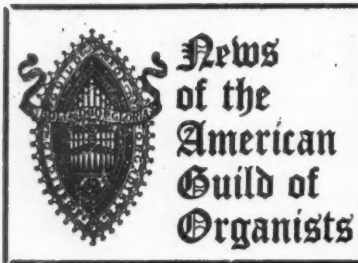
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ILLINOIS CHAPTER.

T. Tertius Noble's recital at St. James' Episcopal Church in Chicago June 10 made the season of recitals for the chapter close in a real burst of glory organically. It was Mr. Noble's first hearing in this city and he was greeted by a large audience. And the impression he made was one which promises that Mr. Noble's appearances here will be frequent in the future. The opening number, the Toccata and Fugue in F minor by Mr. Noble, is a work of stately grandeur and was beautifully played, with all the dignity and clearness that it demanded. Yon's "Primitive Organ" and Mr. Noble's own "Solemn Prelude" were well contrasted as the second number. Then there was a splendid interpretation, orthodox and unaffected, of Bach's Prelude and Fugue in B minor, which was one of the outstanding features of the evening. Three gems were the Prelude of Gliere, Moussorgsky's "Une Larme" and a Gavotte by Nemerowsky. Then came the Corclli Suite in F and Bairstow's Meditation. The closing number was Camidge's brilliant Concerto in G minor.

Mr. Noble was greeted by many members of the chapter after the recital.

The annual frolic was the feature of the closing dinner of the season held June 6 at the parish-house of St. James' Episcopal Church, Chicago. At the same time the annual election was held. John W. Norton, organist and choirmaster of St. James', was re-elected dean for a third term by a unanimous vote. Miss Florence Hodge also was re-elected subdean. Miss Alice R. Deal was made secretary, and Ralph W. Ermeling treasurer, thus retaining the roster of officers of the last year. For additional members of the executive committee for a term of three years those elected are Edwin Stanley Seder, William Lester and William Ripley Dorr.

After a delightful dinner, the program was taken in charge by Albert Cotsworth, who provided an hour's amusement with a sketch in which he appeared as a vaudeville actor who was looking for a new partner. Miss Evelyn Rude, soprano of the South Congregational Church, sang several solos delightfully.

DISTRICT OF COLUMBIA.

The district organization is bringing to a close its most successful season thus far. It is intended to work along the same lines again in the fall. Six public organ recitals have been given; three were by local musicians, and three by concert organists from outside points.

At the May meeting of the chapter the following officers were elected to take their chairs in September:

Dean—John B. Wilson, A. A. G. O., re-elected.
Sub-Dean—Lewis Corning Atwater.
Secretary—Mrs. Frank Akers Frost.
Treasurer—Rolla G. G. Onyun.
Registrar—Mrs. John Milton Sylvester, re-elected.

Auditors—Miss Maud Gilchrist Sewall, F. A. G. O., and J. Edgar Robinson.
Three new members of the Executive Committee—Mrs. Frank Akers Frost, Walter H. Nash, A. A. G. O., and J. Edgar Robinson.

The recital series of the season was brought to a fitting close and climax in the presentation on May 17 of Lynnwood Farnam, who played to a filled auditorium at the Epiphany Episcopal Church. Performing from memory, as is his custom, Mr. Farnam displayed a brilliance that has probably never before been witnessed in Washington. His effects were most pleasing, and it was with difficulty that the audience acquiesced in the rule of the Episcopal church and refrained from applause. Following the program a reception was held in honor of the guest of the evening in the Willard room of Epiphany Church, the members of the guild and their friends being present. Light refreshments were served.

Mr. Farnam's program was as follows: Allegro from Sixth Symphony. Widor: "Sunrise," "Vintage" and "Noon" (from "Les Heures Bourguignonnes"). Georges Jacob: Introduction, Passacaglia and Fugue (E flat minor). Healey Willan: "Now Rejoice Ye, Christians" (Chorale prelude in G). Bach: Scherzo from Second Symphony. Vierne: Toccata in E minor. Krieger: Serenade in A. Grasse: Reverie. Bonnet: "Minuetto, antico e moderno." Yon: Toccata on "Ave Maria Stella." Marcel Dupre: Two Antiphons to the Magnificat, Dupre.

WEST TENNESSEE.

The West Tennessee chapter gave a recital at Calvary Episcopal Church in Memphis, April 13, at which the opening number was Bach's Fantasia and Fugue in G minor, played by Adolph Stenterman, F. A. G. O., organist of Calvary Church. Mrs. W. A. Bickford of St. Luke's Episcopal Church played Stebbins' "In Summer." Ernest F. Hawke, F. A. G. O., A. R. C. O. of Grace Church, played Mendelssohn's First Sonata. Theodore J. Deepke of the Union Avenue Methodist Church played a Theme and Variations by Capocci. The closing number

was Rogers' Suite in G minor, played by Enoch Walton of St. John's Methodist Church. Mrs. Charles Watson, soprano, and Miss Elsa Gerber, contralto, sang solos.

This date was the twenty-fifth anniversary of the founding of the organization. The program was a very successful one and the Rev. Charles F. Blaisdell, rector of the church, gave a very interesting talk on "Music in Worship."

NORTHEASTERN PENNSYLVANIA.

The Northeastern Pennsylvania chapter held its annual meeting Thursday evening, June 9, at the home of Miss Ellen M. Fulton. Reports by the officers were read and officers were elected for the year. After the meeting refreshments were served and a lively discussion of ways and means to improve the interest, the activities and membership of the chapter took place.

The following are the officers elected for 1921-1922:

Dean—Ellen M. Fulton, L. R. A. M., A. A. G. O.

Sub-dean—Arthur Mayer, A. A. G. O.

Secretary—D. J. Murphy, F. A. G. O.

Treasurer—Charles Williams.

Registrar—Mrs. Floyd Fuller.

Librarian—Miss Elizabeth Neary.

Auditors—Llewellyn Jones, A. A. G. O., and Miss Augusta Fritz.

To serve on the executive committee—Miss Frieda Nordt, Frank Samson and Miss Mabel Broad.

TEXAS CHAPTER.

Officers for 1921-22 were elected by the Texas chapter at a meeting, May 31, in the City Temple at Dallas. The following officials were chosen: Ada Emily Sandel, dean; H. Guest Collins of Austin, subdean (re-elected); Miss Emily Edwards, secretary; Mrs. J. S. Trice, treasurer; Mrs. S. O. Grandstaff, registrar; Mrs. H. V. Culp and Miss Grace Switzer, auditors. John Hammond, Terrell; Mrs. Roland Harrison, Waxahachie, and Miss Alice Knox Fergusson will compose the executive committees.

WESTERN PENNSYLVANIA.

The Western Pennsylvania chapter was formed at Pittsburgh June 14, at a meeting of Pittsburgh organists, held in Carnegie Hall. Dr. John Hyatt Brewer, past warden, and Oscar Franklin Comstock, secretary of headquarters, conducted the initiation ceremonies. Dr. Charles Heinroth was named as dean; Albert Reeves Norton, subdean; Earl E. Collins, secretary, and Caspar P. Koch treasurer. On the executive committee are Joseph Otten, William Oetting, William K. Steiner, John A. Bell, Rinehart Mayer, Mrs. Esther Prugh Wright, Charles N. Boyd, Harvey B. Gaul and Mrs. C. F. Miller.

Schlich Going to Dallas.

Maximilian Philip Schlich, organist of St. Philip's Cathedral, Atlanta, Ga., will become organist of St. Matthew's Cathedral of Dallas, Texas, on Sept. 1, to succeed David Grove, who resigned May 1. Mr. Schlich was born in Jersey City, Nov. 16, 1886, and is a direct descendant of Arnold Schlich, who was born in Bohemia in 1460 and who was a famous organist and flute player, as well as an author. At the age of 9 he played in public recitals and was a soprano soloist in St. Peter's Episcopal Church, Spottswood, N. J. Shortly after his confirmation there he became assistant organist and later organist and choir director. He was then the youngest organist and choirmaster in the United States. Under the direction of Dr. G. Edward Stubbs, organist and choirmaster of St. Agnes' Chapel in New York, he sang contralto and was appointed assistant to Dr. Stubbs. He has held positions in St. John's Church, Roanoke, Va., the Church of the Holy Cross, Plainfield, N. J., and St. Paul's Church, Augusta, Ga., from which place he went to Leipzig and studied under two great masters there. On his return he went to Trinity Church, Parkersburg, W. Va., and later to Washington Gladden's First Congregational Church at Columbus, Ohio. In 1915 he became master at St. Philip's Cathedral of Atlanta.

Dr. Earnshaw's Services.

Dr. John H. Earnshaw, organist and director at St. James' Episcopal Church, Atlantic City, N. J., conducts an interesting community service and recital every Sunday afternoon, and it has attracted attention far beyond the limits of the resort town. Dr. Earnshaw is assisted by violoncello, violin and harp and familiar hymns are played on the echo organ preceding every service. As an example of the nature of the programs which draw large audiences to these community services, the offerings for June may be mentioned. They were as follows:

June 5—Organ Solo, Finalé, Symphony Pathétique, Tschalkowsky; Harp Solo, Sunday Song, Zabel; Ensemble, "Cubana," Cervantes; "Cello Solo, Lullaby, Scott; Violin Solo, Prize Song, Wagner; Ensemble, Melody, Friml; Offertory, "Oh! For a Burst of Song," Allitsen; En-

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June 12—Organ Solo, Concerto, A minor, Rode; Harp Solo, Hymn Tunes, Nicoletta; Ensemble, "Butterflies," Barthelémy; "Cello Solo, "Lamento," Faure; Violin Solo, Canzonetta, D'Ambrosio; Ensemble, "Gondoliera," Moszkowski; Offertory, "In the Wilderness I Stray," Dichmont; Ensemble, "Serenade Espagnole," Bizet.

June 19—Organ Solo, First Movement, Concerto in E minor, Mendelssohn; Harp Solo, Barcarolle, Haselmann; Ensemble, "Legende," Earnshaw; Cello Solo, "The Swan," Saint-Saens; Violin Solo, Nocturne, Chopin-Sarasate; Ensemble, "Lake of Swans," Tschalkowsky; Offertory, "The Living God," O'Hara; Ensemble, Largo, Handel.

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THEATER ORGANISTS' SOCIETY HOLDS DINNER

HUMOROUS INCIDENTS TOLD.

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The first get-together dinner of the Society of Theater Organists was held May 24 at midnight in Keen's chop-house, New York. The suspicious hour was necessary because of the organists' playing the evening show. Practically the full membership was present. The president, John Hammond, acted as toastmaster, and several speeches were made, outlining the society's plans or telling humorous incidents of theater life.

One organist got into a theater where the manager was continually finding fault. If he found the organist's mind wasn't willingly going along with his he would swoop down to the console and quote Scripture (but not in a devotional manner). If the organist kept one combination on too long to suit the managerial taste, he would come down and yell, "Change your stops!" We have been in churches where the same might be done with profit. Another manager told the organist: "Don't you know that when the lady speaks on the screen you should use the vox humana?" For a burial scene the trio of Chopin's Funeral March was played. Knowing only the first few bars of this perennial classic the manager came down and ordered the organist to play a funeral march. On hearing lion's roars being imitated one manager came down and said: "I don't want no animal noises." When Pryor's "Whistler and His Dog" and "Where Has My Little Dog Gone?" were played in Chaplin's "A Dog's Life," he declared: "I don't want no dog music." Such felicitous experiences can now be enjoyed only in some of the smaller houses.

Gustav F. Döhring and Mr. Farrar of the Magna Chordia Organ Company, 10 East Forty-fourth street, gave the society the use of their studio for its meetings for the present.

The regular monthly meeting was held on June 7. A charter will be obtained as soon as possible. An organ committee has been appointed with Ernest F. Jores, Audubon Theater, New York, chairman; George Crook and T. Scott Buhrman, editor of the American Organist. The publicity committee consists of Frank S. Adams, chairman; Robert Berentsen and J. Van Cleft Cooper.

Local organists are showing much interest in the society. All applicants will be investigated by the membership committee as to character and musical ability. Upon a favorable report a ballot will be taken. All candidates are required to take the examination. The test will be as follows:

- PART 1—ORGAN PLAYING AND MUSICAL KNOWLEDGE.
- 1—Organ solo. (a) Bach number, 10 points; (b) solo suitable in the theater (may be published transcription), 10 points.
 - 2—Extemporization on a given theme, 20.
 - 3—Sight-reading: (a) Organ trio, open score, 5; (b) Orchestra piano part, 5; (c) Harmonizing orchestra violin part, 5.
- PART 2—PICTURE-PLAYING.
- 1—Scenic, 10.
 - 2—News: (a) March, 5; (b) Aeroplane scene, 5.
 - 3—Feature (5 situations): (a) Love Scene, 4; (b) Agitato, 4; (c) Mysterio-o, 4; (d) Dramatic, 4; (e) Bal'et, 4.
 - 4—Comedy, popular number, 5.

Avery to Fontainebleau.
Stanley R. Avery, the Minneapolis organist and composer, passed through Chicago in June on his way to France, where he will spend three months as one of the 100 American students in the Fontainebleau School of Music. Mr. Avery was selected for this by the governor of Minnesota. He will take organ work, as well as piano and composition, while at Fontainebleau.

Harry Alton Russell, organist for twenty-five years at St. Peter's Episcopal Church in Westchester and one of the oldest organists at the Masonic Temple in New York, died suddenly at his home, on May 29, of heart disease. Mr. Russell was in his sixty-third year.

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The metal organ pipe supply business founded in 1890 by the late George W. Badger is now operating in its new home in Rockville Centre, Long Island, having moved from Merrick to its present location on the thirty-first anniversary of its establishment. With the advantage of increased floor space and additional facilities this firm is now producing the largest volume of work in its history.

The main building is especially well adapted to the requirements of the organ pipe builder, being about 85 feet long and 35 feet wide, and consisting of two full-size working floors, a large cellar which houses the steam plant, blower system and other appurtenances, and a third floor front used entirely for storage purposes. The ample steam heating plant will insure comfort during the winter. An excellent electric lighting system has been installed, providing for the best light possible, an important requirement for fine work when the days grow shorter. These, with other improvements, prove a benefit to the working force. All machinery, including swing saw, turret lathe, drill grinder, etc., are motor driven, the light and power circuits drawing current direct from the main city power station. Wiring throughout the plant is in conduits and all switches are in safety boxes. A large duplex Kinetic blowing system furnishes the wind to the voicing machines in pressures up to thirty inches, two motors providing the motive power.

A large metal melting furnace with a powerful gas burner has been added to the casting equipment. A special gas annealing oven was also added for the purpose of efficiently annealing zinc with a minimum of labor. The unique feature of the annealing apparatus is the specially constructed six-wheel truck on which two casks of zinc may be easily wheeled into the oven and out of it to any part of the floor.

The office, shipping, zinc pipe, shalot, casting and annealing departments are on the first floor. The metal and reed departments are especially favored in a large light room on the second floor. The voicing rooms are also on this floor, and of construction that allows the vertical voicing of sixteen-foot steps.

The factory is in the central part of Rockville Centre, near the railroad station and all shipping facilities. Rockville Centre is one of those beautiful home towns which are characteristic of that section of Long Island within easy commuting distance of New York. Splendid train service connects with Manhattan and Brooklyn.

In 1890 George W. Badger severed connections with the Steere & Turner Organ Company of Springfield, Mass., to engage in the business of manufacturing metal organ pipes. On the solicitation of the Reuben Midmer & Sons Organ Company, he rented a part of their factory on Steuben street in Brooklyn, remaining there fifteen years and making all the pipes for the Midmer concern and supplying other builders throughout the country. During this time he earned an enviable reputation in the organ world for high-class workmanship and business integrity. When the Midmer Company built in Merrick, Mr. Badger was induced to accompany them, again renting a part of the Midmer factory. Here he remained another fifteen years, up to the time of his death in February, 1920. Since that time Mr. Badger's son-in-law, Walter V. Elliott, formerly associated with several large manufacturing concerns at Bridgeport, Conn., has carried on the business.

During the past year business increased to such an extent that much difficulty was experienced at Merrick through lack of available room for expansion, the Midmer Company hav-

ing given up all the extra room it could without handicapping its own production. A separate building with greater floor space and especially adapted to organ pipe manufacturing was the only solution, and with that in view the factory in Rockville Centre, formerly occupied by the Kayser Glove Company, was secured by purchase.

The Badger Company is devoting its entire efforts to the manufacture of metal organ pipes, specializing, however, on voiced reed stops of every description and on all pressures. This concern has to its credit a number of splendid reed installations in churches, theaters and residences throughout the country. Two expert voicers are constantly engaged voicing reed stops. There are about a dozen employed in the shop at present.

The success of the Badger Company is attributed largely to its policy of service to the organ builder, co-operating in every way toward the development of scales and voicing to meet his individual requirements. The greatest discretion is used in not having the organ builder's name displayed in any advertising nor in any way indicating the buying for his organ of a product not his own make. To any builder requiring a highly specialized product, this factory becomes his individual pipe shop, eager to embody his ideas in materials and workmanship, working as his own employees and in the same manner as if the shop were in his own factory.

The Oliver Ditson Company has in press a new cantata for general use entitled "The Crown of Life," composed by George B. Nevin. The cantata will fill a demand for a work which may be sung at any time during the church year. Mr. Nevin's Christmas cantata "The Adoration," has been sung in about three thousand American churches. "The Crown of Life" is expected to be issued about Oct. 1.

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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.

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CHICAGO, JULY 1, 1921.

Readers of The Diapason who pass through Chicago in the summer are cordially invited to visit this office and make it their headquarters while in the city. The Diapason office in the Kimball Building, at Wabash Avenue and Jackson Boulevard, is in the center of the musical and business districts of the city, one block from State street, one block from Michigan Boulevard and near the leading hotels.

THE FULL PAGE "AD"

From Philadelphia comes a copy of the Public Ledger with the usual full-page advertisement of the great Wanamaker store, and actually three-eighths of all this space is devoted to—the organ! Nineteen other departments of the store are represented with publicity on the page, but the organ has nearly as much as all these put together.

The Wanamaker advertising man goes into details. He tells when and what will be played for the day in question. And the programs are cleverly selected and of undoubted merit. For instance, at 9 in the morning there was the "Allegretto Grazioso" by Tours, the "Melodie" by Rachmaninoff and the "Marche Heroique" by Diggle. At 11 o'clock Hollins' "Springtime," Buck's "Festival Prelude" and a "Caprice" by Matthews were the offerings. Again before the close of the business day, at 4:50, a short program was played. Thus the 18,000 pipes of this vast instrument are made to speak to the thousands daily, whereas other large organs address themselves to hundreds once or twice a week in churches.

When a merchant of such prominence as John Wanamaker realizes the value of the organ as an asset to his establishment there should be food for thought for many other proprietors of large stores in the example. Mr. Wanamaker and his store have been synonymous with business success for so many years, and they have made a feature of the organ for so long a time, that there can be no question as to the feasibility and business value of the instrument to them. Every year the Wanamaker organ is used a little more extensively, such artists as Charles M. Courboin play it, and the organ has been enlarged and improved until it is the largest in the world.

Verily it seems as if there were new worlds for the organ to conquer presenting themselves daily.

CREATING A DEMAND

Ten years ago an organ was a useful object of art in the sanctuary. Only when a new church was built, or an old organ gradually showed signs of giving up the ghost, or someone desired to present an appropriate gift to a church, did a demand for organs arise. Then there were a few inquiries of organists, or the church papers were consulted, the eye alighted on the handsome pipe front pictured in the organ builder's card, and eventually there was an order for an organ. Organ builders in no sense were in the public eye. They went

their way leading lives of quiet asceticism, as befitted their attenuated profits. Only a very few appeared in the public prints.

Then came the theater. And then arose a demand for fine residence organs. Next came also the demand of large cities for municipal organs. We know the rest.

What has been the result? The business of manufacturing organs is fast becoming one that is in the public eye. People now are asking whose organ it is that they hear in this and that theater. They are beginning to notice the difference. Some can actually name three or four organ builders.

This has been achieved without much publicity. The organ builder never has gone in for extensive advertising. The most that he has ever done is to make a modest appeal to the organist through the prints in his own field.

But why should he confine himself to this any more than the maker of tires or of chewing gum should sit back and say: "People will chew gum if they like it, or they will use tires if they run cars, and they will come to us?" Why not create a demand? Why not let the people know more about the organ? If a press agent is good for any other business it is good for the organ builders. Let us not imagine for a moment that only the undignified tradesman uses modern publicity methods. The up-to-date musician and the pulpit leader are just as clever self-advertisers as the safety razor creator. Of course, they are honest about it, and not "cheap" in their methods. That is partly because they are good advertisers, for the first principle in this field is that the advertiser must deliver the goods.

In one branch of organ manufacture—that for the home—it has been the task of the builders to go out and create a demand for their product. The best kind of salesmanship has been exerted to persuade men who never thought of having organs in their homes that they really could not get along without these instruments.

All this is suggested by the recommendations made at the recent convention of the Organ Builders' Association of America by the retiring secretary of the association, Adolph Wangerin. Mr. Wangerin is one of the men in the business who has a vision. He points out that while at present there is a good demand for the product of the organ factories and everybody is busy, the large manufacturers in other industries carry on an unceasing campaign to promote the use of their product. Now is the time to do it. One of the most practical moves in this direction is the recent appeal of the Hoyt Metal Company for "an organ in every school." Let us adopt that slogan at once. More schools are planning to install organs, for we hear of it every month. Every organist can help by speaking of the matter in private and in public. By helping this campaign he will be helping himself, for every organ requires an organist.

Every builder can assist by speaking to the editors of his local newspapers, and by clipping such matter as this editorial and sending it to the papers, and calling attention to the fact whenever a school, a city or a large store installs an organ.

It seems to The Diapason that the light of the organ has been hidden under a bushel long enough.

DR. MERRILL'S ADVICE

Dr. William Pierson Merrill hit the nail on the head and gave many of us organists something to ponder when he said in his address before the New Jersey rally of the National Association of Organists:

"There have been too many organists in our churches whose knowledge was of music in general rather than of religious music in particular. They play the organ excellently, but add nothing, or little, to the devotional power of the worship. Their music is a garnishment, when it ought to be a part of the food for souls."

Dr. Merrill is himself possessed of an expert knowledge of church music. He has written hymns that are sung generally, and his interest in the music of the church, when he was in Chicago and since he went to the

Brick Presbyterian Church in New York, has always been of that helpful kind which makes the organist feel that his lines have fallen in pleasant places. It was fortunate, therefore, when he was persuaded to address the rally of organists. We publish the largest part of his address in our N. A. O. department in this issue and there is so much of common sense in it, from the standpoint of the pulpit, that every organist should read all of it. He sets forth very plainly the shortcomings of the ministry in handling the music, as well as the reasons the organist is not rated more highly in some places. "The whole business of regarding the organist as some one brought in from the outside to do a particular job for which he is paid ought to cease," he says. "Either the music means more than that, or it has no place in the house and worship of God."

Exactly true! If the music of the church is merely an embellishment, if an organ prelude is hardly more than an institution to cover the noise of the incoming worshippers, if the anthem is only a sop to the well-defined class who come to church to hear the music, why not abolish it? The money might well be spent for better purposes. The minister who fails to recognize the importance of music in the worship and who does not know how to make it of the greatest use to him in his service really does not know enough to preside over a church, and should never have been ordained. The organist who does not enter into the worship, who cares nothing about the service beyond a desire that his music be appreciated and that the service close promptly on time, is likewise a misfit. If such advice as Dr. Merrill gives were read and taken to heart generally we would soon have better, more sincere church music, and it would be better appreciated.

ON TO PHILADELPHIA!

In accordance with our annual custom, we recommend to all readers of The Diapason that if they possibly can do so, they attend the annual convention of the National Association of Organists. To those who have been privileged to be present at one or more of these meetings it is not necessary to give this advice. Those who have never been in attendance still have something before them.

This association originated organists' conventions in the United States, and each succeeding year the sessions have grown in interest. Some of the men whose names are household words wherever organs are known received their first prominent public hearings at N. A. O. conventions. There is always an array of talent selected to give the recitals, and it is divided between men who are heard often and whose fame is nationwide and others who are just budding into the virtuoso state. The papers are always interesting and the discussions valuable. And then there is the fine fellowship which is the greatest asset of the association.

Philadelphia is a great "organ town." It possesses the world's largest organ and, what is much more important, it has many of the best organists of the nation. There is an ever-abiding interest in the instrument, which, unfortunately, is lacking in some cities. The local American Organ Players' Club has been known to fame for many years. Thus the proper atmosphere for the convention is assured.

Take our advice and go to Philadelphia, and if you are disappointed we are almost willing to offer to give you your carfare, so certain are we that you will go away refreshed organistically and spiritually.

Figures just issued by the bureau of the census of the department of commerce at Washington indicate that in 1919 1,100 pipe organs were made in the United States, of a total value of \$4,134,000. This compares with 1,200 instruments in 1914, valued at \$3,620,000. The summary of the census of manufactures shows sixty-nine establishments which engaged in the manufacture of organs.

The Free Lance

By HAMILTON C. MACDOUGALL

[Scene: My office; X and myself speaking.]

X: "I wonder if we organists realize what poor critics we are?"

Myself: "Are you a poor critic, X? And am I one, too?"

X: "Well, waive embarrassing questions for a bit! What I want to get at is: Are we more eager to find fault than to find something to praise?"

Myself: "Yes, there's a good deal in that; the whole critical energy is devoted to the detection of wrong notes, poor registration, and other lapses from—"

X: "And then, we are so eager about it; it's Little Jackey Horner all over again—we put in our critical thumb and pulled out an F-instead-of-F-sharp plum."

Myself: "But don't you think that is a blind groping of the profession's instinct for self-preservation, the elimination of the unfit, and all that sort of thing, X?"

X: "Look here! You remember the recital that A—— gave in Unity Church? Well, I sat with B——, the organist of the church; you know that B—— is an excellent player. He kept up a steady commentary all through the program on it and the playing; nothing pleased him in the least, neither program, nor registration, nor manual or pedal playing; attack, release, crispness of touch—everything that was noted was condemned. I thought B—— was a broader man than that would indicate."

Myself: "My theory about that attitude is that the merits of performance are noted, but there is a meanness of spirit that prevents acknowledging them. There's no use denying it, X, if I praise you I have a sort of feeling that I am losing out myself."

X: "What an absurdity! If I praise your crispness of touch it by no means implies that my touch is sloppy, or that—"

Myself: "Of course not; it rather implies that crispness of touch is in your eyes desirable, that you are on the lookout for it because you think it desirable to have and because you do think it desirable you have probably worked to get it. But, all the same, most of us feel that to praise a brother organist with any warmth is to acknowledge his superiority."

X: "Thank the Lord all musicians are not of that mind! There's C——. He is one of our most popular recitalists, but he always has some constructive criticism to offer on any performance, and yet he has so much confidence that he seems almost conceited. I've heard—"

Myself: "You don't think a man can get along without self-confidence, do you?"

X: "Of course, a certain amount is necessary, but—well, never mind. I was trying to show that C—— precedes any destructive criticism by his constructive criticism; most of our friends begin and end with the destructive."

Myself: "About C——, you can say two things; C—— has the broadly appreciative critical faculty, and he has also something of that admirable quality that may be called Christian Charity."

X: "Ha! HA! HHAA! Christian Charity in an organist? You are a queer chap, Mac."

Myself: "See here, if we don't look out we shall fail precisely as we have described our professional friends failing; we shall make our criticism of them entirely destructive. Why not admit that they are a pretty good lot on the whole, not so jealous of each other as singers and fiddlers, and amenable to suggestion if given in the right spirit?"

X: "Yes, you're right; we ought not to get censorious, even in attacking real faults; but I wish to hear before I die some hearty words praising one organist by another organist."

Myself: "Oh cheer up; cherries

will soon be ripe. I wish, though, that our organist friends who come up to the organ after a vesper service or a recital would say something about the organ or the music or the service or—something. There's D—, for example; you know D—?"

X: "Yes, I know D—; Liebling once said that there were two kinds of musicians, those who could do, but couldn't talk about it, and those who were voluble in talking about it, but couldn't to save their lives do it; D— is of the second class."

Myself: "Destructive criticism, X! Well, I used to hate to see D— come up to the console at St. Christopher's while I played there; you remember I succeeded him. He never had one word to say about anything directly or remotely connected with my work, but would hang around the organ talking about the weather or asking about Aunt Susan; I never could see what in the d—I he came up for."

X: "I know the type, and it's a large class. Why can't they at least say, 'Hello, old man, that's a good bass you've got'; or 'Say, old man, that's a good gamba you used in the prelude'? These are innocent remarks, and while they butter no parsnips, they do provide the parsnips themselves."

Myself: "Thanks; I commend your remarks to D—. Why not print them on cards with nice blue borders and keep copies in the pocket to hand out to hard-headed and hard-hearted organ-smiters?"

X: "Hang you, Mac." [Exits lighting cigarette].

WORDS NOT MERELY LITERAL.

Milwaukee, Wis., June 14, 1921.—Editor of The Diapason: Please permit me to offer some remarks regarding the paper recently read by Dr. Charles Heinroth before the Presbyterian Ministers' Association of Pittsburgh. When considering the genius of Dr. Heinroth as a musician, I almost tremble, and am persuaded that such power in playing the organ as he possesses is and must remain a mystery. This high regard does not, however, blind me to a realization of the fact that he is not infallible.

The overwhelming influence of his art causes him to fall into a serious error when in contrasting music with words he limits the latter to literalness. His exact words, as they appear at the end of the third paragraph in your report, are: "Words are literal."

In a well-known anthem, which I took a humble part in rendering recently, occur these words: "Pour out your hearts before Him." It seems almost irreverent to inquire of Dr. Heinroth if this sentence is to be understood literally! A far greater authority than the doctor declared that his own words were "spirit" and "life." Dr. Henry Clay Trumbull, author of several of the sanest books in our language and for thirty years the editor of the Sunday School Times, says that words are not definitive (literal) but suggestive (pictorial).

In studying the words and music of an anthem not long ago, this thought occurred to me: I can conceive of a time when the music, grandly beautiful as it is, enclosing the words, may be superseded and that the process may be repeated indefinitely, but can there ever come a time when the spirit-freighted words of the incomparable Psalm will be superseded or forgotten?

Tolstoy in his work, "What Is Art?" which is quoted from a reading done many years ago, says that singers choose, consciously or unconsciously, which they regard as the more important, the words or the music. A discerning mind can detect at the outset whether a soloist regards the words or the music as of paramount value.

Dr. Heinroth says that evangelists know that music can extend the Kingdom of God by its own power. And this is no doubt true, provided that the musician or the singer regards the Kingdom as of greater importance than all else. It must not be overlooked that music through the hands or voices of wicked persons has power to degrade.

Mr. D. L. Moody attributed his phenomenal success as an evangelist fully as much to Sankey's singing as to his own preaching. More than twenty-five years ago, while I was standing in the outer ring of a world's Christian Endeavor convention in Minneapolis, Sankey sang one of his favorite songs. Every syllable floated distinctly out over the heads of thousands. Sankey seemed to use his song faculty as a sort of catapult with which to fling out the glad message of salvation to lost and wandering souls. It were worth a long lifetime of labor and loss to have felt the impact upon one's soul of the totality of his powers. Sincerely yours,

JOHN H. HYDE.

S. Frederick Smith, formerly of Grace Episcopal Church at Plainfield, N. J., is now supervisor of music in the Bloomfield, N. J., public schools, instructor of music at the Bloomfield Theological Seminary, conductor of the Bloomfield Choral Society and organist and choirmaster of the Third Presbyterian Church of Newark, as well as of the Seventh Day Baptist Church of Plainfield.

TRUETTE CLUB IN SESSION.

Pleasant Event in Boston, with Mr. and Mrs. C. D. Irwin as Hosts.

A very happy Boston event was a gathering of about thirty members of the Truette Club June 1 at the home of Charles D. Irwin in Brookline. The club is named after Everett E. Truette, and its members are or have been pupils of Mr. Truette, and among them are many of the best-known Boston organists.

After a business meeting and election of officers for the year the following program was rendered: Meditation, George A. Mietzke (Mr. and Mrs. Lester Bennett and C. D. Irwin—violin, piano and organ); Sarabande from Sixth Violoncello Suite, Bach; Andantino from Second Suite, Boellmann, and "Chansonette," Thompson (B. A. Delano); Allegro Cantabile, Widor (Mrs. Blanche T. Brock and Mr. Irwin—piano and organ); "Rhapsodie Triste," Gerado Carbonara (MSS. arranged for violin, piano and organ by C. D. Irwin—Mr. and Mrs. Lester Bennett and C. D. Irwin); "The Answer," Wolstenholme, and Toccata from Fifth Symphony, Widor (Everett E. Truette).

Mr. Truette's numbers were played in response to much urging by the president, Mrs. Florence Rich King, F. A. G. O., and all the members, as he had not expected or prepared to play when he came, nor looked over the organ. Both numbers were beautifully done from memory.

After the music there was half an hour of stereopticon views, that being another hobby of Mr. Irwin, whose stereopticon is the one which illustrated the first Burton Holmes lecture. Mr. Irwin paid for the lecture and operated the instrument. He first illustrated Mr. Truette's camp in the Maine woods, which was interesting to all the members. Then followed the trip of Mr. and Mrs. Irwin across the continent through the Canadian Rockies, with a few views of Mount Rainier National Park. After that the crowd adjourned to the dining room and were entertained by Mrs. Irwin and her associates.

Novel Work of Norden's Choir.

The Sunday evening musical services at the Second Presbyterian Church of Philadelphia have become an important factor in the religious music of the community. The attendance at these services has been constantly on the increase. The programs presented by the choir have included many composers whose works have been heard for the first time in the city and in many instances in the country. This list included Alf Hurum, Doodrack, Kjerulf, Joaquin de Pres, Malashkin, Edgar Tinel, Stenhammar, Farrant, Raulanstrand, Tolstakoff, Kastalsky, Mme. de Grandval and Capellen. Others whose names are well known have been represented by compositions but little known. These composers include Cornelius, Karg-Elert, Treharne, Rachmaninoff, C. P. E. Bach, Beech, W. F. Bach, Richard Hoffmann, Franz, Boellmann, Sapio and Schubert. During the season 282 anthems and solos were sung and seventy-eight trios, making a total of 360 selections. Mendelssohn's "Christus," Gaul's "Holy City" and Saint-Saens' Christmas Oratorio, the latter with strings, harp and organ, were given during the season. The choir consists of twenty-two members under the direction of N. Lindsay Norden.

Wicks Unified Organ Opened.

A new organ of the Wicks unified type, with two manuals and pedal, was dedicated on Tuesday evening, June 12, at Immaculate Conception Church, New Madrid, Mo. This instrument has detached console, and is pronounced beautiful in tone quality and artistic in design. Professor A. Weisenfeld of St. Louis played the following program: "Lohengrin" Prelude, Wagner; Romance, Beethoven; Pilgrims' Chorus, Wagner; Coronation March, Meyerbeer. This organ is the nineteenth sale made by Adolph B. Suess, a designer of church furnishings, who about eighteen months ago started out as a Wicks representative.

CLARENCE EDDY

ORGAN RECITALS

Organ Department, Chicago Musical College

624 South Michigan Avenue, Chicago

Residence: 3970 Ellis Ave., Chicago Telephone: Oakland 842

Recent Newspaper Criticisms:

"It was not upon the great organ of St. Mark's Lutheran Church only that Clarence Eddy played last evening, but upon the hearts and souls also of the very large and appreciative audience which greeted the appearance here of this world-famous musician. * * * Mr. Eddy's technique, marvelous as it is, his musical scholarship and sense of tone color, will not in themselves explain the power and influence he has to sway his hearers as revealed in such striking fashion. The secret lies in his ability to put the depth and maturity of a rounded personality into his playing, and it is this that makes it seem like wizardry when he lets the 'pealing organ blow.'"—Hanover, Pa., Evening Sun, February 24, 1921.

"Music lovers of Gainesville were accorded a rare treat on Friday evening when America's master organist, Clarence Eddy, appeared in recital at the First Baptist Church. Mr. Eddy was greeted by an enthusiastic audience and won continued applause from his hearers by his magnificent playing. * * * Those who heard him went away with the conviction that they had heard one of the greatest masters of all times. Mr. Eddy has endeared himself to the hearts of all who met him or heard him during his visit in Gainesville. The Choral Club is to be commended for bringing this artist to our midst."—Gainesville, Tex., Daily Register, May 27, 1921.

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DIPLOMAS AWARDED TO A RECORD CLASS

FINE WORK BY GRADUATES.

Guilmant School Commencement
Marked by Excellent Organ Play-
ing—Dr. H. J. Stewart Re-
ceives Gold Medal.

The twentieth annual commencement of the Guilmant Organ School presented the largest class yet to graduate from that institution. The imposing academic procession, composed of alumni, students and faculty, entered the historic First Presbyterian Church of New York June 6 as Lillian Ellegood Fowler, post-graduate '19, and a member of the faculty, played Humphrey J. Stewart's Festival March. A program of exceptional merit served to demonstrate the development of organ music for the last 200 years. It was brilliantly played by the members of the graduating class, and the work of each was of such a high degree of efficiency that it would be unwise to individualize or make special mention. In purity of style, breadth and technical achievement, coupled with a broad rhythmic certainty, the work maintained a high artistic level from start to finish. The standard developed under Dr. William C. Carl's leadership has been the means of securing for the students positions of prominence in all parts of the country.

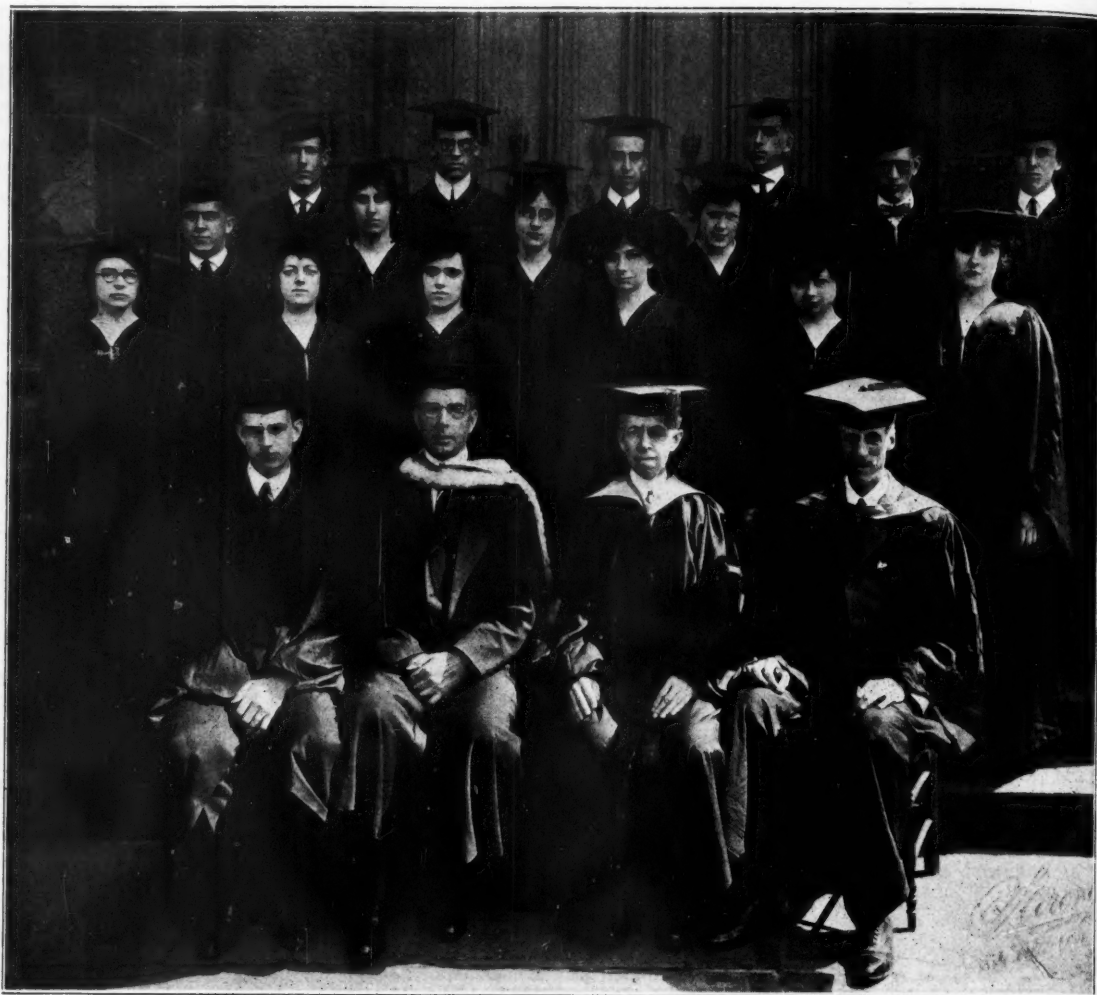
The program included the Sonata in the Style of Handel, by Wolstenholme, played by G. Arthur Normandin; Toccata in C major, Bach, played by Henry Schumacher Wesson; Allegro Appassionato from the Fifth Sonata of Guilmant, played by Andrew George Clemmer; Fugue in D minor, Bach, played by Marie Zarina Hicks; Scherzo from the Fifth Guilmant Sonata, played by Hortense Barry Marshall; Fantasia in E flat, Saint-Saens, played by Amanda Isabelle Larsen; three movements from Mendelssohn's Second Sonata, by Evelyn Dorothy Paddock; "Piece Heroique," César Franck, by Ida Martha Koen; Allegro from Handel's Fourth Concerto, William West Boyes; Allegro from the Rheinberger Sonata XI, by Edgar Arthur Edman; Toccata in B minor, Gigout, by Lydia Amelia Berg; "Marche Religieuse," Guilmant, by Elizabeth Joyner Brewer; Introduction and Allegro from the First Sonata by Salome, by Ralph Arthur Harris; Toccata from the Fifth Organ Symphony of Widor, played by A. Ruth Barrett; Finale from the First Symphony of Vierne, played by Edith Elgar Sackett, post-graduate '21; "Variations de Concert," with pedal cadenza, Bonnet, played by David Hugh Jones, post-graduate '21, and the allegro vivace from the First Sonata of Guilmant, by Leah Elizabeth Mynderse, post-graduate '21.

Dr. Humphrey J. Stewart, official organist of San Diego, was the guest of honor, and was presented with the William C. Carl gold medal of the school, in recognition of his influence and work for the cause of organ music in this country. The honor pupil to receive the gold medal was Ralph Arthur Harris, member of the class of '21. The fund for these medals was given by Philip Berolzheimer, chamberlain of the City of New York, and honorary member of the alumni association of the school. Those receiving special mention were: Lydia Amelia Berg, Leah Elizabeth Mynderse and David Hugh Jones, members of the graduating class.

The presentation of the class for graduation was made by Dr. Carl, director of the school. The Rev. Dr. George Alexander, pastor of the church, spoke of the work accomplished and awarded the diplomas.

Founded in 1889, under the presidency of the late Alexandre Guilmant, the Guilmant Organ School numbers among its officers men prominent internationally for their work, including Theodore Dubois, formerly director of the Paris Conservatoire, honorary president; Joseph Bonnet, Paris, honorary vice-president; Eugene Gigout, Sir Frederick

FACULTY AND CLASS OF 1921, GUILMANT ORGAN SCHOOL.



Bridge, Charles Tournemire, Georges Jacob, Dr. Charles W. Pearce, T. Yorke Trotter, F. de la Tombelle and John E. West, honorary advisory board; William C. Carl, Willard Irving Nevins, Clement R. Gale, Warren R. Hedden, Lillian Ellegood Fowler, Howard Duffield, Lewis C. Odell, Charles Schlette, Samuel A. Baldwin and Clarence Dickinson, faculty.

The alumni association has the following officers for 1921-22: Honorary president, Philip Berolzheimer; president, J. Watson MacDowell; vice-presidents, Frederick Berryman and Lillian Ellegood Fowler; secretary, Gertrude Hale; treasurer, Willard Irving Nevins; executive committee, Lester B. Major, chairman, Kate Elizabeth Fox, Harold Vincent Milligan, Mary Adelaide Liscom, Harry W. McGrove and Edna Chase Tilley.

Mayor Hylan has invited Ralph Arthur Harris, the winner of the gold medal of 1921, to give a recital next autumn in the Washington Irving high school.

J. W. Thompson on Year's Leave.

John Winter Thompson, the organist and composer of Knox College at Galesburg, Ill., will be absent for the next year on leave, spending three months "harrying the festive trout" and then devoting himself to study. Before his departure the bulletin of the Central Congregational Church of Galesburg, of which Mr. Thompson is the organist, contained a strong expression of appreciation of his work by the board of deacons. It said among other things: "Of his technical skill, his thorough musicianship and his high standard of musical art resolutely maintained, others might more fittingly speak. But the deacons desire to express on behalf of the entire church their indebtedness to Professor Thompson for his faithfulness to every appointment in the church services, his thoughtful and unceasing efforts to fit the organ music into the religious program, his diligence in preparation, whereby through all the years his playing has never lost its freshness and vitality or become formal or perfunctory, and above all, for the fine and unfailing spirit of Christian devotion which always animates him in both the selection and the rendering of his music."

YEAR OF BALDWIN RECITALS

Sixty Programs Given During Season and 286 Compositions Played.

The annual booklet reviewing the season of recitals at the College of the City of New York, where twice a week during the scholastic year Professor Samuel A. Baldwin presents programs of the highest merit, has appeared. It covers the fourteenth year and includes the programs of the recitals from number 723 to number 782, inclusive.

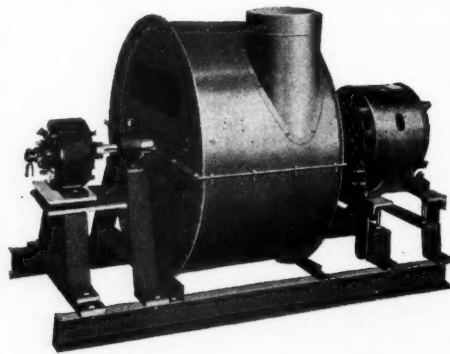
Sixty public recitals have been given in the Great Hall of the college by Mr. Baldwin, who is head of the department of music, on Sunday and Wednesday afternoons, during the year 1920-1921. In these recitals the Great Hall and its four-manual Skin-

ner organ are dedicated to the service of the city.

Beginning with the opening of the organ on Feb. 11, 1908, there have been 6,132 performances of 1,156 different works, embracing every school of organ composition, as well as many transcriptions for the instrument. Thus a wide field of musical culture has been opened to the many thousands who attend these recitals.

The programs for 1920-1921 contain 509 numbers and 286 different compositions, eighty-eight of which were given for the first time.

William Ripley Dorr's choir of Emmanuel Church, La Grange, will give its twentieth recital of the season on July 1 at Mandel Hall, University of Chicago. Preceding the concert there is to be a dinner at the Chicago Central Y. M. C. A. The choir has just returned from its annual outing at Little Cedar Lake, Wis.



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Impressions—A Ramble

By HARRISON M. WILD

The esteemed editor of this journal would have had me take Oratorio as my theme, but this can wait for another time. I can use it as a central point about which to swing, for I believe this will interest the greater number of readers. There are any number of people now-a-days for whom the very word "oratorio" has as much terror as the word "fugue." These I would make friends of. I take it that those who want the history of Oratorio know that amongst the many books and treatises the volume "Oratorio" of the American Encyclopedia, Mr. Upton's "Oratorio," and the article of same title in Grove's Dictionary, will give them what they seek. I know that there is a class that doesn't so much care whence it came or whence it leads, but does like its sound and is found at such presentation when there is a certainty of artistic presentment.

Just now it seems as though oratorio were "twixt the devil and the deep sea," the devil being opera and the deep-sea community singing. It seems safer to make opera the devil, because, usually, unless in the pot the "devil is to pay," the opera hasn't the "punch," the "go" or the tang. Opera is carnal; oratorio is spiritual. That is, follow the plot of opera and we have as the basis that which comes out daily in our newspapers under "scare" headings, and winds up in the divorce court or in a trial for murder. As one visitor once said: "The devil certainly has the best of it when it comes to music," for under the tensy of the gripping moments a composer would be dull indeed were he not able to "write up," and it is human to be stirred with situations taken advantage of by all those who "lend their aid" in making great opera.

It does fall to oratorio to produce text that is both gripping and at the same time uplifting, and many a composer we have who has written into oratorio as wonderful music as is to be found anywhere in opera. Then, too, have we not such as "Samson and Delilah," "Ruth," "Damnation of Faust," "Mary Magdalene" and "Parsifal," the hyphens, as it were, between opera and oratorio, being easily the one or the other?

I like what Mrs. Setson says of community singing, oratorio and opera in Musical America of July 14, 1917. Of composers of the first, Haydn, Mozart, Handel, Bach, Beethoven and Mendelssohn she has this to say: "These composers had spiritual outlook and their work has lived and will continue to live through this saving quality." She believes their work "will be a blessing to humanity." Of opera, this: "The excuse for this portrayal of evil has been the moral contained. The human mind is like the wax record. The mental indentations made upon this plastic surface during an evening at the opera will be hard to erase and only by great resistance to such mental pictures." Of community singing: "The community chorus movement will be a success if it is kept free to everyone—if no barriers of any kind are raised, if all give as they can—whether in money or time or well wishing. The community chorus should attract only such as are a law to themselves."

What of the singers—the chorus—of the three? In opera their living. Perhaps a hope of graduation a trifle farther to the front. In oratorio, the place and medium of expression for those who love to sing; love to sing so much that they have spent both some time and some money in learning to sing, and yet do not care to go into it as a means of livelihood. In community singing everybody from those who, Galli-Curci like, know it all, to those who do not know B from a bull's-foot. From these, with voice as sweet as nightingale, to those as coarse and raucous as crows. From those with sense of pitch, and time, and rhythm, to those absolutely devoid of all.

The idea is good, and it had as progenitor the old-fashioned singing school. Fit it was that the old-fashioned singing school ever languished. We'd have more and better singing if it had been kept alive. I like what the Musical Courier said in its article "Community Singing Again." Amongst others: "The true community chorus was the old-fashioned singing school. There is no musical standard for membership in the community chorus."

"When the so-called community chorus leaves its proper functions of singing, for its own enjoyment and that of its friends, simple tunes of a popular character, and proceeds to take up oratorio and other advanced forms of choral composition, giving public performance of them with a hired professional orchestra and soloists, it is no longer a community chorus. It is then a choral society offering itself for comparison with trained choral bodies." This, and much more, very much to the point.

A word about support of opera, oratorio and community singing:

The old world has even subsidized opera governmentally. The new world is inclined to subsidize, but only because it's the "proper thing" socially.

The support of Oratorio? I guess it never had any! My friend, Emil Liebling, once said to me and it hurt, "If oratorio for itself cannot pay, cannot find customers for itself so as to pay, let it die. When a merchant carries an article for which there is no further call he ceases its manufacture." Apply the same to opera and opera would have "passed on" long before Chopin wrote in B flat minor. Apply it to the orchestras

of this or any other country and many an artist would be playing anywhere and everywhere and at any hour to pick up a very precarious living.

I wonder why church folk do not support oratorio! Maybe, for the most part, they are religious homebodies. I sometimes think oratorio would "go" better were it to run on, like Mendelssohn's "Elijah," or Schumann's "Ruth." I asked Frederick Stock, who has all the necessary ability, if he would not consider editing the "Messiah," so widening the postludial part of one number and the preludial part of the next that "action" might be continuous. He thought well of it at the time, but probably "has other fish to fry."

Speaking, Mr. Stock's name calls to mind another phase of oratorio. Time was when the instrumentalists outnumbered the singers. Many a time I have been asked to cut down the orchestra from sixty to thirty, partly on account of expense, and partly for the reason that the chorus felt it could not be heard. Last year Mr. Stock said to me: "The Apollo Club is all right, but you must have twice as many strings [we had forty], for there is too much tone from the chorus, and in the fortes one can barely hear the strings." We would have 'em, too, had we a guaranty, but, with a full house and still a deficit, how could we as a business proposition? Why, yes, I know! Make the conductor and business manager see that they were doing it for "Art."

A few fortunates like Siegfried Ochs, having the wherewithal, and caring to conduct as another might buy books, or travel, or collect etchings, can do that very thing. Give a work as he feels it should be given, not caring a hang for expense, and footing the bill cheerfully when it's all over. Happy man! Happy singers!! Happy public!!!

I knew of an organist who received but a small salary, as salaries in large cities go. His work was poor, indeed, and when remonstrated with, he broke out as follows: "My salary is poor, hence my playing is poor. Pay me twice as much and you'll have no complaint on the score of my work." My query is: Is this the case with most choral bodies? Is it, sing so well that necessarily patronage follows, or, wait until patronage is good before singing well?

There is no doubting the uplift from the endeavors of hundreds of self-sacrificing conductors, men and women, the world over, who do the work for sheer love, for the uplift of their fellows, for position, for a stepping-stone, or perhaps for the expression through pupils, of concerted real endeavor.

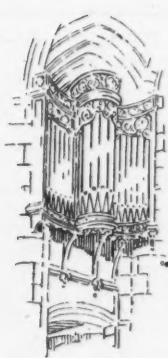
The Musical Leader had the following amongst its editorials of June 28, 1917, speaking of the Apollo Club: "For several years past there have been heard works that did not justify production and which bored the singers as much as they wearied the hearers. What is styled 'high-brow' stuff is all very well for the select few, culturists, cubists, futurists, but the common people want music they understand and love. Of the works produced in the last few years, doubtful is it if they will stand the test of time and not one is comparable to the oratorio in interest, and not one of the three would attract an audience of any numbers if heard again."

My comment is: The new works heard in the "several years past" are Eggar's "Dream of Gerontius," "The Apostles," "Light of Life," "The Music Makers," "Caractacus," Wolf-Ferrari's "New Life," Schmitt's "Forty-Seventh Psalm," Woyrsch's "Dance of Death," Cowen's "The Veil," Schumann's "Ruth," Saint-Saens' "Samson and Delilah," Massenet's "Mary Magdalene; besides others, but this list will suffice. Which "three" may stand the test of time? Which are the "high-brows"? Which bored the singers, and which the hearers?

The Apollo Club has been a devoted band of between two and three hundred, and while there are always some who, when such a work as Mahler's "Eighth" is taken up, grumble over difficulties, believe that nothing can ever come out of it, and like pessimisms, all have been splendidly faithful, and the result comes in exuberant expressions as the performances draw nigh, "I'm so sorry our concert is near, for we are just now comprehending and loving the work."

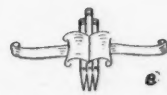
It did my heart good to hear the Mendelssohn men and the Apollo men and women "rave" over Mahler's "Eighth" and wish it might be sung every year. And the same has been true of all the works I mention. I can only tell what the "hearers" think from the expressions as they drift in to me, and these have been universally fairly extravagant.

If the Apollo Club to live must come to what the "common people want," why not demand the same from opera and orchestra? Frederick Root came to me just before the Apollo Club presented the Bach B minor Mass. He said: "Harrison, the people don't want Bach. Give us something we can enjoy." I asked, "Tell me such a program." Here's the answer: Gounod's "Messe Solennelle" and Gaul's "Holy City." But—our house was packed for the mass. I suppose some of the common people were there—and Mr. Root came round the next day and said: "I was wrong. It was great. Keep it up." The trouble does not lie with such works, but does lie with people like one musician of prominence, who, asked to purchase a ticket to this same "Mass" the following season, retorted: "No! I've heard the 'Mass' once." Asked to turn to the "old oratorio," I can produce volumes of press notices asking us to shelve the borsome "Messiah," "Hymn of Praise," "Creation," and other old musical friends. What shall be done if one wants new and the other won't have it, or one wants old and the other will have none of it? A body such as the Apollo should be the artistic medium through which fine old works—"The Messiah," as an example—should be kept



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alive—the younger people have a right to know them, just as they have a right to Shakespeare, and new works, Schumann's "Ruth," as an example, may come to a hearing! What inducement has a composer to write if no one will sing and no one will listen? Has Chicago become a city that wishes common things while the rest of the world produces the uncommon things? I am sure she has not.

Americans complain that we do not do them justice! We have perfectly splendid works from the pens of Hadley, Chadwick, Parker, Foote, Harling, Busch and others, but when it comes to production all things combine to create a loss of several thousand dollars. The cost of the music, the right of performance, the diffidence of the public, all enter to make that work we'd so gladly do extremely hazardous. The recompense is often only in such comment as this concerning Harling's "Two Angels," produced by the Mendelssohn Club: "The prelude is too long." A year to write the work; a year to get it out; seventy-five men willing to rehearse three months on it; and then, damned in five words.

A great deal that has to do with success or failure of oratorio lies not on the musical but on the managerial side. With opera it is evident. With orchestra the same. Just consider Ellis, Wessels, Heighton and a few others! "Caractacus" was a musical and financial success one year. The following year the performance was better—but, president and manager fell out, and 'twixt them both they fought the fight and left the platter lean. "Caractacus" was a financial failure.

The trend of the day seems toward much action and great brevity. The long novel has gone. Mr. Stock believes the symphony will go, at least he voiced that prophecy. So perhaps oratorio will have to be boiled down; then "screened" for action; and "canned" for music; adults 15 cents, children 10 cents.

It seems a shame, for there is everything that is fine musically in say, "Elijah." An orchestra can give of its very best, and a listener can enjoy the technique of composer and artist, or the ensemble, can delight in the beautiful arias, enjoying the text, the music and the artist, or be carried away with the majesty of the choruses.

Why should oratorio have to die? A willing society, a good manager, and a few willing souls ready to perpetuate the good by guaranteeing, oh, such a small sum, and oratorio will not have to die! Has the oratorio no "five-foot bookshelf" that has a right to perpetuity? Has symphony none? Has opera none? Have the wonderful works of God and man none? Perhaps the slate is to be wiped clean, and all things we as youngsters once had to come upon, have now no further excuse for existence!

My first ramble is at an end.

Dedication at Medina, Ohio.

The organ in the Methodist Episcopal Church of Medina, Ohio, has been rebuilt and enlarged by Conrad Preschley of Cleveland, and is now a modern two-manual instrument of adequate proportions. It has an electric action and a detached console. A number of the stops were presented as memorials of members of the church. John Beck is the organist of the church and played at the dedicatory services June 5. On June 10 a recital was given by Albert Riemenschneider of Cleveland. Mr. Riemenschneider played the following program: Allegro Maestoso, Third Sonata, Guilman; Pastorale, First Sonata, Guilman; Gavotte, Martini; Berceuse from "Jocelyn," Godard; "Will o' the Wisp," Nevin; Toccata, Halsey; "Gesu Bambino," Yon; "The Chase," Fumagalli; "Chanson du Soir," Rene L. Becker; "In the Forest," Durand; "Marche Nuptiale," Faulkes.

The bravery of Miss May Connors, organist in the Majestic Theater, Cleveland, saved the crowd which packed the playhouse from a scare when fire broke out in the projection room June 2. When the film caught fire the picture suddenly stopped. Then word was passed to Miss Connors at the organ: "The theater's on fire! Play so the people will get out safely." Miss Connors did not hesitate. She swung into the strains of "Home, Sweet Home," and followed with a thrilling march. Thinking, from the nature of the music, that the show was over, the audience filed out. In the meantime the flames were extinguished with no loss except that of the film.

In a concert at the New England Congregational Church of Chicago May 29 under the auspices of the Young Women's Club the quartet under the direction of Mrs. Irene Belden Zarine was assisted by Wally Heymar, violinist. The first part of the program was one of solos and the second part consisted of the singing of Cadman's song cycle, "The Morning of the Year." Mrs. Zarine also played at the graduation exercises of Passavant Hospital in the New England Church June 9.

According to news from Brattleboro, Vermont, Frank H. Brasor, superintendent for the Estey Organ Company the last twenty years, has resigned because of ill health. His successor has not yet been appointed. Mr. Brasor had not been employed by the company since 1878.

BIG ORGAN IN FORT WORTH.

Three-Manual Kimball Installed by C. E. Sylvester of Dallas.

A three-manual organ erected at a cost of approximately \$15,000 has been completed by the W. W. Kimball Company in the First Presbyterian Church of Fort Worth, Texas. Provision is made for the later installation of an echo department, which is to be placed in one of the towers of the church. The organ was opened early in June with a service at which W. J. Marsh, for sixteen years organist at the First Presbyterian Church, presided at the keyboard.

Three separate chambers on each side of the pulpit and choir space are occupied by the instrument. The console is placed directly behind the pulpit, and arranged for the convenience of the organist to direct the singers, who will face him.

C. E. Sylvester, southwestern representative of the Kimball company of Chicago, with headquarters in Dallas, installed the organ, with the assistance of J. A. Hanrahan from the Chicago factory.

The specifications are as follows:

GREAT ORGAN.

Contra Clarabella, 16 ft.
Diapason Phonor, 8 ft.
Tibia Clausa, 8 ft.
Viola Diapason, 8 ft.
Viole d'Gamba, 8 ft.
Gemshorn, 8 ft.
Concert Flute, 8 ft.
Octave, 4 ft.
Flauto Traverso, 4 ft.
Tuba Horn, 8 ft.

Six adjustable combination pistons affecting great and pedal organ stops and couplers. One cancel piston affecting great organ and couplers.

SWELL ORGAN.

Bourdon, 16 ft.
English Horn Diapason, 8 ft.
Gedeckt, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Aeoline, 8 ft.
Flute d'Amour, 4 ft.
Nazard, 2 2/3 ft.
Flautino, 2 ft.
Tierce, 1 3/5 ft.
Trumpet, 8 ft.
Oboe and Bassoon, 8 ft.
Orchestral Oboe (Synthetic), 8 ft.
Vox Humana (with Vibrato), 8 ft.
Tremolo.

Six adjustable pistons affecting swell and pedal organ stops and couplers. One cancel piston affecting swell organ stops and couplers.

CHOIR ORGAN.

Contra Dulciana, 16 ft.
Geigen Principal, 8 ft.
Melodia, 8 ft.
Quintadena, 8 ft.
Dulciana, 8 ft.
Dulcet, 4 ft.
Harmonic Flute, 4 ft.
Piccolo, 8 ft.
Clarinet, 8 ft.

Six adjustable pistons affecting choir and pedal organs and one cancel piston affecting choir stops and couplers.

PEDAL ORGAN.

Acoustic Bass (Resultant), 32 ft.
Open Diapason, 16 ft.
Violone, 16 ft.
Bourdon, 16 ft.
Gedeckt, 16 ft.
Violoncello, 8 ft.
Bass Flute, 8 ft.

Will A. Watkin, the well-known Dallas, Texas, organist, has gone to Boulder, Colo., for a summer visit and rest.

News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., June 21.—A demonstration and recital marked the formal opening of the large Kimball unit organ in the Stanley Theater, on Sunday evening, May 29. The audience of music lovers assembled by invitation as the guests of the Stanley Company. A short talk on the unit system was given by William M. Klaiss, during which Rollo F. Maitland demonstrated the individual effects. Both of these men are the regular organists of this house. Mr. Klaiss then played the following numbers as arranged by himself: "Lohengrin" Prelude, Wagner; "The Swan," Saint-Saens; "Peer Gynt" Suite ("Morning," "Anitra's Dance" and "In the Hall of the Mountain King"), Grieg. Mr. Maitland gave most interesting and artistic performances of the Overture to "Midsummer Night's Dream," Mendelssohn; "The Magic Harp," Meale; "The Brook," Dethier; "Marche Slav," Tchaikowsky, and added, after a tumultuous encore, the "Love Dream," by Liszt. This is the first time in Philadelphia's organ history that a formal recital, on a Sunday evening, in a moving-picture theater, has occurred.

At the Oxford Presbyterian Church, Herbert B. Evans, assisted by Bertrand Austin, cellist, gave an interesting recital on June 12. The program featured: "Cantilena," Goltermann; "Danish Folk Song," Sandby; "Lamento," Gabriel-Marie; Meditation, Faure; Communion in G, Batiste.

Gloria Dei Church, of which Miss Jennie M. Carroll is organist and choirmaster, is celebrating its 221st anniversary. Elaborate preparations were made, musically, and carried out artistically, as is all of Miss Carroll's work.

The Manuscript Music Society gave a recital of organ and church music in the Arch Street M. E. Church recently. Compositions by S. W. Sears, Maxwell McMichael, H. S. Fry, Samuel J. Riegel, Rollo Maitland and Philip H. Goepp appeared on the program.

At the recent convale of the Knights Templar the use of jazz music was strictly prohibited at all functions. What a blessing this ruling proved to be was exemplified by the dignity imparted to the event. "Movie" organists please make note of the above.

The final recital of the present series given by Harold W. Gilbert, organist of St. Peter's Church, was entirely by "request," as follows: "The Lord Is My Light" (Bass Solo), Parker; "Out of the Deep" (Bass Solo), Marks; "God so Loved the World," Stainer; "O Holy Night," Adam; "Surely He Hath Borne Our Griefs," Handel; "O Gladsome Light," Arkhangelsky; "Pierce Was the Wild Billow," Noble; "There Is a Green Hill," Gounod; "Recessional," De Koven; "King Ever Glorious," Stainer; "Souls of the Righteous," Noble; "Unfold, Ye Portals," Gounod.

Just before the departure of Henry F. Seibert from Reading, Pa., for Europe, to accompany Pietro A. Von on his summer tour, the calendar of Trinity Lutheran Church of Reading said among other things: "Trinity extends to Mr. and Mrs. Henry F. Seibert the very heartiest good wishes for a safe journey, a helpful summer and a certain return to our city and parish. Mr. Seibert has done splendid work in the past and we know that his future will be even more glorious."

M. P. Möller has installed a two-manual organ in Our Savior's Danish Lutheran Church at Racine, Wis., and a recital on it was given May 18 by Mrs. J. F. Sugden.

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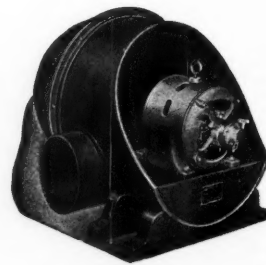
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BY HAROLD V. MILLIGAN.

THEME, ARABESQUES AND FUGHET-TA, by Van Denman Thompson, published by the H. W. Gray Company, New York.

"Theme and Variations" is a title that is apt to suggest unattractive pedantry, an exhibition of uninspired and laboriously contrived ingenuity. It was doubtless on this account that Mr. Thompson chose rather to name his composition as he did. As a matter of fact, however, "arabesques" inadequately describes this work, which is a fine example of the "variation" in its best estate. The thematic material is actually varied with great skill and taste and not merely decorated. It is not surprising that this work won the prize for organ composition offered biennially by the National Federation of Music Clubs. If our memory is correct, it was played by the composer at the biennial convention at Peterborough, N. H., in June, 1919.

The theme itself is a simple one of two four-bar phrases, the fifth and sixth bars being identical with the first and second. This simplicity helps to make the theme easily recognizable, so that it is not lost to hearing in the subsequent proceedings. It is in E minor, four-eight rhythm. The first arabesque proceeds easily and smoothly with the melody as a solo in the left hand, the harmonization practically the same as in the theme. The second arabesque is in the same key, but the rhythm changes to three-four and the theme is altered materially, giving an impression, not of three-four, but of nine-eighths. The third arabesque is a "burlesco" and is thoroughly delightful, being succeeded by a treatment of the theme as a melody for a soft solo stop such as the oboe. This in turn is followed by a "mock fugue" which is one of the best of the arabesques. The element of humor will be refreshing to both organists and audiences who have been bored past endurance by the dreary solemnity of too many fugues. The sixth arabesque is a lovely "adagio dolcissimo," in which the theme received its most beautiful presentation. The key changes here for the first time, to E major. The seventh arabesque is a maestoso movement, building up with impressive dignity to full organ, ending fortissimo on a half cadence. Immediately on this dramatic pause comes the fughetta, the subject announced pianissimo in soft, string tones. The development of the fughetta is handled cleverly, accumulating in dynamic power as it proceeds and leading into the last movement, which is a restatement, full organ, "alla chorale," of the original theme.

This brief outline of this most interesting and delightful composition gives only a hint of its possibilities. The composer has harnessed his imagination with his technical skill in a rare fashion, so that the two elements go hand in hand and neither dominates the other unduly. In dynamics and tone color he has brought out the utmost variety and has put the various arabesques together in a fashion calculated to bring out to the best advantage the inherent character of each. In spite of a dangerous similarity of tonality, the material has sufficient chromatic variety within itself to counteract any possible monotony in this direction. Altogether we do not hesitate to pronounce it one of the most valuable of recent compositions for the organ.

INTERMEZZO AND MARCH, by Eric De Lamarter; published by the H. W. Gray Co.

Mr. De Lamarter's organ music has become a prominent feature of the H. W. Gray catalogue, and these two new numbers are in his usual trenchant and individual style. The "Intermezzo" is a very up-to-date melody, which has nothing in common with the melodies of the so-called "lolly-pop school." It is not "c-a-t cat, d-o-g dog" set to music, four-measure phrases repeated twice with first and second endings, um-pah accompaniment for pedals and choir dulciana, with a four-part hymn tune without pedals for a second theme. Mr. De Lamarter graduated from the primary class long ago and he assumes that his auditors have done so. In spite of his shifting chromatic harmonies, he never loses sight of his melody in this "Intermezzo" nor indeed of his second theme, which is closely related to the first. It is the type of thing that Karg-Elert does so well. But why drag in Karg-Elert? It is good music, quite capable of standing on its own feet, and we think it is one of the best things Mr. De Lamarter has done.

The "March" has the sub-title "for a children's festival," but it needs no hampering limitations. It is a bright festive march and will be good for many occasions. It is full of dash and rhythm and expresses something of the exuberance of the younger generation of organists. The second theme, conventionally called the "Trio," is about as near a "tune" as Mr. De Lamarter ever allows himself to get. It appears again in the full organ climax, where it is combined with the main theme in a resounding recapitulation.

ADAGIO FROM VIOLIN CONCERTO, by Max Bruch.

CHANT SANS PAROLES, by G. Faure.

Published by G. Schirmer, New York.

These two transcriptions are Numbers

8 and 9 in the new "Recital Series of Organ Transcriptions," published by Schirmer. Having finished with the Bs, the Cs, Ds and Es were found unproductive, and we plunge into the Fs. The Bruch concerto is one of the best of modern violin concertos (which statement, according to some critics, is not necessarily saying very much). The slow movement makes good organ material, as James H. Rogers discovered when he made this transcription. It is much more than a violin melody with conventional harmonization. The transcription of the orchestral accompaniment has provided some beautiful writing for the organ, at times superseding the solo instrument in interest.

The Faure "Chant sans Paroles" bears evidence also of a violinistic origin. The transcription has been made by H. Clough-Leigher, and he has made a good job of it, although he found no such difficulties in his way as confronted Mr. Rogers with the Bruch concerto. The violin melody of the "Chant sans Paroles" is always in evidence; in fact, the right hand of the organist is concerned with it exclusively. We have previously called attention to the fact that the organ cannot compete with the violin in the delivery of an "expressive" melody, but within its limitations (which are iron-clad) the organ can handle such music as this with fine effect, and it is undoubtedly a good thing for the repertoire of the instrument that there should occasionally be injected into it some slightly foreign idioms such as are to be found in good transcriptions.

Work of R. E. Clewell's Choir.

Several hundred music lovers of Canton, Ohio, filled the First Presbyterian Church May 20 and were delighted with the work of the male choir of St. Paul's Episcopal Church, which presented Massenet's "Mary Magdalen." The work was done under the direction of the organist and choirmaster, Ralph E. Clewell, and reflected credit upon his untiring efforts in the training of his choir. The concert was given for the benefit of the organ fund of St. Paul's Church. A list of works sung by St. Paul's Episcopal choir of sixty men and boys at a series of musical services on the first Sunday of the month which were well attended—on several occasions it was necessary to turn people away—includes "The Daughter of Jairus," Stainer; "Hear My Prayer," Mendelssohn; "The Shepherd's Vision," Bergee; "Gallia," Gounod; "Mary Magdalen" (Part 1) Massenet, and "The Resurrection according to St. John," Bullard.

Several important contracts have been awarded recently to Hillgreen, Lane & Co. of Alliance, Ohio. Included among them are a very large organ for the Capitol Theater at Detroit, another of nearly the same size for the Stadium of Seattle and an instrument for the opera house of Adrian, Mich. In addition to these may be named organs for the First M. E. Church of Vinita, Okla.; St. James' M. E. Church, Dallas, Texas; Zion Lutheran Church, Le Sueur, Minn.; Presbyterian Church, Cushing, Okla.; Trinity Lutheran, Bellevue, Pa.; new Madison Theater, Cleveland, and First Presbyterian Church, Denison, Texas. Late in June they shipped organs to the Allen Theater, Calgary, Alberta, and to the Macomb Theater, Mount Clemens, Mich., as well as to the Sacred Heart Church, Omaha, and to the Methodist Episcopal Church of Jacksonville, Texas.

Ernest L. Mehaffey, the Boston organist, who for the last two years has played at Grace Church, Salem, has accepted the position of organist and choirmaster of Holy Trinity Church at Iron Mountain, Mich., and passed through Chicago June 14 on his way to his new field of activity. Mr. Mehaffey was for eight years on the Boston staff of the Estey Organ Company.

BIG ORGAN FOR SIOUX FALLS.

Moller to Build Three-Manual Designed by Kendall B. Cressey.

The First Congregational Church of Sioux Falls, S. Dak., has let to M. P. Moller the contract for a three-manual organ which is to be one of the largest instruments in the state. Kendall B. Cressey is the organist of the church and he prepared the specification. The scheme of stops will be as follows:

GREAT ORGAN.

1. First Open Diapason, 8 ft.
2. Second Open Diapason, 8 ft.
3. Dulciana, 8 ft.
4. Bourdon, 16 ft.
5. Concert Flute, 8 ft.
6. Gross Gamba, 8 ft.
7. Gemshorn, 8 ft.
8. Tuba Harmonic, 8 ft.
9. Tuba, 16 ft.
10. Bourdon, 8 ft.
11. Octave Diapason, 4 ft.
12. Flauto Traverso, 4 ft.
13. Harp Celestial.
14. Cathedral Chimes.

SWELL ORGAN.

15. Lieblich Gedeckt, 16 ft.
16. Diapason Phoson, 8 ft.
17. Rohr Flöte, 8 ft.
18. Viole d'Orchestre, 8 ft.
19. Dolce, 8 ft.
20. Orchestral Oboe, 8 ft.
21. Viole Celeste, 8 ft.
22. Quintadena, 8 ft.
23. Gedeckt, 8 ft.
24. Oboe-Bassoon, 16 ft.
25. Orchestral Flute, 4 ft.
26. Violina, 4 ft.
27. Zart Flöte, 4 ft.
28. Piccolo Harmonic, 2 ft.
29. Trumpet Harmonic, 8 ft.
30. Flute Harmonic, 4 ft.
31. Vox Humana, 8 ft.

CHOIR ORGAN.

32. Dulciana, 8 ft.
33. Concert Flute, 8 ft.
34. Gross Gamba, 8 ft.
35. Gemshorn, 8 ft.
36. Bourdon, 8 ft.
37. Clarinet, 8 ft.
38. Unda Maris, 8 ft.
39. Violin Diapason, 8 ft.
40. Flute d'Amour, 4 ft.
41. Flauto Traverso, 4 ft.
42. Concert Harp.
43. Cathedral Chimes.

PEDAL ORGAN.

44. Sub Bourdon, 32 ft.
45. Open Diapason, 16 ft.
46. Bourdon, 16 ft.
47. Second Bourdon, 16 ft.
48. Lieblich Gedeckt, 16 ft.
49. Violone, 16 ft.
50. Cello, 8 ft.
51. Tuba, 8 ft.
52. Dolce Flute, 8 ft.
53. Octave Bass, 8 ft.
54. Open Diapason, 8 ft.

There will be twenty couplers, twenty-two adjustable combination pistons and five pedal movements.

Bowery Memorial for Foster.

At the suggestion of Mr. and Mrs. Harold V. Milligan, a unique memorial to Stephen Collins Foster, who wrote "Way Down Upon the Swance River," "My Old Kentucky Home" and many other songs that have been favorites for fifty years, is being planned for the Bowery, in New York, where he spent the last few years of his life. The memorial will take the form of a \$50,000 fund for the support of the Bowery bread line.

On June 22 a meeting was held in the Bowery Mission, at which Mr. Milligan, the organist and biographer of Foster played and Olive Nevin, a cousin of Ethelbert Nevin, the composer, sang some of Foster's songs before the men out of work who depend on the mission for food. The plan for the fund was outlined by Mr. Baker, director of the mission. He told the men of Foster's life and of the fund.

ORGAN FOR PLANT'S FORCES.

H. J. Heinz Company Installs Instrument—Opened by Heinroth.

Dr. Charles Heinroth of Carnegie Institute played the dedication program on an organ installed for the employes in the auditorium of the H. J. Heinz Company at Pittsburgh June 17. Howard Heinz acted as chairman of the exercises, and Dr. S. H. Church, president of Carnegie Institute, addressed the employes on the uplifting influence of good music. All main plant employes of the company were present. The organ was built by the Welte Company of New York, and has a self-player. With the organ, the company purchased a large library of rolls of classical and popular music.

T. Tertius Noble is passing the summer fishing at Clearwater Camp, Farmington, Maine, away from the work that keeps him occupied during the year at St. Thomas' Church in New York.

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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 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: Description.

Note: Unless indicated O. S. (organ solo), or P. (piano solo), all pieces mentioned are the piano accompaniment part of orchestration.

Several requests induce us to list new additions to the ranks of Dutch and Scotch music. The numbers are those which have appeared since our former lists of four years ago. We have chosen topics of brevity in order to allow a large review of new music, which is of high excellence.

DUTCH MUSIC.

We have preserved a clipping from an article written by a European traveler, in which he asserts that one of the national characteristics of Holland is rapidly disappearing—the windmills. We hope this will prove untrue. We have already mentioned "A Dutch Windmill" by Zamecnik (Fox) which is a clever tone picture of ceaseless grinding of the mechanical parts in the accompaniment, and a jovial, quaint melody in the treble.

A piano suite—"Holland," by Florence N. Barbour (The A. P. Schmidt Company)—is a series of five little pictures which satisfy and delight the seeker for novelties in this line. No. 1, "On the Great Dyke," is a tempo di valse in F major, the theme being a flowing melody in eighth, while a second robusto forte in D minor has a bass melody. No. 2, "The Windmills," in C, consists of an arpeggiated figure beginning high in the treble, rather Chopinesque, descending with a marcato melody note on the first of each measure. With the proper registration (soft strings and quintadena, etc.), this should prove realistic in the extreme. No. 3, "The Wide Meadowland," is a smooth pastorella (allegretto grazioso) in G and D. And of course no Dutch suite would be complete without No. 4, "Wooden Shoe Dance," which is one of the best we have seen. In E minor, the usual repeated fifths introduce a typical clod of unending Dutch idiom. No. 5, "The Dutch Mother's Good Night," is a lovely lullaby in F. This suite is easy of adaptation to the organ, the first three numbers being well suited to scenics of Holland.

The second work of prime importance has recently come from the press of the Boston Music Company—"Dutch Patrol," by Stoessel. It is a fantasia on two Netherland airs, the first known as "Piet Hein," a folksong used in honor of one of the Dutch naval heroes of the Thirty Years' War which freed Holland from the Spanish yoke. In G, it is a spirited marching song, rather severe in its simplicity. Beginning pp and increasing, the trumpets enter and lead into a short passage in B flat, after which the theme comes again. Then a short coda introduces "William of Nassau," in honor of the Prince of Orange, who in 1579 succeeded in uniting Holland, Gelderland, Zeeland, Groningen and Overijssel in a mutual defense against the Spaniards. This air (F major) is also a military maestososo. Through numerous harmonic changes and the occasional use of a pedal point the "Piet Hein" air returns and the fantasia closes pianissimo.

For the benefit of those who did not read our previous article we list the few important works then given: Suite, "In Holland," (Kriens (C. Fisher); "In Holland" (valse), by Van Lyndena (Buck & Lowrey); "Between Acts" (Wooden Shoe Dance), by Romaine (White-Smith); "Dutch Lullaby," by Phelps (piano solo, published by Witmark), and four songs: "Dutch Lullaby," by Spross, "Little Dutch Garden," by Mead (John Church); "Dutch Kiddies," by Trinkhaus (Witmark), and "Tulip Time in Holland," by Whiting (Remick).

A short novelette which applies here is "In a Tea Garden," by Grey (Jacobs), which is sub-titled Javanese idyll. Java belongs to Holland; hence the appropriateness.

SCOTCH MUSIC.

The second list requested is that of music for films of life in Scotland. A well-known organ solo composition issued by Schirmer is "Scotch Fantasia" by Macfarlane, a work of pretentious proportions. Beginning with alternate full organ passages and an oboe imitation of the bagpipes, an unusual arrangement of Scottish airs follows. They vary from the quiet style to the rollicking, snappy highland dance. A clever bit of writing occurs where "Comin' Thro the Rye" is first heard as a solo, then interwoven as an accompaniment to "Annie Laurie." "From the Highlands," by Otto Langey (Schirmer Galaxy), also contains some Scotch airs not often heard, among them "Blue Bonnets" and "Speed, Bonnie Boat." "Lezzy Lindsey" is in the form of a quiet andante in E; "Scots wha hae" should be played in imitation of a brass quartet. "Kelvin Gray," a quiet moderato in G, is succeeded by "Annie Laurie" as a cello solo with string chord

accompaniment. "The Campbells Are Coming" and "Hundred Pipers" combine in a rollicking dance and then "Auld Lang Syne" closes the work.

A little organ solo, "Scotch Idyll," by Ralston (Summy) is a tranquil F major reverie which theater organists will find indispensable. Flagler's paraphrase on "Robin Adair," a legitimate organ number (Presser), is a fine concert piece. A piano gem is "Highland Laddie," by Morey (Ditson). It has more than the usual "Scotch snap" and is not difficult. "Heatherbloom," by Kingsbury (Witmark), is a standard piano and orchestration, worthy of constant use. And, by the way, organists, do not forget Guilman's "Noel Ecossais."

[NOTE: On "The Marriage of William Ashe," a Metro film starring Mae Allsop, at the T. "In the land of heather" (second reel) play Langey's "From the Highlands." Continue this into the third reel to D: Scottish pastoral scene. Here use "Heatherbloom," followed by Ralston's "Scotch Idyll." This covers all the actual Scotch scenes in this film.]

NEW PHOTOPLAY MUSIC.

From the Boston Music Company a series of new issues of the Popular Concert Library is received. Perhaps the most famous recent number is Toselli's "Serenade," a number that promises to rival that of Schubert. The publishers tell us that it is the sensation of Europe. In D major, three-four, it has a smooth, naive and melodious theme, with an accompaniment identical with that of Schubert. Constructed in simplicity of design and harmony the effects will come in the contrast of stops required to "put it over" correctly.

SPANISH: "Lolita," by Friml, and "Granada," by Hueter. Friml has deviated from the hackneyed treatment of the usual Habanera in his piece. In D the brass effects in the minor section are refreshing. The second, while in the same key, has a different rhythmic measure.

QUIET and NEUTRAL: "Siesta," by Hay, has a striking original melody (D) in many half-tone intervals, which must be played in a clean-cut manner, making it a gem of newness in ideas. Two second parts in A and B flat offer registration opportunities for harp and tuba.

"Lotus Flowers," by McGrath. While the average musician has always associated the lotus flower with Japanese scenes, he will find not so much in the way of oriental idiom here, but a quiet moderato of semi-dramatic character.

BRIGHT: "Fireflies," by Savino, is just the sort of a sparkling little work for which theater players are constantly searching. The piccolo and bourdon combination is excellent on this, contrasting the C major part with smooth diapason solo, and the following page with snappy, staccato trumpet or tuba effects, returning to a different and lighter pizzicato string effect when the G theme returns.

"Marche Mignonne," by Walter Janssen, is the latest issue. We do not know whether the composer has seen Poldini's work of the same name, but if he has he has endeavored to write in an entirely different mood. In E and A flat (six-eight), it is really in the style of a barcarolle. Strings, flutes, clarinet and oboe are indicated in the first section, and in the second the brass has a staccato effect that is striking and pleasing.

A further set of new issues from the Oliver Ditson Company has many legitimate organ numbers worthy of a place in the theater organist's repertoire.

RUSSIAN: Five numbers by Russian composers are "Prelude" by Glazounoff, "Hymn to the Sun" by Rimsky-Korsakoff, "Finale, Act 1, Prince Igor," by Borodin, and "In Silent Woods" by R.-K. The Prelude is a smooth four-four moderato in D with several chromatic changes. The Hymn has previously been noted as an orchestral arrangement. The transcription for organ has been done well, and with reference to organs of limited registration, "Silent Woods" is a semi-mysterious descriptive piece for strings and woodwind, with alternate synopated measures, while the Finale is a brilliant andante maestososo in C (three-four) leading into an allero alla scherzo, with a second section in B major, and a closing animato in which the pedals give forth the theme in a final reminiscence. "Dream," by Kopylov, is a quiet three-four andante in A flat.

QUIET: Two pleasing pieces are "Tranquillity," by Busch, a solo for gamba, in A, and "Song without Words," by G. B. Nevin, in G flat major. A smooth legato melody is given to the left hand, and synopated chord accompaniment in the right.

DRAMATIC: Two excellent dramatic pieces are "Pensees Lointaines," by Borch, which has the most entrancing melody we have seen in a long time, and "Rhapsodie Triste," by Carbonara, which opens with an A minor theme. Two sections in E and A flat are decidedly in contrast to one another.

BRIGHT: "In Fancy Free," by Manney, in F, is a bright little gavotte; "Spring Song," by Stebbins, is also a four-four movement in G and D, but of more solid construction. "Impromptu" in E minor by Busch is a short movement in E and G, while "Lotus Bloom," by Lamont, is a four-four andantino in A flat with solo for English horn.

Several excellent piano suites which are effective on the theater organ are published by the Arthur P. Schmidt Company.

ITALIAN: "Venice," by Mrs. Florence N. Barbour, is in five parts. "Springtime in Venice" is an allegretto in F and B flat, with a short "Hymn of Praise" as a middle section. "Italian Dance" is a three-four A minor mazurka, albeit a trifle too pianistic for the organ. "Meditation in San Marco" is further described as a "twilight hour in the cathedral" and is composed of real organ material. A

tranquil E minor theme, which offers great possibilities of transcription, with a lovely G major air, makes a most excellent organ meditation. "Song of the Gondolier" is the usual Venetian barcarolle in F, six-eight. The final movement is "Venetian Carnival" and depicts a fairy scene on the grand canal, illustrated with a rapid two-four allegro giocoso in D. The second theme—andante cantando—pictures the song of the boatmen, and then tempo 1 returns.

WOODLAND: The other two suites, also by Mrs. Barbour, are "Forest Sketches" and "A Day in Arcady." The titles of the first: "The Light of Spring," "The White Violet," "Revel of the Wood-nymphs," "The Lure of Summer Days," "Carnival of Autumn," "Twilight in the Forest" and "The Call of Winter"—show the passing moods of the year. Of these numbers 4, 6 and 7 are the best for organ transcription. The fourth is in B flat minor and D flat major. A solo for reed stop in the minor, a tender little melody in the major mode, and omitting page 18, this movement can be utilized successfully. The sixth is a melodious moderato grazioso in F, and with the addition of a subdued pedal, which can be interpolated, needs no change in transcribing. The seventh contains a C minor lento theme in the baritone register which suggests the bleak, severe barrenness of winter.

The Arcadian suite is ideal for pastoral scenes, and also for scenic films. "Dawn o'er the Wooded Hills" begins pianissimo and increases to fortissimo, painting the first faint tints of dawn and the glories of a newborn day. "Morn's Glad Awakening" is a two-four giocoso in A, and "Dreamy Nootide" an andante in A flat. The last part—"The Golden Evening"—is full of delicate shades of musical idiom, and as it diminishes to the last soft chord one can visualize a gorgeous sunset. Mrs. Barbour has the faculty of choosing titles and then composing music to fit them, and does not, as some do, make the titles utterly at variance with the musical thought. On these suites the use of the delicate combinations will enhance their effectiveness greatly.

ANSWER TO CORRESPONDENT.

E. M., Alexandria Bay, N. Y.—You will find many good agitatos in the looseleaf collections of photo-play music of the following publishers: Schirmer, Ditson, Fox, Chappell, Carl Fischer and Jacobs.

Sidney Steinheimer, booking agent for theater organists and coach on theater playing, reports that on June 4 he received within one hour three calls from theaters for organists, booking every one of them. On account of the shortage of available theater organists in his department, Mr. Steinheimer says he had to shift a few of his organists from other theaters to fill these three positions, all in high-class places. This shows the large demand there is for the organist in theaters.

Professor C. Walter Wallace, who for two years presided at the organ at the Hippodrome Theater, Williamsport, Pa., and recently returned from a two months' recital tour throughout Pennsylvania and New York state, is at the Liberty Theater, Cape May, N. J., for the summer. Mr. Wallace has been sightless since the age of 8 years and is a graduate of the Institute for the Blind of Pennsylvania, and a former pupil of the late David Wood. Mrs. Wallace coaches him on the pictures, describing the action in detail. She is the eye and Mr. Wallace the player. The Liberty Theater is noted for its music. The Ferrara String Quartet, all members of the Philadelphia Orchestra, is regularly engaged each summer at this theater.

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Many Recitals by Hugo Hagen.

Hugo Hagen of St. Louis has concertized during the last season in Missouri, Iowa, Illinois, Indiana, Kentucky, Ohio and Michigan, both on the piano and organ. He has given twenty-eight organ recitals, appearing at Rock Island, Ill., Quincy, Ill., Fort Wayne, Ind., South Bend, Ind., Indianapolis, Terre Haute, and Detroit, Mich. Since May 1 he has been playing at the Second Presbyterian Church of St. Louis, the leading Presbyterian church of that city.

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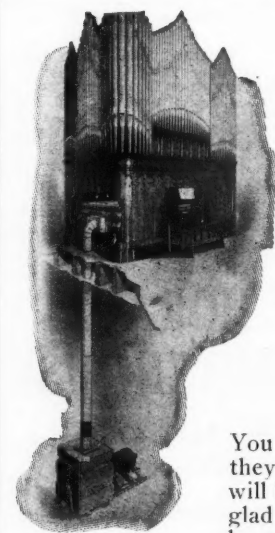
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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

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

ECCLESIASTICAL MUSIC OF J. S. MATTHEWS.

As the pleasant months of summer come in again, we choirmasters enjoy the luxury of hours spent in looking over new music, planning better things for next year. And as we think of Christmas we are pretty sure to ask ourselves, "Well, first of all, has J. S. Matthews anything new in the way of carols?" It is something to have made oneself the Santa Claus of one's guild; perhaps it would be more accurate to say that it is a fine thing to be one of our three Magi of the guild—their names are Dickinson, Noble and Matthews. Anyway, I am sure that whatever I may call him, Mr. Matthews is our benefactor and friend. I have never met him, but I have been his firm admirer ever since I had sense enough to be among the first to present his cantata "The Paschal Victor."

When the time comes—many, many years hence—to evaluate the work of Mr. Matthews published before 1921, I suppose that the critic will say that his highest distinction lay in a half-dozen perfect carols, in two evening anthems and in a cantata at the same time popular and musicianly. But the critic many years hence will not realize all that Mr. Matthews means to this generation. For at a time when American ecclesiastical music is staggering up from a bog of sentimentality and all manner of vulgarity, he is a steadfast example of refinement, of unobtrusive scholarship, of reverent good cheer. Many times I have asked myself the secret of this composer's charm. It is easy to pick out the devices employed in the carols: the shift from common to six-eight time, the use of a drone bass, the suggestion of modal tonality, the shifts from minor to major, the use of texts naive, dramatic, antique in flavor. Anyone can appreciate the suavity and grace of melodic line in "The Paschal Victor," though of course very few can imitate it. But mastery of technical means and discriminating selection of texts does not explain what is most admirable. For nearly always a Matthews number is better than it looks on paper. "Remain With Us, O Peace of God" looks like a piece of fluent writing by a man who has thorough knowledge of choral values and management; but it sounds like one of the most beautiful and reverent of evening anthems, and it is. Reverence—perhaps that is the secret—reverence and refinement with a certain gentle serenity that reminds you of the noble English cathedral tradition in which the composer was schooled. It is a good recommendation for a composer to say that he is never vulgar; it is a better thing to say that he leaves the auditor in the spirit of reverent peace; it is a crowning glory for him to say that he has interpreted to many thousand hearts the good will and blessing of the Bethlehem Child.

At present there are two Matthews cantatas, and a third is in the press: "The Paschal Victor," TBar and optional SA. (G). Lent and Easter. "The Eve of Grace," SBar and optional TA. (G). Advent and Christmas. "The Way, the Truth and the Life," in press. (S). General.

"The Paschal Victor" has good claim to being the finest cantata published in this country, and I am not forgetting Parker's "Holy Child," Barnes' "The Comforter," Candlyn's "The Prince of Peace," H. A. Matthews' "The Story of Christmas," Rogers' "The Man of Nazareth," James' "The Nightingale of Bethlehem" and half a dozen other fine numbers. Every single part is melodious and effective. The libretto, by Van Tassel Sutphen, is an inspiration in itself, with fine collects and hymns interspersed for the use of the congregation. The whole work will take a little over an hour in performance, but it is so planned that part may be given on Good Friday and the rest on Easter. Certain portions are published separately as excellent anthems:

"The Saving Victim," Bar and extra T.
 "The Light of the World," short T.
 "The Sorrowful Way," STBar.
 "The Third Day," TBar. Chorus needed.
 "The Victor Glorious," Chorus.
 "The Following Love," T.
 Of these the second and last may be used by quartets. The last has one of the finest of solos for tenor, one that I use often for Whitsunday or Communion. There is also a good duet for tenor and baritone, and an excellent Easter solo for low voice. I advise you to get copies of this cantata for your choir, even though you do not intend to give the entire work. With a few cuts it can be given well by quartet. For sheer melodic beauty this is the composer's highest achievement.

"The Eve of Grace," by the irony of modern fate, was published just at the outbreak of the great war and has not had the attention from reviewers that it deserves. It is not so uniformly good as its predecessor, but it contains some numbers that would make a reputation for a lesser composer. Above all there is "The Little Door," the finest of all the Matthews carols, and it is published separately. I give it every year with my quartet. Other portions published separately are:

"The Desire of All Nations," Bar or A.
 "The Name Above Every Name," extra S or T.
 "The Eve of Grace (Where Wilt Thou Lodge)," chorus carol.

"A Bright Star Shining," carol.
 "Dark Was the Night," narrative carol. The carols are the best part of the cantata. There is also a charming little soprano solo, "Mary's Lullaby," published separately in folio, and a splendid duet for soprano and baritone, "The Day-spring," part 3. I think that the reason I do not like all of the cantata so well as these choice numbers is because the composer has striven for big, sonorous effects that are not in keeping with his best style. Except in one chorus in "The Paschal Victor" the composer has not succeeded in the "grand manner"; in justice it should be said that he has seldom attempted anything of the sort.

As the interpreter of Christmas, Mr. Matthews has composed many numbers. The following list does not distinguish very carefully between carols, carol-anthems and anthems:

"The Birth of Christ," S or T; anthem. (G)
 "Christmas Bells," (G)
 "Christus Salvator Natus Est," (G)
 "Hail, Thou Ever Blessed Morn," T. (G)
 "The Heralding Star," (G)
 "O Where Is the King," Christmas or Epiphany. (D)
 "The Twilight Carol," for chorus. (G)
 "What Star Is This?" (S)
 "The Wonderful Story," (S)
 In Schirmer's Carol Annual, No. 14: "Christmas Morn," "Sleep, Little King."
 In Schirmer's Carol Annual, No. 15: "The Angel Sped" (unison), "Fair Christmas Morn."
 In Ditson's Six Christmas Carols, 1920: "O Lovely Voices of the Sky" (unison).
 Two Christmas carols, for two-part chorus of women. (D): "The Golden Age Is Waking," "Angels Sing and Shepherds Pray."
 "The Birth of Christ" is described by the composer in its sub-title as a Christmas pastoral; it is his most recent publication and one of his best anthems; you will want to see it when you are making your next Christmas program. "Christmas Bells" is an excellent example of the use of a peal of bells—a device which Noble and Stevenson have employed also with capital effect, not to mention Dickinson and I suppose, a host of others. "The Heralding Star" is a finely descriptive carol-anthem. "The Twilight Carol" was popular with choruses last year, and justly so. "What Star Is This" has especially interesting part-writing; it needs a chorus. "O Where Is the King" is one of the best carol-anthems I have seen, and it is particularly useful for Epiphany. All the little carols in the annuals are graceful and cheery.

There are some good numbers for Easter:

"List, the Glistening Angel," carol-anthem. (S)
 "On Wings of Living Light," carol-anthem. (G)
 Three Unison Carols in Schirmer's Annual, No. 13: "Angels Roll the Rock Away," "Joy Dawned Again," "Easter Flowers Are Blooming."
 Both carol-anthems are of high quality; both are obviously intended for a chorus, and perhaps preferably for a boy choir. I wonder why Mr. Matthews, whose poetical ear is good, chose to write so sibilant a line as "List, the glistening angel." I try to make myself believe that he intended some hushing choral effect.

Here are anthems for various other occasions:

"The Anthem of Democracy (When wilt Thou save the people)," for chorus. (G) Patriotic.
 "Dayspring of Eternity," (G) Advent, General.
 "Fairlest Lord Jesus," (S) General.
 "Pierce Raged the Tempest," (G) General.
 "Hymn of Faith," for choir and congregation. (G) General.
 "I Am the Bread of Life," (Minim Co., England) Communion.
 "I Heard a Voice from Heaven," (G) All Saints' Funeral.
 "I Sought the Lord," (S) General.
 "Keep Me, Lord," extra bar. (G) Evening.
 "Remain with us, O Peace of God," (G) Close of Service.
 "Shepherd, with Thy Tenderest Love," (G) Evening.
 "There's a Wideness in God's Mercy," S or T. (G).

Twelve Double Chants. (G.)
 The best of these are the two beautiful evening anthems: "Keep Me, Lord" and "Remain with Us," anthems that are suitable for any type of choir and should be in every library. The best of the others are intended for unaccompanied chorus, but can be managed fairly well by an accompanied quartet: "The Anthem of Democracy," "Dayspring of Eternity," a new number, and "Pierce Raged the Tempest"—finely descriptive in the close. "I Sought the Lord" seems to be in quartet idiom and perhaps for that reason is not a characteristic Matthews number; the words are not those used by Stevenson in his popular anthem with the same title, but were found in some obscure hymn. "Fairlest Lord Jesus" is also a quartet anthem, but it is better; the hymn setting is so fine and so beloved that an anthem has not much chance for popularity. "There's a Wideness" and "Shepherd, with Thy Tenderest Love" may also be sung by quartet; they are not in the composer's best style, though one should expect the texts to be the sort he would manage well.

During the war Mr. Matthews published one solo, "The Blessed of Freedom" (G), for baritone and soprano; the words make it rather out of date now. He has also written three or four organ pieces of a melodious and easy type such as a few organists affect to ignore in the face of widespread appreciation. There will always be room for such compositions when they are as well-written as these: "Chant Celeste," (G)

Serenade (Evensong). (J. Fisher & Bro.)
 Pastorella. (B)
 "A Joyous Morning Song," (B)

As I understand, it is my task to present in this column such music as will beautify a reverent, serene service in any Christian church, liturgical or non-liturgical. I have given an account of the unaccompanied anthems of T. Tertius Noble, the finest church music of our generation; of the beautiful carols edited by Dr. Dickinson; of the dignified and impressive anthems of Horatio Parker; of the sonorous canticles of the Russian church. I now add to the list these compositions by Mr. Matthews and trust that somehow this article may lead more choirmasters to the pleasures of his refined and joyous art.

ANNOUNCEMENTS.

Next month I shall give lists of negro spirituals in all the arrangements that might be useful to choirmasters, whether in church services or in choir concerts. For later numbers I have in mind two or three other articles devoted to the writings of individual American composers, an article on music for missionary services, an article on music for women's choruses, and an article on music for choir concerts. Please remember that I am to be addressed at the State College, Albany, N. Y., all summer.

George Henry Day, F. A. G. O., of St. John's Episcopal Church, Wilmington, Del., gave a choir boys' concert May 24. This is a feature of the church music which Mr. Day has established at Wilmington. Every boy in the choir is given a chance to sing a selection by himself. This has proved a great stimulus in increasing the interest of the individual boy in the improvement of his voice and the use of it. Besides, it enables the choirmaster to discover special talent in a boy, which may have been overlooked in the general choir work. These concerts have drawn large and appreciative audiences. Some of the men usually assist with vocal or instrumental numbers. The concert is followed by refreshments.

In the North Side Baptist Church, Highland Park, Richmond, Va., special services were held June 12 in connection with the opening of the organ recently installed. The organ is the work of M. P. Möller and has two manuals and 518 pipes, numerous couplers and the latest mechanical devices. W. Reginald Walker is the organist and choir director.

HEAR STEWART IN NEW YORK

San Diego Organist Receives City's Flag on Occasion of Recital.

Dr. Humphrey J. Stewart of San Diego, Cal., played a recital calculated to unite the extreme ends of the continent when he appeared Sunday, June 5, in the Mayor Hyland People's Concert at the Great Hall at the City College in New York. On this occasion the city's flag was presented to the noted organist of Balboa Park. The reception committee which greeted Dr. Stewart included President Mezes of the City College, President Prall of the New York board of education, Dr. William C. Carl and others. Dr. Mezes and others made addresses.

The program played by Dr. Stewart included: Sonata in F minor, Mendelssohn; Fountain Reverie, Fletcher; Largo, Handel; "Marche aux Flambeaux," Guilmant; Spring Song, Mendelssohn; Minuet in A, Boccherini; Processional March, "Montezuma," Humphrey J. Stewart.

J. F. Reuter has been active the past season as organist of Holy Cross Lutheran Church, Racine avenue and West Thirty-first street, Chicago, and also as organist at the Lutheran Zion Church, Peoria and Nineteenth streets. As there are five teachers in the church school at Holy Cross who alternate as organist, he has been able to play at his old church four Sundays out of five. Mr. Reuter has given two recitals at Holy Cross thus far and is also conductor of a male choir there. Mr. Reuter has the sympathy of his fellow organists in the loss of his 9-year-old son, who met death in an accident last fall, and the recent illness of his older son, who on May 22 underwent a serious operation at the Presbyterian Hospital.

Miss Edna Wyckoff has been engaged as organist of the Flatbush Presbyterian Church of Brooklyn, N. Y., where she has been playing since April 1. It is the desire of the church officials to have music play a large part in the service of this church and with this in view Miss Wyckoff has been giving short recitals before each evening service, and has organized a new quartet choir. She is planning some interesting musical events for the coming season.

Mrs. Laura Grant Short, director of music at Rockford College, is spending part of the summer in Paris, studying organ with Joseph Bonnet. Mrs. Short has given Rockford the privilege of hearing this artist in recitals five times.

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BONNET ON TOUR OF ITALY.

Acclaimed at Recitals—Plans for Work at Eastman School.

Harold Gleason, who will be Joseph Bonnet's colleague on the organ faculty of the Eastman School of Music, has received a letter from Bonnet telling of the French master organist's recital tour in Italy, undertaken after Bonnet's return from his season in this country. Italy has long welcomed Bonnet as a favorite and on this tour his success was evidently more pronounced than ever before. He told in his letter of playing a recital at "The Tomb of Augustus" in Rome, at which the royal family was in attendance, and of receiving pleasant recognition from the queen herself.

Last summer Mr. Gleason spent some time with Mr. Bonnet in study and consultation over the scheme of organ equipment for the Eastman School of Music. The two men made a trip to the Isle of Wight, where Bonnet was anxious to visit an old monastery. The boat was crowded but Bonnet declined to wait for another and contentedly took his place in the steerage, rather to his companion's discomfort.

At his own organ in St. Eustache in Paris, the position Bonnet won in competition with the best France had, Mr. Bonnet is said by Mr. Gleason to be even more superb than in his recitals. Moreover, he is ever ready to play for any visiting confrere. While Mr. Gleason was at M. Bonnet's home in Paris, a Spanish organist called and expressed the wish to hear Bonnet play at St. Eustache. Bonnet called a cab, drove across Paris to get the keys to the church, drove to the church and in the dusk gave such a recital as Mr. Gleason says he has seldom heard.

Bonnet's work at the Eastman School of Music will be the conduct of master classes. In Kilbourn Hall he will have a four-manual, ninety-stop organ built by the Skinner Organ Company and an audience chamber seating 500 and acoustically as nearly perfect as modern science can make it.

Widenor Plays at Montreal.

D. Kenneth Widenor, who has been in New York for some time, is now organist of the Capitol Theater at Montreal, Quebec. This is a palatial new house which was opened April 1. It seats about 2,900 people and has a four-manual organ built by Warren & Son. The console is in the orchestra pit and is on a hydraulic elevator shaft, which is raised during the organ solo. Previous to going to Montreal Mr. Widenor opened a large organ at the Pantages Theater, in Toronto, under the same management, and played there for seven weeks until the organ in the Capitol was finished.

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EDITH ROUNDS SMITH DEAD

California Organist Killed When Train Strikes Automobile.

News comes from California of the recent death of Mrs. Edith Rounds Smith of Redlands, who was killed with her sister, Miss Rounds, when their automobile was struck by a fast train near their home city. In Mrs. Smith's death southern California loses one of its best known and most accomplished organists and teachers. She held one of the most prominent organ positions outside of Los Angeles, having been organist for the last ten years of the First Congregational Church in Redlands. She studied with Wilhelm Middelschulte in Chicago and with Widor in Paris. She was a member of the American Guild of Organists, holding a fellowship degree. She was an earnest and efficient worker in her profession and was highly esteemed as an organ recitalist. Mrs. Smith had given many recitals in California, including a number in Los Angeles, where her work was recognized as of exceptionally high standard.

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This is an organ containing ten sets of pipes! And not a harsh tone among them.

Dr. Lutkin, Musical Director of the Festival, writes that he is greatly pleased and thinks it "a remarkable instrument and astonishingly effective with the number of pipes it contains." He says further: "It has a bigness and nobility that are most satisfying. It not only amply fulfils its original purpose of backing up our chorus of six hundred voices with its solid, pervading tone, but it has proven to be a most effective concert instrument as well."

Mr. Eddy expresses his pleasure in playing upon "... your wonderful organ at the North Shore Music Festival," and congratulates us "upon achieving such remarkable results with the limited means, ... for, notwithstanding the organ has only ten complete sets of pipes, yet the selection of these stops, combined with their marvelous voicing, enabled me to produce effects obtained only upon the largest organs." He adds that "the smoothness of all the diapasons, flutes, strings and reeds, which are under absolute control of expression, is most charming, while the volume of tone of the full organ is nothing short of stupendous and amazing."

Ten stops! Three unit stops, three extended stops, four straight stops—in the last group the three rank soft mixture and the flat and sharp ranks of the pure tin strings drawing as one stop each.

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WESTMINSTER ORGAN WILL BE LARGE WORK

FEATURES OF FOUR-MANUAL

Contract for Notable English Instrument Is Awarded to Henry Willis & Sons, and the Cost Is to Be £16,000.

The Catholic cathedral at Westminster is to have a new four-manual organ which, according to J. Stuart Archer, writing in the Musical Times of London, "will take its place amongst the finest in the country." The contract has been awarded to Henry Willis & Sons and Lewis & Co., Ltd., for the great, swell and pedal divisions, which alone will cost £4,000. Before the time to erect the organ arrives it is hoped to raise enough money to pay for the complete instrument as specified. The entire cost is to be £16,000.

The organ will occupy the large gallery at the opposite end of the cathedral from the high altar. This, though not the position suggested by the architect, the late J. F. Bentley, is unquestionably the one giving the player the greatest opportunity for controlling congregational singing as well as displaying the beauty and power of the instrument. The case is being designed by J. M. Marshall, the cathedral architect, and will form an imposing and effective feature. Being Byzantine, no front pipes will be incorporated in the scheme.

The specification has been drawn up by the cathedral experts in consultation with the builders. On the pedal organ the system of extension is used, the eight-foot stops being in each case derived from the sixteen-foot of corresponding tone-quality, while variety in pianissimo sixteen-foot stops is obtained by borrowing the sixteen-foot doubles from swell and choir. As regards reeds it is to be noted that while the scheme includes thirty-two-foot, sixteen-foot and eight-foot stops derived from one another, there is a separate ophicleide of sixteen-foot pitch which, speaking on a pressure of thirty inches, will be

of great power and grandeur.

A fact that will seem strange to American organists is that the choir is not to be enclosed, but is designed as a small great complete to fifteenth. There was considerable discussion of the question of enclosing the tuba, which will be playable at sixteen, eight and four-foot pitch, and as a compromise it was decided to enclose the stop, but to make provision for an unenclosed tuba of dominating character.

The scheme of stops will be as follows:

GREAT ORGAN (Fifteen Stops).

1. Double Open Diapason, 16 ft.
2. Open Diapason No. 1, 8 ft.
3. Open Diapason No. 2, 8 ft.
4. Open Diapason No. 3, 8 ft.
5. Flûte Harmonique, 8 ft.
6. Quint, 5 1/3 ft.
7. Octave, 4 ft.
8. Principal, 4 ft.
9. Flute Ouvre, 4 ft.
10. Twelfth, 2 2/3 ft.
11. Fifteenth, 2 ft.
12. Great Chorus, 15, 19, 22, 26 and 29, 5 ranks.
13. Double Trumpet, 16 ft.
14. Trumpet, 8 ft.
15. Clarion, 4 ft.

SWELL ORGAN (Fifteen Stops).

16. Violone, 16 ft.
17. Open Diapason, 8 ft.
18. Rohr Flûte, 8 ft.
19. Echo Gamba, 8 ft.
20. Voix Celeste (AA), 8 ft.
21. Principal, 4 ft.
22. Suabe Flute (Triangular), 4 ft.
23. Twelfth, 2 2/3 ft.
24. Harmonic Piccolo, 2 ft.
25. Fifteenth, 2 ft.
26. Harmonics, 17, 19 and 22, 3 ranks.
27. Oboe, 8 ft.
28. Tremulant.
29. Waldhorn, 16 ft.
30. Trompette Harmonique, 8 ft.
31. Clarion, 4 ft.

CHOIR ORGAN (Nine Stops).

32. Contra Dulciana, 16 ft.
33. Open Diapason, 8 ft.
34. Stopped Diapason, 8 ft.
35. Principal, 4 ft.
36. Nason Flute, 4 ft.
37. Twelfth, 2 2/3 ft.
38. Fifteenth, 2 ft.
39. Cornet (Prepared for), 3 ranks.
40. Trumpet, 8 ft.

SOLO AND BOMBARDE ORGAN (Enclosed—Thirteen Stops).

41. Violoncello, 8 ft.
42. Tibia (open throughout), 8 ft.
43. Viole d'Orchestre, 8 ft.
44. Salicional, 8 ft.
45. Unda Maris (AA) (prepared for), 8 ft.
46. Concert Flute (Harmonic), 4 ft.
47. Salicetina, 2 ft.
48. Cor Anglais, 16 ft.
49. Clarinet, 8 ft.
50. Tremulant.

51. Contra Tuba, 16 ft.
52. Tuba, 8 ft.
53. Tuba Clarion, 4 ft.

Unenclosed.

54. Grand Tuba (Heavy pressure, harmonic) (prepared for), 8 ft.
55. Great Reeds to Solo.
56. Swell Reeds to Solo.

PEDAL ORGAN (Fifteen Stops).

57. Double Open Diapason, 32 ft.
58. Great Bass, 16 ft.
59. Contra Basso, 16 ft.
60. Open Diapason (extension of No. 57), 16 ft.
61. Sub-Bass (stopped), 16 ft.
62. Violone (from No. 16, Swell), 16 ft.
63. Dulciana (from No. 32, Choir), 16 ft.
64. Octave (extension of No. 58), 8 ft.
65. Principal (extension of No. 60), 8 ft.
66. Flute (extension of No. 61) (stopped), 8 ft.
67. Super-Octave (extension of No. 65), 4 ft.
68. Contra Trombone, 32 ft.
69. Trombone (extension of No. 68), 16 ft.
70. Grand Ophicleide, 16 ft.
71. Clarion (extension of No. 69), 8 ft.

The action will be tubular-pneumatic. The couplers will number twenty.

New Esteys in the Southwest.

The new Estey organ in the Crazy Theater, Mineral Wells, Texas, was opened April 13 by Mrs. James Harvey Cassidy of Dallas. On May 13 Miss Ada Emily Sandel of Dallas played the first recital on the large Estey just installed in the First Methodist Episcopal Church, South, at Vernon, Texas. The opening recital on the Estey in the First Baptist Church of Norman, Okla., was played May 23 by Miss Lillian Dechman of Oklahoma City. Two Esteys were installed recently in Wichita Falls—one in the Floral Heights Methodist Church and the other in Temple Israel. The organ for Grace Presbyterian Church of Greenville, Texas, will be shipped soon, and this will be followed by one for the South End Christian Church at Houston. These organs were sold by B. T. Pettit of Dallas, representing the Estey Company.

J. E. Varnum of Atlanta has sold a three-manual and echo Austin organ of twenty-nine stops to the Second Baptist Church of Atlanta. The old organ is a Farrand & Votey with electric action and is nearly thirty years old.

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An Organ Student in France: An Informal Talk

By EDWARD SHIPPEN BARNES

[NOTE—The following remarks are excerpts from an informal talk delivered by the author before playing a recital of French music. Readers will therefore pardon the informal style of the article, much connecting matter, now irrelevant, being omitted.]

The church organist is in a difficult position. He works for years on the best organ music there is, and then is pretty nearly afraid to play it to people in church, and, maybe, descends to Fountain Reveries and Elevation in a flat, etc., to begin the process of educating the congregation. And then—those things are so nice and easy—and the salary comes in just the same. Well, people act so differently about different sorts of art—they are quick to throw a bluff about painting or sculpture or even poetry, but they take an equal pride in disclaiming any knowledge of music and denouncing the possibility of ever acquiring any. That's what the organist is up against.

I thought I would say a few words about three phases of an organ student's life in France and French organ music and teaching: First about one's life in Paris and the schools and organists. Second, about matters of teaching, especially of Bach. Third, a word or two about modern French organs and organ music.

Conditions in Paris have changed, unfortunately, a great deal since the time when I studied there, a few years ago, though I hope that we may expect a return to something like normal within a reasonable time. One of the charms of Paris used to be the extremely reasonable cost of living—I hope that will come back. I can only tell about it as it used to be. If you don't mind a few homely details, I had two little rooms away up high in a tiny street with a big name, Rue des Fossés St. Jacques. My American friends called it "Fussy St. Jacques." I had a fire and a nice little pedal-piano in one room and plenty of fresh air in the other. My landlady lived two floors below and I think she thought she was doing me up brown as to rent. She extracted \$30 a month; that really was an awful lot for Paris. She had, on her floor, a small and very select boarding or finishing school for girls. They were beautiful girls, too, from all over Europe. When I was exceptionally good and got invited to dinner it was quite embarrassing to be the only gentleman present and to get served first! As to taking any of those girls out walking, nothing doing—not even to go hear Widor play. I used to hear one of them play, however, the same Grieg sonata all through the year. I guess she's practicing it yet.

I went directly to the Schola Cantorum, Vincent d'Indy's school of music. The Schola is a quaint, charming old building, formerly a monastery of Irish monks, and must be some 300 years old. For study of the organ, on account of the instructors it possesses, it is undoubtedly ahead of the Paris Conservatoire or of any school of which I have any knowledge. In the organ courses—the prices of which were \$45 a year, or \$60 a year if combined with all the theory you wanted, even from d'Indy himself—the beginners are taught by Georges Jacob, the next higher or intermediate class by Abel Decaux and the highest class, the Cours Supérieure, by Louis Vierne. The methods and principles in every class are identical.

D'Indy heard me play the G Minor Fugue on the piano while he played the pedal part, and then he assigned me to M. Decaux's class. Now I want to pay a tribute to Decaux. He has been, ever since, one of my dearest friends and is as fine a gentleman as ever one could meet. He is also, in my honest opinion, the best and most meticulously careful instructor in organ playing of whom I have any knowledge. I always feel that I cannot do organ students a greater favor than to refer them to Decaux for instruction. I do not mean this to the exclusion of anyone else—Widor, for instance, is very great—perhaps great-

er than Decaux as a performer, though I'd be slow to grant that as regards the performance of Bach's works—and Widor is a wonderful coach—a great teacher of interpretation; but for intensive training in style and technique, give me Decaux every time. I had played for some time in churches and thought I knew something about the organ, so I sallied forth again on my war-horse—the G Minor Fugue—and after I had played a few measures Decaux said "Pas mal," which is, being interpreted, "Not bad"—"but suppose we start with something easier." And we certainly did. We took the simplest chorale variations and other such material for manuals alone and it was about four months before I had a real piece with pedals—that is, a little prelude or fugue. Decaux was extremely sparing with his approval, but if he ever commended you, you knew you really deserved it. He was the soul of honesty. Decaux taught, principally, Bach and César Franck, whom the French place next to Bach in the greatness of his organ music. I had two years of Bach, and it is my hope to go back some day and study Franck with him. I know no one whom I admire more for sincerity and single purpose and general thoroughness, combined with the most charming of characters, than Decaux. Vierne, of course, is a marvelous person—the poor chap, as you may know, is nearly blind, but he has in his mind and memory an extraordinary amount of all the best music ever written for organ, with absolute broadness and catholicity of taste. For interpretation of anything, be it a fugue of Schumann, modern French, Italian or German music, I would prefer him as a teacher to anyone. I had only the pleasure of working at improvisation with him, as my time was limited, and in that department he excels anyone I ever heard, with the possible exception of one of his pupils named Dupré.

It is a wonderful pleasure to sit beside some of the great Frenchmen as they play in the cathedrals and big churches. Don't imagine that every little French organist is a master. I really believe that the average playing you will hear in the ordinary small church in this country is decidedly better than you will hear in France, in the ordinary small church there. The organists there, as here, have not all recognized the great teaching tradition that has come down from Lemmens, the great Belgian teacher, through Guilmant, Decaux, Vierne and Widor. But the playing in some places stands out as perhaps the best in the world. This is due, I think, to five causes: 1. The type of organs and their surroundings. 2. The enormous respect and reverence they have for the service, the instrument and its music. 3. Their principles of playing. 4. Their will power. 5. Their big-hearted and childlike simplicity of character. There's nothing complex and nothing spoiled about those big men. Widor, at St. Sulpice, I heard play only Bach, his own works and improvisations. All three he does beautifully. The only extended form of improvising I heard him do was the toccata form—something like his famous Toccata in F. He always brought the music to two climaxes of power during the piece, and I could never describe to you the thrill of those mixtures and the smooth 32-foot pedal reed—and he ended softly. He usually employed a Gregorian theme from the liturgy of the mass. There were often famous people up in his organ gallery—Mutin, the organ builder (successor to Cavaille-Coll) was nearly always there, ready to go out and blow up the four or five men pumping the organ if they didn't give sufficient wind. You know, the men walk on treadles. Mutin and his whisks were terribly fierce when he did that. Widor loved to talk to the people—especially the fair ladies who were often there—and sometimes he'd almost lose his place in the mass. When he occasionally forgot to give the wind signal to the blowers there would arise the most awful ascending series of yowls from the organ that you could imagine while the wind came gradually up—much to his disgust. Every Sunday he would say "L'orgue est bon" ("The organ is good"),

which I never doubted, and very often, after a solo on one of those incomparable open flutes he would say, "La flûte est pure" ("The flute is pure"), and he always picked something out of the air when he said it.

One day, when I was present, a grand duchess of Russia was up there. She was very grand—exceedingly swell in every sense of the word. Pearls and things hung off her in every direction. Widor had full organ on, all coupled, of course, to the pedal, and during mass the grand duchess jumped at the roar that came out and the poor lady collapsed like a balloon with a hole in it. Widor patted her hand violently and said, "C'est rien du tout, Madame" ("It's nothing at all, nothing at all"). After enough patting she recovered, but she wasn't half as grand after that.

Vierne has less of an assembly in his organ loft at Notre-Dame, and I think he is more wonderful than Widor, who is, after all, getting rather old. It was often a pathetic sight to me to see that little blind figure of Vierne, in that enormous loft, sitting so still in front of the great console—and so delighted to see you when you came. But there was nothing pathetic about the perfect mastery he had over that instrument, or about his improvising—in every style—the glory of which I could never begin to describe. I may truly say that, great as is his written music, his improvisations are equally great, and greater. He would often start with the most amazing dissonance, as, for instance, a minor second, played with full organ high up on the keyboard—from which he would weave and blend the most intricate of harmonies, modern to a degree, but all with a firm, logical plan, and end up in a blaze of glory that just carried one up to heaven. I assure you that that description is not overdrawn. Another type in which he excelled was a smooth and flowing type of four or five-part composition with the mf registers of diapasons and flutes—very much like the beginning of his First Symphony or the second theme of the first movement of the Second Symphony. The organ in Notre-Dame, too, was surpassingly brilliant, with its marvelous reeds and mixtures—there being about twenty of the latter out of a total of about eighty-six stops. When I last heard from poor Vierne he had been very sick and had lost his son in the war—and I do not know whether or not he is yet back in Paris playing at Notre-Dame. My dear friend Decaux is perfectly well and plays a fine instrument at the big Basilique du Sacré Cœur—the cathedral in Montmartre. Decaux does not pretend to improvise, but his Bach and Franck are imitable.

It may be foolish to try to tell who in one's opinion is the very best performer he ever heard, but two men stand out in my mind as the best technical experts I have ever heard at the organ, and they are Marcel Dupré, pupil of Vierne and organist at Rouen, France, and Lynnwood Farnam, whom you all know, of whom Bonnet said that his work was perfect. But Dupré has the added glory of perhaps the very greatest gift for improvisation that it has ever been my privilege to enjoy. He made a fugue for me one day, at St. Sulpice, on a theme which I gave him, which would, I assure you, rank among the great organ classics if written down. And yet so simple and unspoiled was he that when I told him how wonderful I thought it was he blushed like a girl, and became very fussed indeed. I found the same simple spirit among all the greatest musicians I met in France. Decaux considers Dupré the coming greatest organist.

Now a word or two about modern French methods of organ instruction. I spoke of the fact that the teaching in schools like the Schola is by the class system. I would say here, parenthetically, that I believe that system is superior to any other as regards every consideration except the pocket-book of the teacher. Decaux taught his class for some two hours, twice a week, and received from the Schola one dollar for each session. In the classes

there is no faking, no time is lost. If you don't know your work, no time is wasted on you. Everyone feels, also, a spirit of friendly rivalry with the other members of the class, and is incited to do his level best—and they are very appreciative if he does well. Lastly, and most important, every pupil, if he chooses, hears taught many other pieces of music than that which he is studying—and may derive quite as much benefit as the person being instructed. Thus I know just how Decaux taught many Bach numbers which I never studied with him myself. I may state that in listening to the work of Vierne's class, it was startling to hear man after man play, each one, it seemed, better than one had ever heard—and their selections covered all organ literature. Decaux's class was about equally divided between women and men. Now he writes me that he has, alas, only girls! But some of those girls could certainly play—though in their case I have heard their equals and superiors in America. Some of them had hard luck. One little lady named Mme. Cadier had every gift an organist needs except the proper shape. She was short, round and fat. She used to get profoundly discouraged because she could never graduate from Decaux's class—and the trouble was that after a few measures of playing and pedaling in splendid style she always slipped off the organ bench and stood up on the pedals—with a terrific roar—to regain her seat. It was pretty tough.

Now, about the instruction of Bach. The following principles were strenuously and most exactly taught at the Schola: First, perfect legato. This is to be obtained by hook or crook—by any device of substitution, or sliding of the fingers from black to white keys, or of the thumb by a peculiar motion from one white key to the next. Similar exercises were given in the pedals. Second, the utmost care in the playing of repeated and staccato notes. In reasonably rapid tempo the rule for repeated notes (like those in the G major fugue) is simply to give them exactly half their value. If we count "1, and, 2, and," the note is played on the beat and released exactly on the "and". A series of repeated quarter notes is therefore played like a series of eighth notes with eighth rests between—giving exact value to the rests. When repeated notes are in slow time, or a long note is followed by the same note, such notes should be lifted for repetition at some definite time interval, where half of their value would be too long a repetition and destroy the part or the melody. Another case: Suppose a long note, as a half-note, is tied over to a sixteenth, and then followed by another sixteenth, being the same note, it is customary simply to omit the first sixteenth. This is hard to present without examples, and I hope you understand what I mean. Staccato notes are usually held for half of their value. Third, perfect rhythm. Absolute intolerance of any carelessness in this respect. I have been almost in tears trying to detect where the passage I was playing was imperfect in rhythm, but Decaux would never give in until satisfied. Now I imagine that you may be saying: "Doesn't this inflexible rhythm and exact repetition and so forth produce a horribly dry performance?" I'll admit that the methods outlined are cut and dried, but the results when applied to real playing are a life, a vivacity, a clarity and a breadth of style never reached by the careless player. The whole system is founded upon a great respect for the dignity of the instrument and its music. This idea of dignity and repose is never lost sight of. Bach is not played too fast, and, in spite of the careful rhythm, due attention is given to every legitimate nuance or ritardando or bit of phrasing or expression which can be of help in interpreting the composition. Decaux demanded flexibility of style without impairment of rhythm, and it is perfectly possible. Finally, with the foundation they had secured, Decaux would freely tell his pupils to go ahead and develop their own style and individuality. Though conscientious he was not narrow.

[To be continued.]

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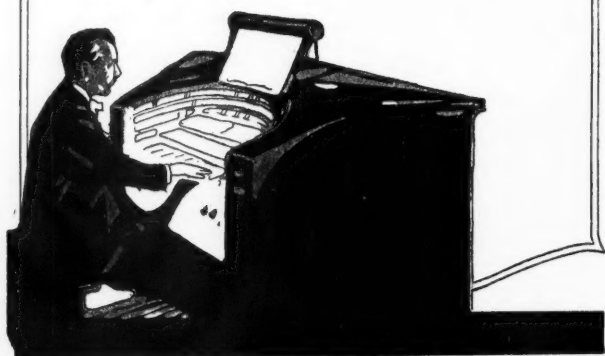
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