

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Thirteenth Year—Number Six.

CHICAGO, MAY 1, 1922.

One Dollar a Year—Ten Cents a Copy.

CALL OUT FOR MEETING OF ORGAN BUILDERS

SESSIONS ON JUNE 6 AND 7

Banquet to Be Special Feature, in Addition to the Business Sessions of the Association in New York.

The fourth annual meeting of the Organ Builders' Association of America will be held on June 6 and 7 at the Hotel Commodore in New York City. The call for this meeting has been issued to members and in response the secretary's office reports that a representative attendance already is certain. This will assure a thorough discussion of all problems affecting the organ builders jointly that may be brought up. There will be business sessions both morning and afternoon of both days.

A special feature of the meeting will be a dinner to be held on the evening of June 6. Arrangements for this are being made by Louis Odell, and all who desire to be present are especially requested to give notice at once to the secretary, 1507 Kimball building, Chicago, so that reservations may be made. President M. P. Möller of the association has taken special interest in this banquet and has made a personal contribution toward the expense of the event.

The time and place of the convention are determined by the time and place of the annual meetings of the Music Industries Chamber of Commerce, of which the Organ Builders' Association of America is a division member. Other member associations, of which there are twelve, include the piano manufacturers, the music roll makers, the music merchants, the piano tuners and the music publishers. The entire week of June 5 will be devoted to the conventions of the various bodies and as this will be the jubilee convention of the chamber, an especially large attendance is promised. Members of the Organ Builders' Association are advised to make hotel reservations early. The Hotel Commodore asks that all reservation requests be made direct to it. The McAlpin and other hotels also offer reasonable rates. There are to be various special events during the week, including an excursion on the Hudson river, with a dress parade at West Point, and other entertainments.

The railroads have granted special rates under the certificate plan, which entitles members of all the associations in the Music Industries Chamber of Commerce to one-half fare on the return trip from New York. The rates apply for the week of June 5 and extend to June 15.

PRESENT OF \$1,500 TO KINDER.

Members of Holy Trinity, Philadelphia, Present Purse to Organist.

Ralph Kinder, organist and director at Holy Trinity Church, Rittenhouse Square, Philadelphia, was presented with a purse of \$1,500 on April 15 by his friends in the church. The gift was in recognition of his untiring devotion to the music of the church.

Mr. Kinder is internationally known as a concert organist and church musician. He has been at Holy Trinity for twenty-three years. Among his compositions are many played by organists everywhere.

Bonnet Not To Be a Priest.

One of the leading New York musical weeklies a few weeks ago published in the form of a dispatch from Canada the previously-refuted story that Joseph Bonnet soon would enter the priesthood. In a telegram to The Diapason, sent just before his return to France, Mr. Bonnet denies the yarn, and in refutation of it says that a European spring tour is being booked for him and that he plans to return to America next season.

ORGAN IN HOME OF WALTER I. PRATT, IOWA CITY, IOWA.



HARDING GREET'S FEDERLEIN T. TERTIUS NOBLE IS COMING

President Interested in Hearing About Objects of the A. G. O.

Gottfried H. Federlein, warden of the American Guild of Organists, had the privilege of meeting President Harding at the executive offices of the White House on a recent visit to Washington. Mr. Federlein, who visited the capital on business for the guild, briefly outlined the aims and objects of the organization to Mr. Harding, who appeared deeply interested.

Mr. Federlein appeared that same evening in a recital at the Church of the Epiphany under the auspices of the District of Columbia chapter. Other appearances included Baltimore and Richmond, Va. In all of his recitals he met with great success and large audiences, receiving many favorable notices from the press.

New Austins in Central West.

Central Christian Church of Jacksonville, Ill., has ordered a three-manual organ of the Chicago office of the Austin Company. It will be built under the supervision of Edward N. Miller of the Christian Church, Peoria. Archbishop Henry Möller, of the Cincinnati diocese, has awarded a contract for a three-manual to be placed in Mt. St. Mary's Seminary of the West, North Norwood, Ohio, to the Austin Company. This instrument will be presided over by John J. Fehring, organist of the Cincinnati Cathedral. The First Methodist Church of Fremont, Neb., has placed an order with Austin for a three-manual organ.

Many Recitals by Kraft Booked.

Edwin Arthur Kraft, F.A.G.O., of Cleveland has a number of dates outside his home city booked for May, both in the East and the West, and in addition to this has been engaged to give the opening recital on the great organ under construction for the Cleveland Auditorium. Among Mr. Kraft's engagements are the following:

- May 5—Lockport, N. Y.
- May 8—Cleveland, Ohio.
- May 9—Ashtabula, Ohio.
- May 12—Minneapolis, Minn.
- May 17—Art Museum, Cleveland.
- May 19—Bethlehem, Pa.

The many organists who are playing Dr. Alexander Russell's new "Bells of St. Ann de Beaupre" will be interested in knowing that the famous church of St. Ann de Beaupre, whose bells gave the inspiration for this composition, was destroyed by fire at Quebec the last day of March.

Recitals in Chicago and Other Places—To Adjudicate in Canada.

T. Tertius Noble of St. Thomas' Episcopal Church, New York, and formerly of York Minster, is coming West for a recital tour and to act as adjudicator at several Canadian music festivals. He will give a recital in St. James' Episcopal Church, Chicago, May 3 and another at Jacksonville, Ill., May 5. The remainder of the month of May will be spent in playing and in adjudicating at the festivals to be held at Winnipeg, Lethbridge and Regina. Mr. Noble will return to New York about June 1 and will sail for England June 24 on the Adriatic, to pass the summer in his old home. He has had a tremendously busy winter. A feature of his work which has been most encouraging is the "hour of organ music" at St. Thomas' Sunday evenings. The audiences out to hear him have seldom numbered fewer than 700.

Mr. Noble's program at St. James' Episcopal Church will be: Fantasia in G major, Bach; "Mallorka Barcarolle," Albeniz; Theme with Variations in D flat, Noble; "Coronach," Barrach; Fantasia in E minor, Silas; "Evensong," Baird; Sonata in D minor, Merkel.

Graduation at Guilman School.

Commencement day of the Guilman Organ School in New York, of which Dr. William C. Carl is director, will come on Monday, May 29. The exercises will be held in the First Presbyterian Church, Fifth avenue and Twelfth street. As has been the rule in the last few years, this year's class is the largest in the history of the school. The classes in organ tuning were held on April 24, 25 and 26, and were under the direction of Charles Schlette. The final examination comes on May 22. The examiners are Dr. Clarence Dickinson and Professor Samuel A. Baldwin. There are already a large number of applications for the season of 1922-23. Many new features will be announced for the next term.

Yon Makes Southern Trip.

Pietro A. Yon made a short Southern tour this spring and his recitals along the way included two appearances at Grove Park Inn, the famous hotel at Asheville, N. C., which boasts a new Skinner organ of great size and beauty. The recitals there were played March 23 and 26. Mr. Yon also played at Birmingham, Ala., March 28, in the First Baptist Church, and the critics of that city accorded the recital the highest possible praise.

FOUR-MANUAL CASAVANT FOR GRACE AT OAK PARK

FEATURE IN BEAUTIFUL FANE

George H. Clark Designs Instrument for Enlarged Church in Chicago Suburb—Will Have Sixty-four Complete Stops.

Oak Park, the suburb adjoining Chicago on the west, is making a strong effort to become the real organ center of the Chicago district, and indeed can lay claim to the distinction as soon as the projects under way are completed. The latest news is the letting of a contract for a four-manual instrument of sixty-four speaking stops to Casavant Brothers of St. Hyacinthe, Quebec, by Grace Episcopal Church, of which George H. Clark is the organist and choirmaster. Mr. Clark has designed a splendid instrument which is to be an appropriate feature of the magnificent church edifice. The latter is to be enlarged and completed, with the addition of a tower, and will be one of the most beautiful and costly examples of ecclesiastical architecture in the United States. Installation of the new organ is promised for October.

The organ is to be divided and is to fill four chancel arches (two arches on each side), having the great, swell and part of the pedal on the east side and the choir, solo and part of the pedal on the west side. The echo division, which is to be playable from both the great and solo manuals, is to be divided and placed on brackets on each side of the window at the south end of the church. The console will be detached and placed between the choir stalls and the altar rail.

The total number of pipes and tubes is 4,589. In addition there are forty-six couplers, four combination couplers, and forty-five manual and pedal pistons. The pistons are all adjustable at the console and will visibly move the registers. A special toe piston is provided to lock all expression pedals to the swell pedal. Other toe pistons will act on the entire organ. There is no duplexing or borrowing, except for the chimes, which are playable from any manual.

Following is the specification of the organ:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Open Diapason (pipes in corridor), 8 ft., 73 pipes.
5. Violin Diapason, 8 ft., 73 pipes.
6. Doppelflöte, 8 ft., 73 pipes.
7. Salicional, 8 ft., 73 pipes.
8. Harmonic Flute, 4 ft., 73 pipes.
9. Octave, 4 ft., 73 pipes.
10. Super Octave, 2 ft., 61 pipes.
11. Mixture, 4 rks., 292 pipes.
12. Trumpet, 4 ft., 73 pipes.
13. Clarion, 4 ft., 73 pipes.
- Chimes (from Solo), 25 notes.

SWELL ORGAN.

14. Bourdon, 16 ft., 73 pipes.
15. Open Diapason, 8 ft., 73 pipes.
16. Clarabella, 8 ft., 73 pipes.
17. Stopped Diapason, 8 ft., 73 pipes.
18. Viola da Gamba, 8 ft., 73 pipes.
19. Voix Celeste, 8 ft., 61 pipes.
20. Aeoline, 8 ft., 73 pipes.
21. Principal, 4 ft., 73 pipes.
22. Flauto Traverso, 4 ft., 73 pipes.
23. Piccolo, 2 ft., 61 pipes.
24. Cornet, 4 rks., 292 pipes.
25. Bassoon, 16 ft., 73 pipes.
26. Cornopean, 8 ft., 73 pipes.
27. Oboe, 8 ft., 73 pipes.
28. Vox Humana, 8 ft., 73 pipes.
- Chimes (from Solo), 25 notes.
- Tremulant.

CHOIR ORGAN.

29. Open Diapason, 8 ft., 73 pipes.
30. Melodia, 8 ft., 73 pipes.
31. Dulciana, 8 ft., 73 pipes.
32. Quintadena, 8 ft., 73 pipes.
33. Waldflöte, 4 ft., 73 pipes.
34. Viole d'Orchestre, 8 ft., 73 pipes.
35. Flageolet, 2 ft., 61 pipes.
36. Clarinet, 8 ft., 73 pipes.
- Chimes (from Solo), 25 notes.
- Tremulant.

SOLO ORGAN.

37. Stentorphone, 8 ft., 73 pipes.
38. Grossflöte, 8 ft., 73 pipes.
39. Violoncello, 8 ft., 73 pipes.
40. Flute Ouverte, 4 ft., 73 pipes.
41. Tuba Mirabilis, 8 ft., 73 pipes.
42. French Horn, 8 ft., 73 pipes.

- 43. Chimes, 25 tubes. Tremulant.
 - ECHO.
 - 44. Open Diapason, 8 ft., 73 pipes.
 - 45. Hohlflöte, 8 ft., 73 pipes.
 - 46. Cor de Nuit, 8 ft., 73 pipes.
 - 47. Gamba, 8 ft., 73 pipes.
 - 48. Virole Celeste, 2 ranks, 8 ft., 146 pipes.
 - 49. Unda Maris, 2 ranks, 8 ft., 146 pipes.
 - 50. Octave, 4 ft., 73 pipes.
 - 51. Fern Flöte, 4 ft., 73 pipes.
 - 52. Vox Humana, 8 ft., 73 pipes.
 - 53. Tuba Magna, 8 ft., 73 pipes.
 - ECHO PEDAL.
 - 54. Bourdon, 16 ft., 32 pipes.
 - PEDAL ORGAN.
 - 55. Double Open Diapason, 32 ft., 56 pipes.
 - 56. Open Diapason, 16 ft., 32 notes.
 - 57. Flute, 8 ft., 32 notes.
 - 58. Violone, 16 ft., 44 pipes.
 - 59. Violoncello, 8 ft., 32 notes.
 - 60. Bourdon, 16 ft., 44 pipes.
 - 61. Bourdon, 8 ft., 32 notes.
 - 62. Trombone, 16 ft., 56 pipes.
 - 63. Trumpet, 8 ft., 32 notes.
 - 64. Clarin, 4 ft., 32 notes.
- Gedeckt (from No. 14, 16 ft., 32 notes. Two motors are provided, one of ten horsepower for the main organ, and the other of two-fifths horsepower for the echo and antiphonal organ.

New Wicks Organs Opened.

Two new organs finished by the Wicks Pipe Organ Company of Highland, Ill., within the last month are those in St. Monica's Church, Creve Coeur, Mo., and St. Elizabeth's Church, East St. Louis, Ill. The first mentioned is a unified organ of twenty sets of pipes. It is housed in a beautiful case. It was dedicated with a special recital on Palm Sunday afternoon. Professor A. Weisenfels of St. Louis presided at the console. The second organ is one of sixteen stops, two manuals, with detached console, with specially designed case. It is so built that a rose window in the rear may not be obstructed. This organ was dedicated on the Sunday following Easter. John F. Wick, president of the Wicks Company, was at the console.

The Bennett organ of two manuals in the Buena Memorial Presbyterian Church of Chicago has been sold to Trinity Lutheran Church of Glencoe, Ill., and was opened in that church by Professor M. Lochner. The Buena Memorial Church is being torn down to make room for a larger edifice.

MARCEL DUPRE COMING FOR BIG RECITAL TOUR TO ARRIVE HERE IN OCTOBER

From That Time Until March Noted Frenchman Will Be Heard in All Parts of Continent—Response to Many Requests.

Organists throughout the country will be interested in the announcement that Marcel Dupre, the famous French organist, will return to America for an extended concert tour during the season of 1922-23. Owing to the brevity of M. Dupre's stay in this country last fall his concert appearances were limited to Philadelphia and New York.

M. Dupre had scarcely played his first recital in New York before the concert direction of the Wanamaker Auditorium was flooded with letters from all parts of the country requesting that recitals be arranged. These requests came from Canada and western America as well as from the eastern part of the country. Among these requests was one from Pierre Monteux, conductor of the Boston Symphony, who had planned to present Dupre's armistice hymn, "De Profundis," with chorus, orchestra and organ.

M. Dupre will reach America early in October and devote the months of October, November and December to concerting in Canada and western America. He will return to New York about Christmas and be available for concerts in the middle west and eastern America from then until the middle of March.

Reports from Europe indicate that Dupre added to his success by his recent recitals in England, Scotland, France, Belgium and Switzerland.

Eddy Gives Southern Recitals.

Clarence Eddy leaves Chicago May 1 for two recitals in the South. May 2 he will play in the First Baptist Church of Jonesboro, Ark., on a three-manual Austin organ. May 4 he is to be heard in the First Methodist Church of Yazoo City, Miss., on a three-manual organ.

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

FOR SALE—THREE—MANUAL tracker action organ, in excellent condition. Can be successfully modernized. Now being used in large church. Must be sold at once. Price very reasonable for a quick sale. Address E 25, The Diapason.

FOR SALE—TWO—MANUAL, SIXTY one-note and pedal thirty-note reed organ, including Spencer suction blower, suitable for studio purposes. Excellent condition. Address Wangerin-Weichardt Company, 112-124 Burrell street, Milwaukee, Wis.

FOR SALE—TWO—MANUAL TRACKER action organ. Eighteen stops. Cole & Woodberry manufacturers. Organ in good condition. Price \$1,250 as the organ stands in the building. Calvin Brown, 4539 North Richmond street, Chicago, Ill.

FOR SALE—A TWO—MANUAL AND pedal pipe organ in a theater soon to be dismantled. Organ may be seen and tried out any time. W. O. STEVENS, Princeton, Ill.

FOR SALE—ONE—MANUAL UNIFIED pipe organs fully equipped with our patented Direct Electric Action and blower. Address FRANK EAST, P. O. Box 4300, Jacksonville, Fla.

FOR SALE—A THOROUGHLY REBUILT Peloubet Reed Pipe Organ. Condition practically better than when new. Address E 24, The Diapason.

FOR SALE—TWO—MANUAL TWENTY three-stop organ, rebuilt, with electric pneumatic action. All new except the pipes. Address FRANK EAST, P. O. Box 4300, Jacksonville, Fla.

WANTED—ORGANS, MUSIC, ETC.

WANTED—SEVERAL SMALL SECOND hand two-manual pipe organs. Must be in first-class condition. Send photograph and complete specifications, stating where organs can be seen. Quote price and terms. Address: Charles F. Chadwick, organ builder, 28 Dorchester street, Springfield, Mass.

WANTED—LARGE THREE—MANUAL second-hand pipe organ for college auditorium. Must be in good condition. Address Professor M. N. Lundquist, Gustavus Adolphus College, St. Peter, Minn. (5)

GEORGE H. RYDER IS DEAD

Oldest Active Organ Builder Passes Away at the Age of 84 Years.

News comes from Boston of the death of George H. Ryder of East Weymouth on April 16. Mr. Ryder was probably the oldest active organ builder in the United States and was known to organ men in all parts of the country. In addition to his work as an organ expert he was organist and composer. Mr. Ryder reached the age of 84 years. His son, Charles A. Ryder of Atlanta, is a well-known organ expert in the South.

The decedent was a builder in the early days in New England and many old organs may still be found bearing his nameplate. Several prominent men served their apprenticeship with Mr. Ryder, one of these being Ernest M. Skinner. Mr. Ryder in recent years was with the Steere Organ Company at Springfield, Mass., and those who attended the conventions of the National Association of Organists in that city will recall his genial face and the interesting talks he made at the sessions. A few years ago he moved to East Weymouth.

Mr. Ryder was born at East Bridgewater, Mass., and his father was a graduate of Harvard in the class of 1828.

After five years with E. & G. G. Hook, he entered business for himself and built some of the fine organs of this country. Later he was with the J. W. Steere & Sons Organ Company of Springfield, Mass. His health being on the decline, he moved to East Weymouth. He was an organist at Tremont Temple with his brother, T. P. Ryder, and for the "Star Lyceum Course." July 4, 1858, he married Mary B. Bates and of this union there were three children—Charles A. Ryder of Atlanta, Ga., Harry F. Ryder, Richmond, Va., a musician of talent, and Mrs. Adelaide L. Carleton of East Weymouth, at whose home he died.

A New Sacred Cantata for General Use

The Crown of Life

By **GEORGE B. NEVIN**
Price, 75 cents, postpaid

J. Fred Wolle, Conductor Bethlehem Bach Choir:

"THE CROWN OF LIFE" is a most interesting and grateful composition, which seems to sing itself. Its several numbers are varied and well contrasted, leading up to the climax where the famous old melody, 'Sleepers, wake,' is introduced, judiciously harmonized. Throughout the work the declamation is excellent, and the interpretation of the text of a high order. I can recommend it to choirs desiring an attractive number which may be used in the regular church service or on festival occasions."

Harvey B. Gaul, in Pittsburgh Post:

"If within a year this cantata is not to be found—and heard—in every choir loft from Charleston, S. C., to Charlestown, Mass., I am a poor guesser. It sings, and the organ part plays. Mr. Nevin writes, as he has always done, with a fluent, facile pen; and the result is a vocal opus that fairly hums along."

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WANTED—HELP.

WANTED—FIRST-CLASS ORGAN erector, experienced in high-class finishing, regulating and tuning, who can also work at bench in the factory. Address E 22, The Diapason.

WANTED—ENERGETIC ORGAN Salesman for middle west territory, preferably an organist with spare time or one capable of demonstrating an organ with some experience in tuning and minor adjustments. Address E 23, The Diapason.

WANTED—AMBITIOUS THEATER Organists to learn RIGHT—develop style and acquire ideal system for playing real music to pictures. Finest three-manual Unit Orchestra in City. Apply T. J. A. Mapp, Manager, Smith Unit Orchestra Auditorium, 339 South Wabash avenue, Chicago.

WANTED—FIRST-CLASS TUNER and all-around repair man. State experience and give references. Steady position and good wages. United States Pipe Organ Company, 8105-07-09 Tinicum avenue, Philadelphia, Pa. [5]

WANTED—First-class men wanted in all branches of organ building. Also a bright young man who wants to learn voicing to assist voicer. Nine-hour day, good pay, steady work. BENNETT ORGAN CO., Rock Island, Ill. (1f)

WANTED—COMPETENT AND THOROUGHLY trained organ repair and service man. Answer in full, giving experience and salary expected. Address C25, The Diapason.

WANTED—ORGANISTS FOR THEATER work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. Over two hundred pupils of Sidney Steinhelmer now playing in theaters. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

WANTED—ORGAN FACTORY Desires first-class church organ salesman. State experience, commission arrangement, references. Communications treated confidential. Address D 23, The Diapason.

WANTED—MAN TO TAKE CHARGE of erecting room in factory located in the East. State experience and salary expected. Address D-22, The Diapason.

WANTED—FIRST-CLASS OUTSIDE man for erecting and finishing; also several general organ mechanics and Console makers. Address C24, The Diapason.

WANTED—EXPERIENCED ORGAN builders for outside erecting and finishing. THE AMERICAN PHOTO PLAYER COMPANY, San Francisco, Calif. (1f)

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

WANTED—SKILLED WORKMEN IN every department, highest wages, steady work. GEORGE KILGEN & SON, 3526 Laclede avenue, St. Louis, Mo.

WANTED—EXPERIENCED METAL pipemakers. Address John A. Hanley, Skinner Organ Company, Dorchester, Mass.

WANTED—EXPERIENCED REED and flue voicers. Steady work with good pay. Address D. 1, The Diapason.

WANTED—ONE OR TWO ALL- around repair men. Steady position, with good wages. Address C22, The Diapason.

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

WANTED—POSITIONS.

ORGANIST, EIGHTEEN YEARS' EX- perience, now teaching in university, desires to give up teaching in order to give more time to composition. Will consider good church position (Protestant). Address D-21, The Diapason. (5)

WANTED—POSITION IN ERECTING room of western builder, by technical and musically trained man. Experienced. Address D 27, The Diapason.

AT LIBERTY—EXPERIENCED theater organist, large library, wants to locate in the East—Pennsylvania or New York. Reliable and mean business. Address D-24, The Diapason.

WANTED—FIRST-CLASS PIPE OR- gan salesmen. Address E21, The Diapason. [6]

THE DIAPASON.

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

CORONER NAILS YARN CONCERNING DISASTER RIDICULOUS STORY PRINTED

Fall of Washington Theater Could Be Connected with Vibrations from Instrument Only By Wildest Imagination.

An almost pathetically ridiculous yarn that has been going the round of some of the large daily papers throughout the country attributes the disaster in which the Knickerbocker Theater roof in Washington collapsed to vibrations from the organ. The item appeared first as a small paragraph containing the abstract theory of someone in no way officially connected with the investigation of the disaster. This was seized by some hungry space writer until it grew into a full-page vividly illustrated Sunday magazine section thriller headed "When Death Played the Organ." Illustrating the screed was a picture of a skeleton at a modern organ keyboard and a comparison with the fall of the walls of Jericho.

The Diapason under date of April 11 wrote to the coroner at Washington asking whether the investigation by the District of Columbia authorities showed in any way that the organ might have been the cause of the collapse of the roof. Under date of April 13 the following reply was received:

"No testimony at coroner's inquest to suggest that vibrations from organ contributed toward collapse of roof.

"J. RAMSAY NEVITT, M. D.,
"Coroner, D. C."

This briefly and effectually disposes of the wild story spread broadcast. The organ in the ill-fated theater was one of two manuals, built by M. P. Möller. It was in no sense a large instrument. It would seem difficult even for the imagination of a Sunday newspaper space writer to picture this organ as causing sufficient vibration to knock down the weakest building.

As a matter of fact the causes of the Washington disaster are easily grasped when one reads the testimony at the inquest. The Washington Herald of Feb. 8 throws light on the matter in its account of the inquest, several columns in length, from which it is necessary to quote only the following:

Twenty-one points of "inferior work" in construction of the Knickerbocker Theater were given the coroner's jury by members of the joint government board appointed to investigate the crash as the first day's inquest into the tragedy closed yesterday.

Colonel William Kelly, U. S. A., testifying to evidence found by members of the federal committee working under direction of District Attorney Peyton Gordon, charged that the "disaster was evidently the direct result of failure to sufficiently provide for the unusual conditions existing at the juncture of the curved Columbia road wall to the stage wall."

"There are evidences of work of an inferior grade for such an important structure, the most important of which may be listed as follows," Colonel Kelly said, pointing out:

"Use of tile walls to carry heavy concentrated loads.

"Unusual height and length of unsupported tile wall on Columbia road.

"No column with knee brace or pilasters under the main truss at the wall.

"Inadequate bearings of beams on tile wall, with small bearing plates.

"Absence of concrete fill-in tile at beam bearings, with wall-bearing plates on edges of tiles.

"Insufficient anchorage of steel to walls.

"Roof slab too thin for span and loading and had insufficient steel reinforcement.

"Absence of restraint at sides of roof slabs.

"Ceiling load concentrated in center of roof slab.

"Short bearing on main truss on lintel and truss end not stiffened for bearing.

"Absence of bracing between steel members and particularly at ends of main truss."

A number of other points were brought out in addition to those quoted.

Philip James Appointed.

Philip James has been appointed organist and choirmaster of St. Luke's Church, Montclair, N. J., to succeed Channing Lefebvre, whose appointment as organist and choirmaster of Trinity Church, New York, recently was announced.

COURBOIN FINISHES SERIES

Remarkable Scenes at New York Wanamaker Auditorium Recitals.

Charles M. Courboin concluded on April 15 his special series of recitals at the Wanamaker Auditorium in New York on the large new organ. These recitals began March 7. They were ten in number and attracted crowded houses. As usual, Mr. Courboin played every program from memory. A count of the various compositions performed in the ten recitals reveals the fact that ninety works were played, ranging from the masterpieces of Bach and Handel to orchestral transcriptions of Wagner and Debussy.

A unique feature of these recitals was the brief talk by Dr. Alexander Russell, concert director, preceding each program, in which, in an informal way, the audience was told something about the construction of the instrument, the number of stops and pipes and the mysteries of the console. Following each recital a cordial invitation was extended to the audience to come up on the stage and examine the console at close range. Hundreds of people took advantage of this invitation.

Mr. Courboin will appear again in the Wanamaker Auditorium for the last time this season on the afternoon of May 2 in connection with the festival of organ music to be given under the auspices of the National Association of Organists in celebration of New York's annual music week. Details are to be found in the N. A. O. columns. On this occasion Mr. Courboin will give the first performance in America of Widor's "Salvum Fac," for organ, trumpets, trombones and tympani. This work was written in celebration of the victory of the allied nations in the world war and the score was sent to Mr. Courboin by Widor shortly after the first performance of the work in Paris. On May 4 the same program will be given on the great organ in the Philadelphia Wanamaker store. On this occasion Mr. Courboin will be assisted by a chorus of 150 voices consisting of three of the best choirs in Philadelphia.

On Monday evening, April 17, Mr. Courboin appeared before the Kentucky council of the National Association of Organists in the Methodist Temple at Louisville. April 19 Mr. Courboin gave a recital in the First Baptist Church of Birmingham, Ala. This was Mr. Courboin's first appearance in the South. Following this he gave the dedicatory recital on the Kimball organ in Trinity Methodist Church at Charlotte, N. C.

JUBILEE OF APOLLO CLUB

To Give Three Performances Marking Fiftieth Anniversary.

The Apollo Musical Club of Chicago, conducted for many years by Harrison Wild, one of the outstanding men in the organ profession in this country for more than three decades, is celebrating its fiftieth anniversary, and the jubilee is attracting the attention of musicians not only in Chicago, but throughout the United States. Three noteworthy performances by the club have been arranged for early May to mark the anniversary. On Monday evening, May 1, the Bach Mass in B minor will be given in festival form, beginning at 6:30, with a dinner hour from 7:45 to 8:45 and finishing at 10 p. m. Tuesday evening, May 2, Rossetter G. Cole, the composer of the "Rock of Liberty," will be present and the club will be assisted by the Chicago Mendelssohn Club. Mr. Cole being another prominent organist, this enhances interest in the occasion. Wednesday, May 3, Edgar Stillman Kelley, the composer of "Pilgrim's Progress," and his party from Ohio will be present and the club is to be assisted by the Chicago Woman's Chorus.

Goes to Christ Cathedral, Montreal.

Alfred E. Whitehead, Mus. B., A. R. C. O., of Sherbrooke, Quebec, has been appointed organist and choirmaster of Christ Church Cathedral at Montreal. This is one of the best and most prominent positions in Canada. One of Mr. Whitehead's predecessors in this church was Lynnwood Farnam, now of New York.

FESTAL SERVICE MARKS FRANK WRIGHT JUBILEE

SPLENDID PROGRAM ON MAY 4

Service Arranged in Honor of His Twenty-fifth Anniversary as Organist of Grace Church, Brooklyn Heights.

A festal service will be given by and under the direction of Frank Wright, Mus. Bac., A. G. O., in Grace Church, Brooklyn Heights, N. Y., on Thursday, May 4, at 8 p. m., in celebration of his twenty-fifth anniversary as organist and choirmaster of the parish. The choir of Grace Church will be assisted by the choirs of the Church of the Messiah, the Church of St. Mark, Grace Church, Jamaica, and an orchestra of thirty men. The program will include: Meditation, Lefebvre (orchestra and organ); Magnificat, in E flat, Barnby; Anthem, "Except the Lord Build the House," Cowen; Anthem, "The Lord's Prayer," Bridge; Offertory, Adagio Pathetique, Godard (orchestra and organ); Anthem, "The Heavens are Telling," Haydn; Anthem, "Great is Jehovah," Schubert; Postlude, Fugue in G minor, Bach-Albert (orchestra and organ); and organ solos.

A unique feature of this service will be the singing of "Great is Jehovah" by a chorus of men who formerly served as choir boys under Mr. Wright. All the organists taking part are either past or present pupils, some of whom also sang as choir boys. They are: Arthur Reed Spencer, A. A. G. O. (Trinity Church, Mount Vernon, N. Y.); Frank G. Wood, Jr., (Christ Evangelical Lutheran Church, Brooklyn); John W. Turner (Grace Church, Jamaica); Allan Arthur Loew, M. A. (Church of St. Mark, Brooklyn); John Hammond (Strand Theater, Brooklyn); George Arthur Wilson, F. A. G. O. (Church of the Messiah, Brooklyn); and Harry H. Whitaker (All Saints' Church, Brooklyn).

Frank Wright was born in Ipswich, England, and sang as a choir boy in

St. Clement's Church—which is mentioned in Dickens' "Pickwick Papers." He received his musical training in Liverpool under the tuition of Horace A. Branscombe, organist and choirmaster of St. Margaret's Church and chorus master of the Liverpool Philharmonic Society.

Mr. Wright came to the United States in 1883. He has held positions in Philadelphia, Wilmington, N. C., and Stamford, Conn. In 1892 he became organist and choirmaster of St. John's Church, Brooklyn, and later organist and choirmaster of Grace Church, Brooklyn Heights. Mr. Wright was warden of the American Guild of Organists from 1910 to 1913, during which time he organized eleven chapters and carried the work of the guild to the Pacific coast. He has been for many years a member of the examination committee, and has acted as one of the examiners. Mr. Wright's degree of bachelor of music was taken at Toronto in 1895, after examinations extending over three years. He was awarded the gold medal for winning the highest marks in the final examination.

Grace Church is of great historical interest to Brooklynites. The parish was organized May 5, 1847 (seventy-five years ago). The corner-stone of the church was laid June 29, 1847, and the first service was held on Dec. 10, 1848. Three of the rectors were elected as bishops, including the Bishop of Long Island, the Right Rev. Frederick Burgess, D. D. The present rector, Dr. C. F. J. Wrigley, has served the parish for twenty years.

Emmanuel Choir of LaGrange, Ill., William Ripley Dorr, director, gave a special musical service at St. Andrew's Mission, Downers Grove, on April 5. This was the third engagement of Emmanuel Choir at Downers Grove. The soloists were Andrew C. Grant, tenor, and Blake H. Wilson, baritone. This was the forty-fifth special musical program by Emmanuel Choir.

Gaul's Passion Service was sung at Trinity Episcopal Church, Chicago, on the evening of Good Friday under the direction of Irving C. Hancock, organist and choirmaster.

RECENT ORGAN COMPOSITIONS FROM THE PROGRAMMES OF PROMINENT ORGANISTS

ROSSETTER G. COLE

A Song of Consolation.

Played By

Fred Faassen, Zion, Ill.
Ferdinand Dunkley, Birmingham, Ala.
Sibley G. Pease, Los Angeles, Cal.
Frederic B. Stiven, Urbana, Ill.
Ferdinand Dunkley, Birmingham, Ala.

A Song of Gratitude.

A. DARGOMIJSKY

Russian Song
(Tr. by Harold V. Milligan.)

ROLAND DIGGLE

Vesperal
Starlight

W. FAULKES

Op. 128, No. 1.—Festival March in D

ARTHUR FOOTE

Op. 71, No. 1.—Cantilena in G
Op. 71, No. 2.—Solemn March
Op. 71, No. 7.—Toccata

CUTHBERT HARRIS

Boatman's Night Song

F. J. HOLLOWAY

Suite Arabesque

HAROLD VINCENT

MILLIGAN

A Russian Rhapsody

R. DEANE SHURE

Larkswoo

TRYGVE TORJUSSEN

(From "Norwegian Tone Poems" arranged by Harold V. Milligan)
Northern Lights
To the Rising Sun

EVERETT E. TRUETTE

Fantasia on "Old 100th"

Dr. H. J. Stewart, San Diego, Cal.
Ernest Prang Stamm, Tulsa, Okla.
Ernest Dawson Leach, Burlington, Vt.

Dr. Humphrey J. Stewart, San Diego, Cal.
Harold Vincent Milligan, New York

Dr. H. J. Stewart, San Diego, Cal.
Dr. Roland Diggle, Los Angeles, Cal.

Clare L. Edwards, Fort Wayne, Ind.

Dr. H. J. Stewart, San Diego, Cal.

Edwin Stanley Seder, Chicago, Ill.
Dr. H. J. Stewart, San Diego, Cal.
Winifred Ryan, Wausau, Wis.
Edwin Stanley Seder, Chicago, Ill.

Dr. H. J. Stewart, San Diego, Cal.

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RECITAL PROGRAMS

Sumner Salter, Williamstown, Mass.—Among Mr. Salter's recent Wednesday afternoon recital programs at Chapin Hall, Williams College, have been the following:

March 8.—Introduction and Allegro moderato, Chopin; Adagio Pathetique, Godard; Sixth Organ Symphony (Allegro and Adagio), Widor; Prelude to Suite "L'Arlesienne," No. 1, Bizet; "Hymn to the Sun," Rimsky-Korsakoff; Toccata in F, Crawford.

March 15.—Fifth Concerto, Handel; Andante from Fifth Symphony, Beethoven; "Am Meer," Schubert; Scherzo, Rousseau; "The Magic Harp," Meale; "Cortege Orientale," Dunn; "Finlandia," Sibelius.

March 22.—Prelude in G minor, Piere; "Ave Maria," Arkadelt; Scherzo from Fifth Sonata, Guilmant; Romance in G, (Violin and Organ), Svendsen; "La Spozializio," Liszt; "The Fountain Sparkling in the Sunlight," Goodwin; Toccata in F, Bach.

March 29.—Suite of Eighteenth Century Italian Pieces: Preludio, "I cieli immensi," Benedetto Marcello; Minuetto, Luigi Boccherini; Gavotta, Domenico Zupoli, and Giga, Antonio Vivaldi; Passacaglia, Bach; Prelude to "Lohengrin," Wagner; Prelude to "Parsifal," Wagner; Toccata from Symphonies 5, Widor.

F. A. Moure, Toronto, Ont.—The last recital of the tenth series at the University of Toronto was given by Mr. Moure, the university organist, on March 28, when he played as follows: Prelude and Fugue in C minor, Bach; Pastorale, de Severac; Sonata in D minor, Rogers; "Benediction Nuptiale," Saint-Saens; "Serenade d'Arlequin," Drigo; March and Chorus from "Tannhäuser," Wagner.

Rowland W. Dunham, Columbus, Ohio.—As a recital before the Easter service at the First Congregational Church Mr. Dunham, the organist and choirmaster, played these selections: Toccata (Symphony No. 5), Widor; Allegro (Concerto in F), Handel; Allegro (Symphony No. 3), Vienne; "Grand Choeur Dialogue," Giguot.

Marshall Bidwell, A. A. G. O., Cedar Rapids, Iowa.—In his recital Sunday afternoon, April 2, at the Sinclair Memorial Chapel of Coe College Mr. Bidwell played as follows: Prelude and Fugue on E-A-C-H, Liszt; Largo from the "New World" Symphony, Dvorak; Toccata, Bartlett; "Liebestraum," Liszt; Fugue in D, Guilmant; "In Springtime," Kinder; Variations on an Ancient Christmas Carol, Dethier.

Catharine Morgan, F. A. G. O., Norristown, Pa.—Miss Morgan gave a recital at Salem Lutheran Church, Lebanon, Pa., Feb. 23, and her performance received the most enthusiastic praise of the critics of that city. There was a congregation of more than 400 persons and the press reflected the high opinion of the playing of Miss Morgan evinced by this audience. Her selections were as follows: Intermezzo and Finale (Sixth Symphony), Widor; "Matnath Yad," Ancient Hebrew Melody; Toccata, de Mearaux; "In the Morning," Grieg; Toccata and Fugue in D minor, Bach; "Souvenir," Kinder; "Le Crepuscule" ("Twilight"), Catharine Morgan; "The Bee," Lemare; "The Primitive Organ," Yon; "Funeral March of a Marionette," Gounod; Second Concert Study (Pedal Etude), Yon.

Miss Morgan gave the following program April 25 at the Haws Avenue Methodist Church, Norristown, Pa.: Passacaglia, Frescobaldi; Pastorale, Scarlatti; Toccata, de Mearaux; Prelude and Fugue in A minor, Bach; Scherzo (Inscribed to Catharine Morgan), Ronald O'Neill; "Ave Maria," Bossi; "Le Jour de Printemps," Kinder; Allegro from Sixth Symphony, Widor; "Chinoiserie," Swinnen; "Twilight," Catharine Morgan; "The Ride of the Valkyries," Wagner-Lemare.

Lynnwood Farnam, New York City.—Mr. Farnam gave the following program in a recital at St. John's Lutheran Church, Reading, Pa., March 30: "Fantasie Dialogue," Boellmann; "Sunshine and Shadow," Clement R. Gale; Three Pieces from "Les Heures Bourgeoises," Georges Jacob; Two Chorale Preludes ("Hark! a Voice Says 'All is Mortal'" and "Now Rejoice ye, Christians"), Bach; Passacaglia (C minor), Bach; Berceuse, Vienne; Toccata on a Gregorian Theme, from First Symphony, Barnes; "Pantomime," Jepson; "Ave Maria," Henselt; Intermezzo from Sixth Symphony, Widor.

David McK. Williams, New York City.—Two programs of organ music were given by Mr. Williams recently at St. Bartholomew's Episcopal Church. They were as follows:

March 30.—Five Antiphons, Marcel Dupre; Evensong, Mark Andrews; "Piece Heroique," Cesar Franck; Prelude and Fugue in A minor, Bach; First Symphony, Andante and Finale, Vienne.

April 6.—Chorale Preludes ("De Profundis," "O Sacred Head" and "In Thee is Joy"), Bach; Prelude, Fugue and Variation, Franck; Fifth Symphony, Widor.

William H. Neidlinger, F. A. G. O., New York City.—On Sunday, March 26, Mrs. William Neidlinger, pianist, and Mr. Neidlinger, gave a recital of compositions for piano and organ at the Washington Irving High School, under the auspices of the department of lectures of the board of education. The program was the one recently presented by these artists at St. Michael's Episcopal Church, as follows: Fantasie, Demarest; Theme and Variations, Widor; Andante, Beethoven; Fantasie and Fugue, Saint-Saens; Concerto in E minor, Sauer.

April 2 Mr. Neidlinger presented the

following program for organ at the Washington Irving High School: Prelude in E, Dethier; Barcarolle, Dethier; Prelude and Fugue, A minor, Bach; Toccata, Giguot; Elegy, Massenet; Allegro (from Sixth Symphony), Widor.

Hugo Goodwin, F. A. G. O., Northfield, Minn.—In his vesper recital at Carleton College March 26 Mr. Goodwin's program included: "Forest Murmurs" ("Siegfried"), Wagner; Spring Song, Mendelssohn; "In Springtime," Kinder; "March of the Gnomes," Stoughton; "Song of Springtime," Bonnet; "May Night," Palmgren; "To Spring," Grieg; "Thanksgiving," Demarest.

Mr. Goodwin gave his third special recital for the children of the Northfield public schools March 20, playing: "Pilgrims Chorus" from "Tannhäuser," Wagner; "The Cuckoo," Arensky; Melody in F, Rubinstein; "Echo," Yon; Morris Dance from "Henry VIII. Dances," German; Spring Song, Mendelssohn.

Henry F. Seibert, Reading, Pa.—Mr. Seibert gave the second of the benefit recitals for the Quaker relief fund for children at St. John's German Lutheran Church Feb. 27, with the assistance of Hans Kindler, cellist, of Philadelphia. The organ program was as follows: First Sonata, Pagella; "By the Fireside," Schumann; "Romance sans Paroles," Bonnet; Adagio and Allegro vivace, First Sonata, Mendelssohn; Chorale Prelude, "Blessed Jesus, We Are Here," Bach; "On the Coast," Buck; "Marche Champetre," Boex; Second Concert Study, Yon.

William Robinson Boone, Portland, Oregon.—In a recital at the Tacoma Scottish Rite Cathedral April 8, Mr. Boone played these numbers: Sonata in F minor, Mendelssohn; "Kammenoi-Ostrov," Rubinstein; "Christmas in Sicily," Yon; "Cortege Orientale," James P. Dunn; "Hymn of Glory," Yon; "Song of the Basket Weaver," Russell; "Schön Rosmarin," Kreisler; "Raymond" Overture, Thomas.

Allan Bacon, A. A. G. O., Fairfield, Iowa.—Organ recitals given at Parsons College during March and April included these:

March 12.—Chorale Prelude, "O World, I've Not Leave Thee," Brahms; Sunset Meditation, Richard Keys Biggs; "Con Grazia," George W. Andrews; "Scenes from the Life of Christ" ("Christ Stilleth the Tempest" and "Christ's Entry into Jerusalem"), Otto Malling; Marche-Nocturne, MacMaster-Biggs; "A Cyprian Idyl," Stoughton; Festival Toccata, Fletcher.

April 3.—Historical organ lecture recital on "The Evolution and Development of the Organ," given under the auspices of the Fairfield Musical Club: "Chant de Noel," Pachelbel; Toccata and Fugue in D minor, Bach; Adagio from First Organ Sonata, Mendelssohn; Chorale in A minor, Franck; Five Characteristic Pieces; "In Springtime," Kinder; "By the Brookside," Goidesfre; "Etude for Pedals Alone," de Bricqueville; "Within a Chinese Garden," Stoughton, and "Liebestod," from "Tristan and Isolde," Wagner; Toccata, from Fifth Symphony, Widor.

April 23.—Suite in Miniature (Prelude, Adagietto, March), Eric De Lamarter; Scherzando ("Dragonflies"), Gillette; Madrigal, Sowerby; Paraphrase on a Theme by Gottschalk, Saul; "Supplication," Frysinger; "A Rose Garden of Samarkand," Stoughton; Nocturne (dedicated to Allan Bacon), W. J. Hall; Finale, from First Organ Symphony, Vienne.

April 30.—Variations on an old Easter Melody, West; Arabesque, Vienne; Serenade (from "Impressions of the Philippine Islands"), L. W. Moline; Fantasie, No. 3, Op. 157, Saint-Saens; "Clair de Lune," Karg-Elert; Romance, Rimsky-Korsakoff; Finale, from Symphony Pathetique, Tschalkowsky; "Hosannah," Dubois.

C. Albert Tufts, Los Angeles, Cal.—In the second of two recitals at Second Church of Christ, Scientist, on the evening of April 6, Mr. Tufts played this program: Chorale Prelude, "A Rose Garden Breaks into Bloom," Brahms; Toccata in F, Bach; "Romance sans Paroles," Bonnet; Berceuse in D, Bonnet; "La Chanson du Berger," Jacob; Intermezzo in B flat minor, Callaerts; "Rosamunde," Schubert; "Ein Feste Burg," Luther-Faulkes; "Andalouse," Pessard; "Tango," Albeniz; "Malaguena," Hernandez; "Hymn to the Sun," Rimsky-Korsakoff; Finale in D, Vienne.

On March 30 he gave this program: "St. Ann" Prelude and Fugue, Bach; "Menuette all'antico," Karganoff; "Caprice Heroique," Bonnet; Barcarolle in A flat, Lang; "Meditation, a St. Clotilde," James; Festival Toccata, Fletcher; "Butterfly," Lege; "Music Box," Liadoff; Londonderry Air, arr. by Coleman; "Christus Resurrexit," Ravanello.

In a recital before the lecture March 14 Mr. Tufts played: Sarabande, Gavotte and Musette, Bach; Meditation in A flat, C. Lucas; "Vision Fugitive," Stevenson; "Evening Chimes," Wheelton; "Last Dream of the Virgin," Massenet; "Marche Triomphale," Lemmens.

Mr. Tufts gave a vesper recital at the University of California March 5, playing as follows: Joyous March, Lawrence; "La Chanson du Berger," Jacob; "Ein Feste Burg," Faulkes; Gavotte in F, Wesley; "Chant du Enfants," Guilmant; Berceuse, Bonnet; Toccata in D minor, Mally; "Farewell to Cucullain," Old Londonderry Air; "The Lost Chord," Sullivan.

Lester W. Groom, Chicago.—In a recital at the Church of the Ascension April 25 Mr. Groom's program was as

follows: Prelude—March, Franck; Air in D from Orchestral Suite No. 3, Bach; Prelude and Fugue in C minor, Bach; Chorale, Jongen; Andantino, Lemare; "Moment Musical," Schubert; Adagio from Sonata in C sharp minor, Beethoven; Toccata from "Suite Gothique," Boellmann; Prelude to First Suite for Organ, Borowski; "Echo," Yon; "Marche Religieuse," Guilmant.

Mr. Groom will give another recital May 16, assisted by his brother, Willard L. Groom, who will play the violin, and the program will be: "Marche Triomphale," Lemmens; Andante Cantabile, from Fourth Symphony, Widor; Minuet in G, Beethoven; "Piece Heroique," Franck; Violin Solos—"Praeludium," Bach, and "Deep River," Negro Folk-song; "Marche Pontificale," from First Symphony, Widor; Serenade, Rachmaninoff; Fugue in E flat major, Bach; Violin Solos, Allegretto ben moderato and Allegretto poco mosso from the Sonata for Violin and Piano, Franck; Grand Chorus, Seventh Sonata, Guilmant; Berceuse, Lester W. Groom; Prelude, Fifth Symphony, Widor.

Frank E. Ward, New York City.—Mr. Ward, organist and choirmaster of the Church of the Holy Trinity on East Eighty-eighth street, gave popular half-hour Sunday evening recitals in Lent at the request of the vicar to arouse the interest of people living in the vicinity of the church. Among his programs were the following:

March 5.—Offertoire in A flat, Read; "Träumerei," Schumann; Improvonto on "Deep River," F. E. Ward; Allegretto Grazioso, Tours; "To a Wild Rose" and "Clair de Lune," MacDowell; March from "Tannhäuser," Wagner.

March 12.—Nocturne in E flat, Chopin; Caprice, Lemaigre; Andantino in D flat, Lemare; "To the Evening Star" and "Bridal Procession," Wagner; Fanfare, Lemmens.

March 19.—Symphony No. 1, Scherzo, and Larghetto, Schumann; Spring Song, Mendelssohn; Spinning Song and Prize Song, Wagner; Improvonto on "Old Folks at Home," F. E. Ward; Song without Words, Tschalkowsky.

March 26.—"Jubilate Deo," Silver; Largo, Handel; Album Leaf, Philip Scarwenka; Etude—Tarantelle, MacDowell; Melody in F, Rubinstein; Scherzo in G minor, Macfarlane; Triumphant March, Verdi.

Frank A. Taber, Jr., Appleton, Wis.—Mr. Taber was presented in recital by the Lawrence Conservatory of Music, of whose faculty he is a member, on April 4. The critics were especially impressed by the rendition of Yon's "Concerto Gregoriano," which was played with Mr. Taber at the organ and Miss Gladys Yves Brainard at the piano. The audience was a large and appreciative one. The program included the following: Concert Overture in A, Maitland; Melody, Dawes; "Procession to the Cathedral," Wagner; "Concerto Gregoriano" (for organ and piano), Yon; Prelude and Fugue in A minor, Bach; Aria (Tenth Organ Concerto), Handel; "The Music Box," Liadoff; Londonderry Air, arranged by Coleman; Festival Toccata, Fletcher.

Max Miranda, Mus. B., A. A. G. O., Beloit, Wis.—Mr. Miranda, director of the music department of Beloit College, assisted Mrs. Miranda, who directs the A Cappella Choir at the college, in a concert at the First Congregational Church of Janesville April 9, playing the following organ numbers: Toccata and Fugue in D minor, Bach; Fountain Reverie, Fletcher; "Gloria Patri," Palestrina; Meditation, Sturges; "Will o' the Wisp," Nevin; "Echoes of Spring," Friml; Scherzo (Fifth Sonata), Guilmant; Largo (from "New World" Symphony), Dvorak; "Variations de Concert," Bonnet; Berceuse, Dickinson; The Nightingale and the Rose," Saint-Saens; Concert Caprice, Turner; Allegro con fuoco (Third Sonata), Guilmant.

Edwin Lyles Taylor, F. A. G. O., Birmingham, Ala.—Among the numbers selected and played by Mr. Taylor for "The Queen of Sheba," week of March 27, at the Alcazar Theater, were the following: "Hymn to the Sun," "Scheherazade," Rimsky-Korsakoff; "Aida," selection, Verdi; "Kol Nidre," Bruch; "Phedre" Overture, Massenet; "Valse Triste," Sibelius; Andante from String Quartet, Debussy; "Liebestraum," Liszt; Berceuse, Kinder; Coronation March, Meyerbeer; "Dance of the Hours," Ponchielli; "Masaniello" Overture, Auber; "I know That My Redeemer Liveth," Handel.

Home P. Whitford, Utica, N. Y.—Mr. Whitford gave the opening recital on an Estey organ in Calvary Baptist Church March 28, and his program was: "Pilgrims' Chorus" from "Tannhäuser," Wagner; Andantino in D flat, Lemare; Evensong, Johnston; Canoneta, Godard; "Marche Militaire," Schubert.

Charles R. Cronham, Hanover, N. H.—In his "hour of organ music" at Dartmouth College, on the large Streeter organ, March 17, Mr. Cronham offered the following: March from "The Queen of Sheba," Gounod; Siciliano, Bach; Gigue in A major, Bach; "The Narrative of the Kalender Prince" (From "Scheherazade"), Rimsky-Korsakoff; Romance, Bonnet; "Elves," Bonnet; "Meditation," Sturges; Carnival Overture, Dvorak.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson, of the Central Congregational Church, gave a recital March 26 in the Simonds concert series at the Calvinistic Congregational Church of Fitchburg. His program follows: "Marche de Fete," Büsser; Reverie, Dickinson; Londonderry Air, Sanders; "Alleluia," Dubois; Largo ("New World"

Symphony), Dvorak; Allegretto in E flat, Woelstenholme; "Nöel Languedogien," Guimant; "Finlandia," Sibelius; "Ave Maria," Schubert; Finale (Second Suite), Boellmann.

J. Frank Frysinger, York, Pa.—In a recital at St. Stephen's Church, Harrisburg, the afternoon of March 25 Mr. Frysinger presented this program: Sonata in the style of Handel, Woelstenholme; Largo from "The New World" Symphony, Dvorak; "Covenanters' March," Hailing; "Christ's Entry into Jerusalem," Malling; "Laudate Dominum" and "The Seraph's Strain," Frysinger.

T. Tertius Noble, New York City.—At St. Thomas Church on Palm Sunday evening Mr. Noble's hour of organ music brought out these numbers: "Chant Solennelle," "Reverie Dramatique," and Pastorale, Vodorinski; Andante Cantabile from String Quartet, Tschalkowsky; Nocturne in G, Rubinstein; Prelude in C sharp minor, Rachmaninoff; Andante Cantabile, Symphony 5, Tschalkowsky; "Moment Musical," Rachmaninoff; Finale, Symphony Pathetique, Tschalkowsky.

Carl F. Mueller, Milwaukee, Wis.—For his recital at the Grand Avenue Congregational Church the afternoon of April 9 Mr. Mueller prepared a Mendelssohn program, as follows: Sonata, Op. 65, No. 1; "Songs without Words" ("Consolation" and Spring Song); Andante from Violin Concerto; "Midsummer Night's Dream" (Nocturne and Wedding March). In a recital at the Scottish Rite Cathedral March 26 Mr. Mueller played: Third Sonata in C minor, Guilmant; Fountain Melody, J. A. Meale; "Forest Murmurs," from "Siegfried," Wagner; "Ase's Death" and "Anitra's Dance," from First "Peer Gynt" Suite, Grieg; Andantino in D flat, Lemare; "A Desert Song," Sheppard; "Evening Bells and Cradle Song," Macfarlane; Festal Procession, Nevin.

Ferdinand Dunkley, Birmingham, Ala.—Mr. Dunkley gave the following programs during the last month:

First Methodist Church, Anniston, Ala., March 20.—Sonata in the Style of Handel, Woelstenholme; Toccata and Fugue in D minor, Bach; Serenade, Backer-Grondahl; "Evening Calm," Sibelius; Caprice, Woelstenholme; Oriental Sketch No. 3, Arthur Bird; "Grand Choeur," Hollins; "Chanson de Jolie," Hailing; March from "Aida," Verdi.

Church of the Advent, Birmingham, March 26.—Sibelius transcriptions: Spring Song; Andantino from Piano Sonata; Pastorale, Op. 46, No. 5; "Finlandia," Palmgren transcriptions by F. Dunkley; "The Isle of Shadows," "May Night," "Sage," "Roundelay," ("May Night" was played by Mr. Dunkley's pupil, Miss Theresa Corey.)

Linden Avenue Christian Church, Memphis, Tenn., April 7.—Symphonie Poem, "Orpheus," Liszt; "May Night," Palmgren; "Melody for the Bells of Berghall Church," Sibelius; Toccata and Fugue in D minor, Bach; "At Evening," Buck; Caprice, Woelstenholme; "Nobody Knows the Trouble I See," Gillette; Oriental Sketch No. 5, Bird; "Grand Choeur," Hollins; "A Song of Gratitude," Roger C. Cole; International Fantasy, Rogers.

Church of the Advent, Birmingham, April 12 (for the Alabama Music Teachers' Association).—Toccata and Fugue in D minor, Bach; "Nobody Knows," Gillette; "May Night," Palmgren; "Melody for the Bells of Berghall Church," Sibelius; "Ave Maria," Schubert; "Finlandia," Sibelius.

Henry A. Ditzel, Dayton, Ohio.—An aggregate of more than 5,000 people attended a series of recitals during Holy Week by Mr. Ditzel at the First Lutheran Church. The programs were as follows:

Sunday evening, April 9.—Sonata in D minor, Mendelssohn; "Sun of My Soul," Ritter; Andante Cantabile, Widor; "Inflammatus" ("Stabat Mater"), Rossini.

April 10—"The Fourth Beatitude," Cesar Franck; "Prayer," Schubert; Meditation, Frysinger; "Lead Kindly Light," Dykes.

April 11.—Chorale Prelude, "Rejoice Greatly," Bach; "Recordare" (from Requiem), Verdi; "Marche Funebre," Tschalkowsky; "My Faith Looks Up to Thee," Mason; programs were as follows: "When I Survey the Wondrous Cross," Watts.

April 12.—Chorale Prelude, "O Sacred Head," Bach; "Getsemane," Malling; "Angelus," Massenet; "Beautiful Saviour," Hymn of XIIIth Century; "Bells of St. Anne de Beaupre," Russell; "Just as I Am," Bradbury.

April 13—"Pilgrims' Chorus," Wagner; Prelude to "Parsifal," Wagner; Good Friday Spell (from "Parsifal"), Wagner.

Alexander Russell, Princeton, N. J.—For his recital at Procter Hall, Princeton University, April 8, Dr. Russell arranged an Easter program as follows: "Ave Maria," Arkadelt; Chorale Preludes, "My Heart Lies Heavy Within Me" and "Christ Lay in Bonds of Death," Bach; Fifth Symphony, Widor; Good Friday Music from "Parsifal," Wagner; Communion, Vienne; "Alleluia," Dubois.

Paul D. Esterly, Reading, Pa.—Mr. Esterly, a pupil of Henry F. Seibert, played the following numbers from memory in a recital at the First United Evangelical Church, Feb. 20: Allegro-Symphonique, H. Brooks Day; Berceuse, Guilmant; "Bourree et Musette," Karg-Elert; Sonata No. 2, Mendelssohn; Italian Rhapsody, Yon; Reverie, Dickinson; "Echo," Yon; First Concert Study, Yon.

Harry E. Cooper, Kansas City, Mo.—Mr. Cooper gave the dedicatory recital on a two-manual organ in the Methodist Episcopal Church, South, at Liberty, Mo., March 27, playing as follows: Concert Overture in C minor, Hollins; Great

G minor Fugue, Bach; Grand Offertoire in D minor, Batiuste; "Rapsodia Italiana," Yon; "Marche Religieuse," Guilman; Canzona, Guilman; Prelude for the Pedals alone, de Briqueville; Concert Caprice, Kreisler; Overture to "Stradella," Flotow.

Charles Galloway, St. Louis, Mo.—In his recital at Graham Chapel, Washington University, April 16, Mr. Galloway played: "Christus Resurrexit," Ravacholi; Easter Hymn with Variations, Batiuste; "A Memory," G. Waring Stebbins; Scherzo Symphonique, Miller; "In Springtime," Kinder; Concert Variations on "The Star-Spangled Banner," Buck.

Otto T. Hirschler, Los Angeles, Cal.—Mr. Hirschler gave the following recital at Pilgrim Congregational Church, Pomona, of which he is the organist and director, on March 21: "Marche Russe," Schminke; Venetian Idyl, Mark Andrews; "Will o' the Wisp," Nevin; "Swing Low, Sweet Chariot," Diton; Toccata from Fifth Symphony, Widor; "The Swan," Stebbins; Fountain Revery, Fletcher; Largo from Violin Concerto, Mendelssohn; "La Chasse," Fumagalli; "Clair de Lune," Karg-Elert; Finale from Sonata 1, Guilman.

A. G. Colborn, Stapleton, England.—In a recital at St. Stephen's Church, Bristol, April 20, Mr. Colborn played as follows: Festal March, Kroeger; "Cancion Triste," E. Torres (Seville); "At Evening, Kinder;" "By Lantern Light," G. Nevin; "Salutation," C. Macdougall; "Dominus Regnavit," J. H. Loud; Slumber Song, Colborn; Melody in E, Colborn; Impromptu, Coleridge-Taylor.

It will be noted that five of the nine numbers were American compositions.

Raymond Allen Smith, Ph. B., Urbana, Ill.—Mr. Smith played the Sunday afternoon recital March 26 at the University of Illinois, presenting these offerings: Toccata and Fugue in D minor, Bach; Sonata No. 4, Guilman; "Echoes of Spring," Friml; "Notturmo," "Midsummer Night's Dream," Mendelssohn; "Am Meer," Schubert; "Au Couvent," Borodin; Toccata (Fifth Symphony), Widor.

Edwin Arthur Kraft, Cleveland, Ohio.—For his recital at Trinity Cathedral March 20 Mr. Kraft offered the following program: Concert Overture in C minor, Fricker; Arabesque, Carl McKinley; Allegretto Cantabile, Faulkes; Prize Song, from "Die Meistersinger," Wagner; Prelude and Fugue in E minor (the Jessor), Bach; Overture to "Tannhäuser," Wagner; Allegretto, Wolstenholme; Andante Cantabile, from String Quartet, Tschai-kowsky; Prayer and Cradle Song, Guilman; "Ride of the Valkyries," Wagner.

Lloyd Morey, Urbana, Ill.—Mr. Morey, assisted by his famed choir of Trinity Methodist Church, gave the recital in the auditorium of the University of Illinois on the afternoon of April 2. His organ selections included: Festival Prelude in A, Parker; "Contrasts," J. Lewis Browne; "Fiat Lux," Dubois; Prelude to "La Traviata," Verdi; Sketch in D flat, Schumann; "Lamentation," Guilman.

Daniel A. Hirschler, Emporia, Kan.—In his twentieth recital on the organ at the College of Emporia, played March 28, Mr. Hirschler presented this program: "Sœur Monique," Couperin; "Marche Champêtre," Boex; "Magic Fire," from "Die Walküre," Wagner; "Ariel," Bonnet; Prelude and Fugue on B-A-C-H, Liszt; Finale, from Sonata 1 (Cadenza by Mendelssohn), Guilman; Arabesque No. 2, Debussy; "Cortege," Debussy; "La Concertina," Yon; "Hymn of Glory," Yon.

Ray Hastings, Los Angeles, Cal.—In a popular organ program at the Philharmonic Auditorium March 28 Dr. Hastings played: Wedding March, "Midsummer Night's Dream," Mendelssohn; Aria in D major, Bach; "Pilgrims Chorus," from "Tannhäuser," Wagner; "The Magic Harp," Meale; "Exaltation," "Just for Fun," "Melody of Love" (new), and "Caprice Heroic" (new), Hastings; "The Nightingale and the Rose," Saint-Saens; Humoreske, Dvorak; Triumphant March, "Aida," Verdi.

Ernest Dawson Leach, Burlington, Vermont.—At his recital in St. Paul's Church Sunday evening, March 26, Mr. Leach played this program: Concert Overture, Faulkes; "Morning" and "Death of Ase," "Peer Gynt" Suite, Grieg; Spring Song, Hollins; Madrigal, Simonetti; Cathedral Shadows, Mason; Triumphant March, Hailing.

Mr. Leach played the following program at the Masonic Temple of Burlington for the Scottish Rite Masons on Feb. 9: Grand Chorus in D major, Guilman; Andantino in D flat (request), Lemare; Scherzo-Pastorale and Canonetta, Federlein; "War March of the Priests," Mendelssohn; Largo, Handel; Andante and Allegro, Bache.

Peter Le Sueur, F. R. C. O., F. A. G. O., Erie, Pa.—At his recital in the Cathedral of St. Paul Sunday afternoon, April 2, Mr. Le Sueur played: "Pilgrims Chorus," from "Tannhäuser," Wagner; March from "Tannhäuser," Wagner; Offertoire in B flat, Thomas; Meditation from "Lux Christi," Elgar.

April 23 his offerings included: March, from "Eli," Costa; "Adoratio et Vox Angelica," Dubois; Chaconne, Durand; Cradle Song, Silver.

The program April 30 was as follows: Toccata and Fugue in D minor, Bach; "In Moonlight," Kinder; Christmas Pastorale, Merkel; "Carillons a Dunkerque," Carter.

Joseph N. Moos, Chicago.—Mr. Moos gave an appropriate recital before the Good Friday evening service at the Church of Our Lady of Sorrows, playing as follows: Toccata and Fugue in D minor, Bach; Prelude (arranged for the organ by Mr. Moos), Rachmaninoff; "A Song of Consolation," Cole; "Pilgrims Chorus" (arranged by Mr. Moos), Wagner.

On the evening of Easter Sunday he played this recital program: "Marche

Pontificale," de la Tombelle; "L'Organo Primitivo," Yon; Scherzo, Ferrara; "A Song of Gratitude," Cole; Toccata from the First Symphony, Widor.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—In a recital at Calvary Episcopal Church Sunday afternoon, March 12, Mr. Steuterman played: Prelude in B minor, Bach; "En Bateau" and "Ballad," Debussy; Magic Fire Scene, Wagner; Largo ("New World" Symphony), Dvorak; Toccata, Fifth Symphony, Widor; "L'Escapolette," Ethel Barnes; "Wiegeli," Brahms; "Marche Slav," Tschai-kowsky.

Miss Edna A. Treat, Mus. B., Urbana, Ill.—Miss Treat played this program at the University of Illinois Auditorium April 9: Sonata in A minor (Molto Maestoso and Adagio), Mark Andrews; "The Bells of St. Ann de Beaupre," Russell; Cradle Song, Grieg; Scherzino, Parker; "Within a Chinese Garden," Stoughton; "A Shepherd's Tale," Gillette; "Caprice Heroique," Bonnet.

On April 9 Miss Treat gave this program: Sonata in A minor (Molto Maestoso and Adagio), Andrews; "The Bells of St. Anne de Beaupre," Russell; Cradle Song, Grieg; Scherzino, Parker; "Within a Chinese Garden," Stoughton; "A Shepherd's Tale," Gillette; "Caprice Heroique," Bonnet.

Miss Elsie MacGregor, Indianapolis, Ind.—Miss MacGregor gave the inaugural recital on a two-manual Estey organ in the Tabernacle Baptist Church Feb. 7, playing as follows: Chorale and Organ (Fifth Sonata), Guilman; Allegretto, Bliss; "Souvenir," Drla; Second Concerto, Handel; "Variations de Concert," Bonnet; Andantino, Lemare; "Ave Maria" (tenor, violin, piano and organ), Bach-Gounod; "Adoration," Borowski; "Will o' the Wisp," Nevin; Triumphant March, Buck.

James R. Gillette, Evansville, Ind.—As a fitting tribute to the late Mayor Benjamin Bosse, through whose efforts the municipal organ was acquired a few years ago, Mr. Gillette, the city organist, presented a program of favorite selections of Mr. Bosse at his recital April 9. The numbers included: "Marche Funere et Chant Seraphique," Guilman; "Jesus, Lover of My Soul" (this hymn was played by Mayor Bosse on the organ when it stood at Columbus, Ohio, and its purchase was being considered); "To the Evening Star," Wagner; "The End of a Perfect Day"; Elegy (Written in memory of Mayor Bosse), Gillette; Funeral March, Mendelssohn.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at Reed College, April 11, the seventh in this season, Mr. Becker played: Coronation March ("The Prophet"), Meyerbeer; "Eventide," Fairclough; "Cantilene Nuptiale," Dubois; "Sieste," Laurens; Serenata in D major, Moszkowski; Fantasia and Fugue on the Name of B-A-C-H, Reger.

James P. Johnston, Pittsburgh, Pa.—The following programs were given at the East Liberty Presbyterian Church during the last month:

April 2—"Ancient Phoenician Procession," Stoughton; "The Nightingale and the Rose," Saint-Saens; Andante Cantabile (Fifth Symphony), Tschai-kowsky; Berceuse from "Jocelyn," Godard.

April 9—"Redemption," Bossi; "Adoratio et Vox Angelica," Dubois; "Grand Choeur Dialogue," Gigout; "The Swan," Saint-Saens.

April 16—Toccata in C minor, Halsey; "Easter Morning," Baumgartner; March on Easter Themes, Mark Andrews.

James T. Quarles, Ithaca, N. Y.—Professor Quarles has recently given the following programs at Cornell University:

Bailey Hall—"Variations de Concert," Bonnet; Adagio, Enesco; Chorale No. 2, Franck; "L'Organo Primitivo," Yon; Scheherazade, Rimsky-Korsakoff; Andante, Stamitz; Sonata 1, Borowski; Andante from Symphony in E, Brahms; "Pomp and Circumstance," Elgar.

Bailey Hall—First Symphony, Guilman; "Chant Savoyard," Wareing; Meditation, Bubeck; "A Dream," Kopyloff; "Keep Me, Lord, from Sinking Down," Diton; Introduction, Act 3, "Lohengrin," Wagner.

Sage Chapel—Prelude and Fugue in D major, Bach; "Adoratio et Vox Angelica," Dubois; Sonata in G, Op. 25, Elgar; "A Song of the East," Scott; Phantom Waltz, Arensky; Funeral March, Tschai-kowsky.

Archibald Sessions, New York City.—In Sunday recitals at the Washington Irving high school Mr. Sessions has played: March 12—"Variations de Concert," Bonnet; Nocturne, Karganoff; Prelude, Clerambault; Intermezzo, Bizet; Largo ("New World" Symphony), Dvorak; Allegro Cantabile, Widor; "Vesperale," Cyril Scott; Scherzo Symphonique, Lemmens.

March 19—Introduction and Allegro (First Organ Symphony), Guilman; Nocturne, Ferrata; Staccato Intermezzo, Cal-laerts; Chorale and Minuet (Gothic Suite), Boellmann; Prelude and Fugue in E minor, Bach; "Gesamba," Yon; Gargola, Martini; Recluse and Finale (First Sonata), Mendelssohn.

Sibley G. Pease, Los Angeles, Cal.—On the large four-manual Austin organ opened Sept. 1 in the First Presbyterian Church the following numbers have been presented at service recitals: Sept. 25—Serenade, Widor; "The Minster Bells," Wheelon; "The Swan," C. A. Stebbins; Andante Tranquillo, from Third Sonata, Mendelssohn; Serenata, Moszkowski; Prelude to the "Deluge," Saint-Saens; "Eventide," Frysjinger; Postlude in A, Parker.

Oct. 2—Finale from "Suite Joyeuse," Diggle; Spring Song, Hollins; "Songs My Mother Taught Me," Dvorak; Allegro

quasi Marcia, Cole; Evensong, Johnston; Berceuse from "Jocelyn," Godard; March in D, Rebkoff.

Oct. 9—Grand Chorus, Spence; Meditation in F, d'Evry; "Elizabeth's Prayer" from "Tannhäuser," Wagner; "The Son of God Goes Forth to War," Whiting; "From the Southland," Gaul; Cantilena in D, Matthews; Intermezzo from Pastoral Sonata, Rheinberger; "Vesper Bell," Henry Smith.

Oct. 10—Melody in A, Shelley; Festival Prelude on "Ein Feste Burg," Faulkes; "Deep River," arranged by Yon; Festive March, Maxson; "Eklus," Kramer; "Träume," Wagner; Berceuse, Rousseau; "Through an Orange Grove," from "California Suite," Diggle.

Warren D. Allen, Stanford University, Cal.—Mr. Allen's program at the Memorial Church of Stanford University, April 9 was: "Chant de Printemps," Bonnet; "Chant Negro," Kramer; Violin; "Chant Indoue," Rimsky-Korsakoff (Samuel Savannah); Largo from the Concerto for Two Violins, Bach (Mr. and Mrs. Savannah); Melodie in E flat, Tschai-kowsky (Mr. Savannah); "Marche Religieuse," Guilman.

Daily vesper recitals were played during holy week for a half hour. The organ numbers played on these days included the following: Three Chorale Preludes—"O Guiltless Lamb of God," "O Man, Bewail Thy Sin," "Sleepers Awake," Bach; Good Friday Spell, "Parsifal," Wagner; "Ave Maria," Bach-Gounod; "Ave Maria," Schubert; "Benedictus" and Passion Chorale, Reger.

Miss Winifred Price, A.A.G.O., Milwaukee, Wis.—Miss Price, assisted by Miss Verna Lean, one of Milwaukee's best-known contralto singers, gave a recital Sunday evening, April 3, in Trinity M. E. Church, Milwaukee, Wis. The organ program: Andante Serioso (a Lenten Meditation), Ketelbey; Prelude to "Parsifal," Wagner; "Gesamba," Yon; "Easter Morning," Baumgartner; "Christus Resurrexit," Ravanello; "Alleluia," Faulkes.

Burton Lowell Kurth, Winnipeg Man.—At St. Andrew's Church, Mr. Kurth, assisted by Mrs. Kurth, contralto, gave these programs in April:

April 16—Largo, Tartini; Minuet, Exaudet; Prelude to "The Deluge," Saint-Saens; Chorale in A minor, Cesar Franck.

April 23—Chorale Prelude on "Welcome be Thou, Jesus Christ," Bach; Pastoral Religious, Kramer; Canonetta, Vodorinski; "Procession to the Minster," from "Lohengrin," Wagner.

April 30—Pastorale, Op. 26, Guilman; Elevation in A flat, and "Dreams" (from the Seventh Sonata), Guilman; "Noel Ecossais," Guilman; "Harmonies du Soir," Karg-Elert.

Edith Potter Smith, Kankakee, Ill.—Miss Smith gave a series of Sunday vesper recitals during Lent, and among her programs were these:

March 5—Cantilene, Matthews; "In Paradisum," Dubois; "Pomp and Circumstance," Elgar.

March 12—Sonata in A minor, Borowski; Festival March, Foote.

March 19—Fantasia in G minor, Bach; Chorale No. 3, in A minor, Franck.

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

April 5—Sonata, No. 2, in D minor, Rogers; "Le Petit Berger" and Menuet, Debussy; Passacaglia in C minor, Bach; "Matnath Yad" (Memorial of the Departed) and "Addir Hu" (Passover Table Hymn), Traditional Hebrew Melodies; Prelude in C sharp minor, Rachmaninoff; "Within a Chinese Garden," Stoughton; Berceuse, Vierne; Good Friday Music, "Parsifal," Wagner.

April 9—Toccata-Prelude, on the Plain Song "Pange Lingua," Baintow; Chorale-Prelude, "O Man, Bemoan Thy Fearful Sins," Bach; Suite in E minor, Borowski; "The Palms," Faure; "Summer Song" and "Covenanters' March," Hailing; Gipsy Melody and Humoreske, Dvorak; Prelude to "Parsifal," Wagner.

April 19—Prelude in E flat, Bach; "Hora Mystica," Bossi; Variations on a Theme of Beethoven (MS), Eugene Thayer; "Les Jongleurs" and "La Zingara" (from Sonata, "A Pageant"), Jepson; Chorale No. 3, in A minor, Franck; Berceuse from "Jocelyn," Godard; Overture to "Oberon," Weber.

April 23—Sixth Symphony (two movements), Widor; Prelude to "La Damselle Elue," Debussy; Prelude and Fugue in D major, Bach; "A Spring Morning" and "Song of Triumph," Walter P. Zimmerman; "Marche Funere et Chant Seraphique," Guilman; Andante Cantabile in B flat, Tschai-kowsky; Finale from First Symphony, Vierne.

Meditation, Gabriel-Marie; Adagio Sostenu to from Sonata, Op. 27, Beethoven; "Suite Gothique," Boellmann; Allegro Appassionato from Sonata No. 5, Guilman; Prelude to "Lohengrin," Wagner; Nocturne in A flat, Stoughton; Offertoire in B flat, Hall; Canzona in F minor, Guilman.

A. Weisenfels, St. Louis, Mo.—In a recital on the new Wicks organ of two manuals and twenty stops at St. Monica's Church, Creve-Coeur, Mo., on Palm Sunday afternoon, Mr. Weisenfels offered this program: "Adelaide" Paraphrase, Beethoven; Romance, Beethoven; Funeral March, Chopin; Intermezzo from "Mignon," Thomas; "Vergissmich-nicht," Fantasy, Weisenfels; "Bridal Chorus" ("Lohengrin"), Wagner; "Pilgrim" Chorus ("Tannhäuser"), Wagner; Coronation March, Meyerbeer; "Last Rose of Summer," Fantasy, Weisenfels.

Parvin W. Titus, New Orleans, La.—Recent programs by Mr. Titus at Christ Church Cathedral have been as follows: March 5—"Priere," Jongen; Cantabile from the Sixth Symphony, Widor.

March 12—"Suite Gothique," Boellmann; "Sarabande," Sulzer; "Lied," Dethier.

Edith B. Athey, Washington, D. C.—At the forty-second public recital and community music evening at the Central High School auditorium, April 15, Miss Athey played these organ selections: "Les Preludes," Liszt; Minuet, Dethier; Scherzo, Hofman; Spring Song, Mendelssohn; "The Palms," Faure; "Resurrection Morn.," Johnston; "Hosanna," Wachs.

Frank M. Cram, Potdam, N. Y.—In his recital at the Normal Auditorium April 9 Mr. Cram played: Spring Song, Macfarlane; "In Springtime," Kinder; Spring Song, Hollins; "In Springtime," Chaffin; "By the Brook," Boisdreff; "Chant de Printemps," Bonnet.

Edward S. Breck, Jersey City, N. J.—In his recital at the Lincoln high school on the afternoon of April 2 Mr. Breck's offerings included: "St. Ann's" Fugue, Bach; Prelude, Clerambault; Chorale in B minor, Franck; Offertoire in D flat, Salome; Fanfare, Lemmens; Rhapsody in E, Saint-Saens; Funeral March, Vierne; Humoresque, Dvorak; Toccata Gothique, Boellmann.

Daniel R. Philippi, Pittsburgh, Pa.—On March 28 Mr. Philippi played the following program in St. Stephen's Church, Sewickley, Pa.: Chromatic Fantasia in A minor, Thiele; Andante Cantabile (from Fifth Symphony), Tschai-kowsky; Gavotte, Martini; Passacaglia and Fugue in C minor, Bach; "Dreams," Wagner; "Waldweben," Wagner; Finale from First Symphony, Guilman.

"The Crucifixion," by Sir John Stainer, was given at the First Methodist Episcopal Church at Beacon, N. Y., on Good Friday, by a large chorus under the direction of Miss Carrie C. Hopper, organist and choir director of that church. Miss Hopper is a member of the N. A. O., being one of the first to join the association.

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Frederick N. Shackley, Boston, Mass.—Recent preludial recitals before the evening services at the First Baptist Church, Melrose, have included these numbers: Prelude (Dans le style classique), Pierne; "A Shepherd's Tale," Gillette; "Jubilate Amen," Kinder; Largo from "New World" Symphony, Dvorak;

National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, St. Clement's Church, Twentieth and Cherry streets, Philadelphia.

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Secretary and Associate Editor—W. I. Nevins, 668 Putnam avenue, Brooklyn, N. Y.

Next meeting of the Headquarters Executive Committee will be on Monday, May 15.

Plans for the Chicago convention are taking form rapidly and the early promises are sure of realization. A most important conference was held in Philadelphia Monday evening, April 17, when R. P. Elliot of Chicago met with President Fry, Dr. Ward, Rollo Maitland and R. L. McAll. On Tuesday evening, April 18, in New York City, Mr. Elliot took dinner with the members of the headquarters group of the program committee. The following were present: Mrs. Kate E. Fox, Herbert S. Sammond, F. W. Riesberg, R. L. McAll and W. I. Nevins. This was followed by another conference between Mr. Elliot and Frank S. Adams, who represented the theater organists' association. These three meetings did much to clear up the many details of the convention and we hope to be able in the near future to give you a complete program—a program which will show many unique features, as well as a series of brilliant recitals.

It was good to note that the Erie Railroad recently announced a round-trip fare from New York to Chicago for about \$43. This is getting back to pre-war prices and we hope that the other roads will follow this example before the convention date. There are also the summer excursion rates which are most attractive. By using these many in the East can combine a trip to the far West with their Chicago trip and thus secure a most reasonable rate. It will be well to investigate these various schemes before deciding that you cannot attend the convention. We will have more information in the near future.

As Dr. Ward suggested at the recent council meeting held at Trenton, N. J., it ought to be one of our purposes, as an organization, to use our united strength in obtaining adequate organs where in so many instances there is a crying need for such. In this age, when competition is becoming more keen among the builders, it is not so difficult to find the right instrument at the right price for the smallest or largest church. If we are to have the attention of the general public, we must provide our organists with the best resources available. This is a phase which must be worked out locally and here is an opportunity for our state councils to be of great service.

Sunday School Festival.

The Church of the Covenant, 310 East Forty-second street, New York, will hold a spring festival of its Sunday school on Thursday, May 4, at 8 o'clock at the invitation of the National Association of Organists. This will be in connection with New York music week. Two years ago a similar service was held. It was attended by many organists, religious educators and ministers, as well as Sunday school officers from churches in or near New York. An address will be given by the Rev. Milton S. Littlefield, D. D., editor of the School Hymnal. The hymns and carols are all taken from the Covenant manuscript collection, the words being sung from banners. The service was prepared by the superintendent, Cleveland Cady, the music being chosen by Reginald L.

McAll, organist of the church, who is also chairman of the executive committee of the National Association of Organists. All who are interested in the problems and possibilities of Sunday school singing are invited to attend and to remain for the discussion on these subjects which will follow the service.

Address by Walter Damrosch.

The public meeting of the headquarters council, which was held at St. Thomas' Church on Monday evening, April 3, was one of the most enjoyable of the whole season. The Rev. Ernest M. Stires, rector of the church, in a brief speech told of the pleasure it gave him to welcome a body of organists and paid tribute to the ideals of our association. He spoke of the inspiration which real church music will give the whole devotional service. He praised the artistic support which Mr. Noble gives him in his work at St. Thomas' and urged us to hold to the best in our church relationships.

Mr. Noble then introduced Dr. Walter Damrosch and it was a surprise to many to hear him tell of his early experiences as an organist. Probably few knew that one time he held the post of organist and choir-master at Plymouth Church, Brooklyn. But his earliest experiences were under the direction of his noted father, when he played the organ in old Steinway Hall at the oratorio concerts. He told of his difficulties at that organ, which spoke so slowly that each note must have an anticipation of about a quarter of a beat. At the time of his father's death, Dr. Damrosch was still playing at Plymouth Church and that was his last post, as he at once took up orchestral work.

There were only two orchestras at that time—the Theodore Thomas Orchestra and the Damrosch Orchestra. There was little artistic work to be accomplished, as the players were forced to do all kinds of work and often they would send substitutes to the concert for which they had already rehearsed. Dr. Damrosch then told of his experiences in giving German opera so as to hold his men together for a large part of the season. Little by little he was able to raise a guaranty sufficient to secure artists of the first rank. This grew until Mr. Flagler assumed the full amount and now makes it possible for him to be free from any handicap.

In speaking of orchestras abroad, Dr. Damrosch called attention to the fact that in London the players are all natives, while here we have many nationalities in one group. In London they also employ women in the symphony orchestras. This came about during the war and proved so successful that they are retained.

In the matter of orchestras he believes that as a whole the ones of America are better than those of Europe. But in speaking of creative art, he said that he must confess that we were far behind.

In closing he told of some of his war-time experiences and of the later European trip of the New York Symphony.

Recital at Providence, R. I.

A recital under the auspices of the Rhode Island chapter will be given May 8 at the Central Congregational Church, Providence, of which Miss Helen Hogan is the organist. The program is as follows: Prelude, Fugue and Chaconne, Buxtehude; Concerto No. 2, Handel; "Soeur Monique," Couperin; Prelude and Fugue in D minor, Bach; "Come, Gentle Spring," Haydn-Bossi; Folk-song of the Peasants of Ath, arranged by Bossi; Allegretto, Bossi; Chorale in A minor, Franck; Symphony Gothique (Cantabile and Finale), Widor; Fourth Symphony (Romance and Finale), Vierne. The organ is a fine four-manual Austin. Miss Hogan, a new member of the N. A. O., is a pupil of Widor, Bonnet and Bossi.

ORGAN MUSIC FESTIVAL FOR FIRST WEEK IN MAY IN WANAMAKER AUDITORIUM

National Association of Organists Arranges Interesting Series of Concerts to Mark Music Week in New York.

The National Association of Organists announces that the Wanamaker Auditorium with its new concert organ has been placed at the disposal of the association by the concert direction of John Wanamaker for the purpose of presenting a festival of organ music during music week, May 1 to 6. This new instrument was recently dedicated by the famous organists Marcel Dupre and Charles M. Courboin.

The association is planning to make this event one of unusual significance in the history of the king of instruments and of the organization. The hearty co-operation of the Catholic Guild of Organists and the Society of Theater Organists has been secured. A different program will be given every afternoon in the auditorium, which will present the organ in every possible phase of its activity, in association with the churchly atmosphere, with the home, as a concert instrument, in the theater, and as an ensemble instrument with other instruments.

A number of prominent organists will appear during the week, including Charles M. Courboin, Richard Keys Biggs, organist of the Church of the Queen of All Saints; John Doane, organist of the Church of the Incarnation; Edward Grasse, John Hammond, Frank S. Adams, George Crookes, and others. Well-known patrons of music are expected to deliver brief addresses each day in tribute to the organ and a number of prominent assisting singers, instrumentalists and choruses are expected to appear.

The complete program follows:

Monday, May 1.—Address: "The Organ as a Chamber Music Instrument," Charles J. Isaacson. Prelude in B minor, Bach; Nocturne in E major and Toccata from E minor Sonata, Grasse (Edwin Grasse, organist); "Hark! What I Tell to Thee," Haydn; "The Great Awakening," Kramer; "The Tryst," Sibelius; "The Shepherd's Song," Rimsky-Korsakoff (Miss Emma Marovitch, contralto); "Souvenir de Moscow," Wieniawski (Alexander Furedi, violinist); "Face to Face with Palestrina," Charles D. Isaacson; "Nina," Pergolesi; "Wasserflut," Schubert; "Duna," McGill (Overture Diskay, tenor); "Tannhäuser" (Overture, Wagner-Grasse (Edwin Grasse, organist).

Tuesday, May 2.—Charles M. Courboin, organist, assisted by brass choir, three trumpets, three trombones, two French horns and tympani. Concert Overture, Maitland; Wedding March (organ and brass), Maily (Dedicated to Mr. Courboin, first time in New York); "Song of the Basket-Weaver," Russell; "Chinoiserie," Swinnen; "Finlandia," Sibelius; Address, "The Organ and Musical Criticism," Deems Taylor, music critic of the New York World; Variations and Fugue, Berwald (Dedicated to Mr. Courboin, first performance); Serenade, Grasse; "Salvum Fac" (organ and brass), Widor (First performance in New York). "Salvum Fac" was written by Widor in celebration of the allies' victory.

Wednesday, May 3.—Richard Keys Biggs, organist of the Church of the Queen of All Saints, Brooklyn. "Piece Heroique," Franck; "Chanson sans Paroles," Bonnet; "Carillon," Vierne; "Ariel," Bonnet; Fugue in D major, Bach; "Marche Nocturne," MacMaster; "Liebestod" ("Tristan and Isolde"), Wagner.

Thursday, May 4.—Evening Mail Concert. Address: "The Organ as an Inspirational Aid," Charles D. Isaacson. March from "Tannhäuser," Wagner; Minuet, Satz (John Cushing, organist of Calvary Episcopal Church); Aria from "LeCid," Massenet; "J'ai Bleue en Reva," Hue; "Bocca Dolorosa," Sebelli (Miss Thea Holmes, soprano); "Face to Face with Froberger," Charles D. Isaacson; "Turkish Patrol," "Moch Quarrel," Funeral March and "The Ghost" (Beatrice Maton Dancers); "Faust" Fantasia, Sarasate (Estelle Basovsky, violinist); "Liebestraum," Liszt (John Cushing, organist); "Iphigenia," Schubert Waltzes; Mazurka, Pyrrhic Dance (Beatrice Maton Dancers).

Friday, May 5.—Society of Theater Organists. Organ Solo, Walter Wild, Sheridan Theater, New York; Address by John S. Hammond, president of the Society of Theater Organists; Scenic Pic-

NEW HIGH MARK REACHED.

We are very happy to be able to state that the treasurer's report, at the executive committee meeting on April 17, showed the largest balance in the history of the N. A. O. We also reported a new high mark about the same time last year. Nothing could be a greater proof of the ever-growing strength and activity of our organization.

In January, 1921, there were 817 active members, but among those there are a few who must be dropped and cut off from The Diapason unless their 1922 dues are paid by May 1. This is only fair to our membership and also to the delinquent ones, and we trust that this last warning will prove sufficient in each instance.

ture, Post Nature (George Crook, organist); explanatory talk by Mr. Hammond on the music used for the feature picture, "Dr. Jekyll and Mr. Hyde," through the courtesy of Famous Players-Lasky Company; Frank S. Adams will play a special score arranged for this picture by Hugo Riesenfeld; Tony Sarg Cartoon, "The Tooth Carpenter" (Walter Wild, organist).

Saturday, May 6.—John Doane, organist and choir-master of the Church of the Incarnation, New York City, assisted by the choir of that church. Fantasia in F minor, Mozart; Chorus and Quartet from "Hora Novissima," Parker; Angel Scene from "Hänsel and Gretel," Humperdinck; Address, "The Organ and the Church," the Rev. H. Percy Silver, S. T. D., rector of the Church of the Incarnation; "Ballad of the Trees and the Master," Matthews; "As Torrents in Summer," Elgar; Cherubic Hymn, Gretchaninoff; Scene from an Imaginary Ballet, Coleridge-Taylor; Toccata, Matthews.

Delaware Council Banquet.

On Thursday evening, April 6, the Delaware council gave a dinner in the rose room of the Wilmington Hotel at Wilmington and it was an occasion of merriment and friendliness. A membership committee was appointed by the president, George Henry Day, as follows: Christian Diehl, Miss Elizabeth B. Johnson and Miss Sarah Hudson White. Two new members were introduced—Miss Elizabeth D. Connell of the Silverbrook M. E. Church and Noble G. Hadley, organist of the Providence Avenue M. E. Church of Chester.

Mr. Day asked that from April 30 for one week all organists try to give special music to co-operate with the Delaware music commission, which has selected this as music week. On May 4 Leslie Carpenter will give a special recital at Trinity Church and the last round table of the season will be held at that time.

Those present at the April dinner were: Mr. and Mrs. George Henry Day, Mr. and Mrs. Frederick Stanley Smith, Mr. and Mrs. Wilmer Calvin Highfield, Mr. and Mrs. T. Leslie Carpenter, John Herbert Drew, Sarah Hudson White, Miss Elizabeth D. Connell, Mr. and Mrs. E. J. Muhlhausen, Mr. and Mrs. James Cooper, Miss Helen S. Meyers, Elizabeth B. Johnson, Marjory Hamilton Hill, Mrs. E. W. Hill, Mr. and Mrs. G. S. Babcock, Miss Margaret T. Riggs, Miss Sara S. Schwatlo, Miss Mary F. White and C. W. Viohl.

EXECUTIVE COMMITTEE MEETING.

The executive committee met on Monday, April 17, and the following were present: Chairman McAll, Mrs. Fox, Miss Whittemore, Messrs. Sammond, Keese, Macrum, Weston, Adams, Maitland and Nevins.

The treasurer's report, as noted elsewhere, was the best in the history of the organization. Mr. Weston reported that there were a small number of delinquents and it was voted to drop their names after one more notice. It was noted to send the names of all delinquents to the state presidents of their respective states and let them work out a plan for getting the names back into the active membership.

A committee was appointed to look

into the details of the present constitution, so that it may be printed in its correct form. Miss Whittemore and Mr. Sammond were elected to act with Mr. McAll.

After voting to hold the next meeting on May 15, the meeting adjourned.

NEW JERSEY NEWS NOTES.

Many cantatas were given on Good Friday and among these we note: "The Crucifixion" was sung at the First Baptist Church of Elizabeth, where Miss Jane Whittemore is organist and choirmaster. At Trinity Episcopal Church, Elizabeth, John Pleasants gave Moore's "Darkest Hour" and at the Westminster Presbyterian Church of the same city "The Crucifixion" was given under the direction of Thomas Wilson. At Morristown Mrs. Kate E. Fox gave a series of three musical services. On March 12 her choir sang Maunder's "Olivet to Calvary" on April 5 Moore's "Darkest Hour" and on April 9 Stainer's "Crucifixion."

During Lent three musicales appropriate to the season were given in the First M. E. Church of Asbury Park, under the direction of Mrs. Bruce S. Keator, the organist. The artists assisting at these recitals were announced in the last issue and each one lived up to all expectations. A fine feature of the second recital was a processional, "Onward, Christian Soldiers," by practically all of the choirs in Asbury Park and Ocean Grove, with their organists. The churches represented were the Episcopal, Presbyterian, Dutch Reformed, Catholic, Baptist, Lutheran and Methodist. This was particularly appropriate on that day, as the offering was a benefit for the "Non-Sectarian Home" of Asbury Park. The recitals were largely attended, every seat in the church and temple being occupied and many standing throughout the program. While the three programs, entirely different in character, were equally artistic and well rendered, special mention should be made of the remarkable work March 31 of the combined glee clubs under the direction of Herbert S. Sammond. This recital was an N. A. O. benefit. The offering received on April 14—a splendid tribute to our war heroes—will go to the National Disabled Soldiers' League.

Recitals by S. Dwight Smith.

Since Oct. 1, S. Dwight Smith of Pittsburgh has given eight recitals outside of Pittsburgh and he is engaged for as many more before July, several being return engagements. During the winter his choir at the First Presbyterian Church, North Side, gave Gaul's "Holy City," Reinecke's "Evening Hymn," and special Christmas programs. Maunder's "Olivet to Calvary" was given April 9 with a special Easter program on the 16th.

BREWER'S PROGRAMS DRAW

Services in Which Instrumentalists Assist Prove Success

About two years ago Dr. John Hyatt Brewer noticed a new form of evening service held in many churches in Boston, at which three instrumentalists from the Boston Symphony Orchestra combined with the organist and choir of various churches to form what was termed a "musical service of worship." At the Lafayette Avenue Presbyterian Church in Brooklyn it was decided to hold such a service the first Sunday evening of each month from November to May, using the violin, viola, viol d'amore, cello, harp, trombone, trumpet, oboe, English horn, French horn, flute and clarinet, securing the players from the personnel of the New York orchestras.

Fifteen of these services have been held in 1920, 1921 and 1922. The people were told that if they would heartily support the new venture the musical services would be continued. The congregations increased from 400 to 1,200 and the collections from \$40 to \$120. The services were from 7:45 p. m. to 9. The address takes ten to fifteen minutes; hymn singing ten; prayers and notices ten and instrumental music thirty to forty minutes. The selection of the music from the best composers has been on reverent lines, which has impressed the people; the hymn singing has developed unwonted tone and spirit, while by the offerings, attention and stillness the audiences have shown that they were edified and interested.

The program for April 2 follows: Organ Prelude, Andante (Sonata 1), Mendelssohn; Ascription; Invocation and Lord's Prayer; Hymn; Meditation (Romanza), Brewer; Berceuse (Viola), Faure; Reverie, Debussy; Announcements and Offering; Offertory (Quartet), "Still, Still with Thee," Foote; Dedicatory Prayer; Hymn; Scripture Lesson; Address, "A Clean Heart," Mr. Hall; Andante (Trio), Arensky; Siciliano (Cello), Pergolesi; Album Leaf (Violin), Wagner; "Omnipotence," Schubert.

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Society of St. Gregory Will Hold Convention at Rochester.

At the invitation of the Right Rev. Thomas F. Hickey, D. D., bishop of the diocese of Rochester, N. Y., the Society of St. Gregory of America will hold its fifth annual convention in Rochester May 3 and 4. Members of the society, the clergy, sisters and in fact all other persons interested in ecclesiastical music are urged to be present this year. Papers on various aspects of the work which aim at the improvement of the means of facilitating its progress will be presented, each by a competent authority. A selected chorus of men and boys has been obtained to exemplify what is commendable and attainable in the musical part of the church service. To this body of singers will be added the student choirs of St. Bernard's and St. Andrew's seminaries.

Pontifical high mass will be celebrated May 3 at St. Patrick's Cathedral, with sermon, and music by the choir of men and boys of the cathedral and the students of St. Bernard's and St. Andrew's seminaries. In the evening a sacred concert will be given at the auditorium of Nazareth Academy by the combined choirs of Rochester. May 4 is children's day, with pontifical high mass at the cathedral, the proper of the mass to be rendered by the students of the seminary and the ordinary of the mass by 1,200 children selected from twenty-seven schools of the city. Business sessions of the society will be held on both mornings at the Hotel Rochester, after the services at the cathedral. Afternoon sessions will be reserved for the discussion of the papers and the demonstration of methods and the work accomplished in teaching music in the schools.

The Society of St. Gregory has fostered congregational singing according to the spirit of the Catholic Church and through publication of articles in its official bulletin, the Catholic Choirmaster, edited by Nicola A. Montani, has revealed the secular origin of many of the so-called traditional hymns and has condemned those hymnals containing trashy and unworthy hymns.

To Open Englewood Organ.

Edwin Stanley Seder, F.A.G.O., has been engaged to give the opening recital on a three-manual organ built by M. P. Möller for the First Methodist Church of Englewood, Chicago. The recital is to take place May 5. Mr. Seder, assisted by Mrs. Seder, gave recitals April 2 at the First Methodist Church of Aurora, Ill., and April 25 at Illinois Wesleyan University, Bloomington.

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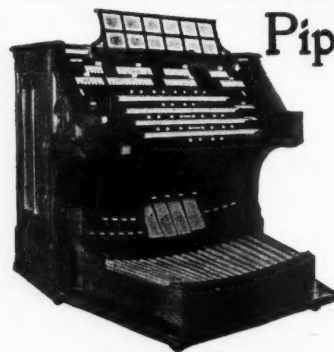
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**COMPLETES SEASON
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ENTHUSIASM OVER BONNET**

Pupils Present Kodak to French Master—Authorities of Institution at Rochester Hope for His Return Next Year.

Joseph Bonnet, the distinguished French organist and teacher, completed his course of master classes at the Eastman School of Music, Rochester, N. Y., April 20. Mr. Bonnet's work aroused great enthusiasm among his pupils, some of whom came from long distances. Mr. Bonnet arrived in Rochester early in February and began his work at the Eastman School at once. It is his earnest desire that his work there will be the beginning of a great organ school founded on the highest and best traditions.

At the close of his last class, the pupils of Mr. Bonnet presented him with a kodak and assured him of their loyalty to his ideals and their determination to work so that his ideals might be fulfilled. In response Mr. Bonnet spoke of the great joy and happiness he had experienced in his work at the school and confessed his surprise at the fine standard of musicianship which marked the work of the pupils. He paid a tribute to the work of Harold Gleason and Fraser Harrison, who prepared many of his pupils, and spoke of his gratitude over having men come to him with work prepared just as he would have wished it.

Shortly after his arrival in Rochester Mr. Bonnet was the guest of the Western New York chapter of the American Guild of Organists at a banquet in his honor. One of the guests was George Eastman. Mr. Eastman made it clear that though the equipment of the Eastman school was complete, those in charge were agreed that there were two elements that entered into the institution that were even more important—teachers and students. He urged that Mr. Bonnet return next year and finish laying the foundation of the organ department. "It must be done right," said Mr. Eastman, "and I do not know anybody that can do it better than Mr. Bonnet."

Mr. Bonnet's classes have been an inspiration to all who have attended them. His attitude toward his art pervades the whole room. It is to him a sacred thing, to be approached with reverence and with a desire for the attainment of only what is noble and worthy. He has a great gift for making his pupils feel the purpose of the composition they are playing.

Mr. Bonnet's expressions regarding the musical taste of Americans is gratifying. He feels that they are thoroughly appreciative of all that is highest in music and his success in the most severe programs indicates that he is right. He says: "They are not only desirous, they are anxious, thirsty for the best." He regrets that many artists underestimate the artistically receptive powers of the American people and lower the standard of their programs unnecessarily.

Mr. Bonnet's plans for next year have

not been definitely announced. Owing to the delay in completing the Kilbourn Hall organ he was not able to give the two recitals which he had offered to found an organ scholarship at the Eastman School. This was a disappointment to Mr. Bonnet as well as to hundreds who had hoped to hear him on the magnificent organ now being installed.

NEWS NOTES FROM BOSTON.

BY S. HARRISON LOVEWELL.

Boston, Mass., April 20.—Mid-day organ recitals were continued at King's Chapel until Holy Week. Mrs. Florence Rich King, organist and choirmaster at Wellesley, played the following program at one of these Lenten recitals: Toccata in F, Bach; "Menuet Gothique" Boellman; Pastorale, Foote; Allegro ("Psalm 94"), Reubke; Adagio Triste, Yon; "Sunrise," Jacob; "Chant de May," Jongen; Toccata, Gigout.

For his recital in this same series, Henry E. Wry, organist and choirmaster at the Old South Church, played this attractive program: Allegro (Second Symphony), Vienne; Improvisation, Karg-Elert; Pastorale, Ravel; "Marche Triomphale" ("Nun danket alle Gott"), Karg-Elert; Toccata (from "Oedipus"), de Mereaux; "The Swan," Stebbins; Finale, Maquaire.

An organ recital of unusual interest was given in the Guild series Monday evening, April 3, by Alfred Brinkler, organist and choirmaster at St. Stephen's Church, Portland, Maine. The program was played before a large audience at the South Congregational Church. The four-manual Skinner organ in this church has particularly beautiful soft registers and permits through its excellent reeds a great variety of contrasting colors. Without exhausting the possibilities of the instrument, Mr. Brinkler played successfully this brilliant program: Concert Fantasia, Freyer; Chorale Prelude ("O Welt, ich muss dich lassen"), Brahms; Sonata in E minor, Op. 23, de la Tombe; Fantaisie, Franck; Caprice in B flat, Botting; "Capriccio Fantastico," Brinkler; Fantasia, Haigh.

At Park Street Church, John Hermann Loud, organist and choirmaster, gives a series of recitals in the course of the musical season. For the third and last program, assisted by Mrs. Zula Doane Sanders, a well-known and capable pianist, he presented the following as his program: Prelude and Fugue in A minor, Bach; Invocation in B flat and Allegretto in B minor, Guilman; Concerto, Op. 25 (first movement, for piano and organ), Mendelssohn; "The Lonely Garden" (MS.), William Lyman Johnson; Concert Overture (MS.), William C. Steere; "Rhapsodie Triste" (piano and organ, arranged by C. D. Irwin), Carbonara; Allegro Cantabile (Fifth Symphony), Widor; Improvisation ("Holy, Holy, Holy, Lord God, Almighty"), Loud; "Les Preludes" (arranged for piano and organ by C. D. Irwin), Liszt.

In April, Mr. Loud gave two recitals, one at the Congregational Church, North Abington, and the other the next evening at the Church of the Redeemer, Providence, R. I. His program at Providence was as follows: Prelude and Fugue in A minor, Bach; Invocation in B flat and Allegretto in B minor, Guilman; "Tanglewood Tales," Stoughton; Arioso in A, Bach; "Ecstasy" and Fantasy on "Old Hundred," Loud; Overture ("Occasional Oratorio"), Handel; Allegro Cantabile (Fifth Symphony), Widor; Improvisation (Worgan's "Easter Hymn"), Loud; March with Pastoral Trio, Selby.

The special feature of the Lenten observances that is of real interest to organists and choirmasters was the service at the First Church (Berkeley and Marlborough streets) on the evening of Thursday, April 13. The augmented choirs of First Church (John P. Marshall, organist and choirmaster) and Second Church (Thompson Stone, organist and choirmaster), and about thirty boys from the Country Day School Glee Club sang the Bach "St. Matthew Passion" music under the direction of Thompson Stone, with the assistance of Julius Theodorowicz, violinist; Miss Anne W. Merritt, pianist; Professor J. P. Marshall, organ-

ist; Miss Helen Choate, soprano; Miss Helen True, soprano; Mrs. Marie Murray, contralto; George H. Boynton, tenor; Walker Chamberlin, baritone; Sheldon Holcomb, baritone; George L. Parker, bass. The chorales were sung by the congregation.

As a sequel to the address reported in the April number of The Diapason, as given by Dr. Davison, on the Harvard Glee Club, the last program given by the club at Symphony Hall Wednesday, April 12, should be a source of inspiration for organists and choirmasters because it presented in flawless manner ancient and modern church music as well as secular music of more popular content. Without giving the whole program we mention "Improperia" (Palestrina), "Chorus of the Faithful" from "Paradise Lost" (Fr. C. Dubois), and "Psaume CXXI" (Milhaud). The "Psalm" was composed for the club and belongs to the best French style of modernistic colorful expression.

Ovation for Dr. Stewart.

When Dr. Humphrey J. Stewart's "Suite de Ballet" from "John of Nepomuk" was performed by the Philharmonic Orchestra at Los Angeles at its popular concert March 12, with the composer conducting, there was an ovation for Dr. Stewart, the San Diego organist, and he was recalled

six times. Speaking of this performance, the Los Angeles Record said: "Dr. Humphrey J. Stewart has silvery white hair. But there is youthful vigor and vitality in his step and baton. He proved both when he conducted three of his own dance compositions at Sunday's 'pop' concert of the Philharmonic Orchestra at the Auditorium. His music is as silvery in style as his hair."

Romance Brings Toledo Change.

George Stewart Cash, F. A. G. O., has been appointed organist and choirmaster of St. Mark's Episcopal Church at Toledo, Ohio. He has been for fourteen years organist and choirmaster of Christ Church, Rye, N. Y. Mr. Cash assumed his duties at St. Mark's Sunday, April 30. The vacancy at St. Mark's Church has been caused by a very interesting romance. Miss Marjorie Hurxthal, the retiring organist, is to be married to the Rev. Otey R. Berkley, who formerly was assistant at St. Mark's and now is rector of St. Columba's Church, Jefferson avenue, Detroit.



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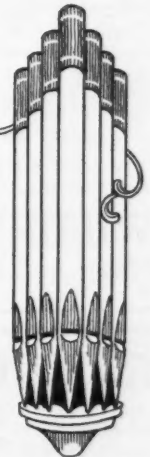
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Noonday Performances at Minneapolis—Avery's Choir Heard.

In a day when the sentiment is growing that government, federal and otherwise, should take cognizance of the arts, it is significant how municipalities are fostering the love of music among their citizens. An instance is the recently established noonday concert in the rotunda of the courthouse at Minneapolis. When Alderman G. T. Lindsten approached several representative Minneapolis musicians on the matter he met with encouraging response. Since March 1 an interesting series of concerts has been given every Wednesday noon by representative musical organizations to an audience that has grown to several thousand. Seated on the floor of the beautiful rotunda and filling as well the four large balconies that surround it, these real music lovers have taken the necessary time out of their luncheon hour to hear programs of band and choral music that have sent them back to their afternoon tasks with lighter steps and hearts.

The rotunda, an imposing marble-lined space, is graced by a huge marble statue of the "Father of Waters," whose namesake, the Mississippi, flows through the heart of the city. Behind this rises a beautiful stairway which, with its spacious platforms, provides an ideal stage.

The series was opened by the Firemen's Band and continued weekly by the glee club from St. Olaf's Norwegian Lutheran Church, the Tegner Male Chorus from Ebenezer Swedish Lutheran Church, the choir of Plymouth Church, Hamlin Hunt, director, and by the choir of St. Mark's Church, Stanley R. Avery, director. St. Mark's choir featured a group of negro spirituals, and was especially effective in the a cappella rendering of Dett's fine setting of "Listen to the Lambs."

The Rev. Phillips Endecott Osgood, rector of St. Mark's Church, gave an interesting five-minute address on negro folk music.

The concerts are being managed by Alderman Lindsten and Walter Scott of the municipal pension board, representing the city council; and working with them is a committee of the Civic Music League (James Bliss, president), consisting of T. P. Giddings, Mrs. George H. Thomas and Mr. Scott. This committee has charge of the musical part of the enterprise. All services are donated, even to the printed programs, and a splendid spirit of citywide musical co-operation has been engendered. Those in charge plan a greatly enlarged scope next season.

Death of Nicholas Cawthorne.

Nicholas Cawthorne, organist of the Congregational Church of Port Huron, Mich., for fifty-one years, died at his home March 29 after an illness of about ten days. Mr. Cawthorne was born in England April 12, 1844, and moved to Canada in 1862. Two years later he moved to Chicago and in 1871 went to Port Huron. He is survived by his widow and seven sons.

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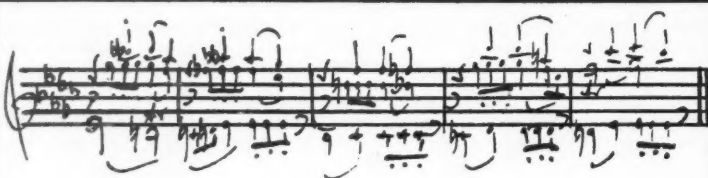
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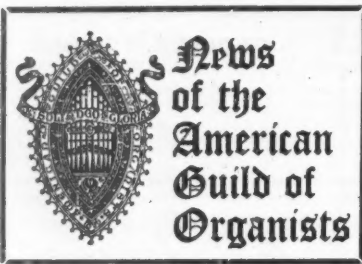
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HEADQUARTERS.

At a meeting of the council held April 10 at 29 Vesey street, New York, reports from committees were called for. The examination committee suggested the names of examiners for this year's examinations and they were accepted and approved by the council. The report was made by the chairman, Mr. Hedden.

Two new chapters were authorized as follows:

Eastern Oklahoma—Dean, John K. Weaver, Mus Bac; Sub-dean, O. H. Kleinschmidt; Secretary, Mrs. Ernest H. Clulow; Treasurer, Edward C. Legg; Librarian, Mrs. Maude Cochran; Auditors, Mrs. Dennis H. Wilson and Frank Saunders; Registrar, Mrs. Marie Hine.

Western Oklahoma—Dean, Edwin V. McIntyre; Sub-dean, Lillian Deckman; Secretary, Mary Cook; Treasurer, Annette Stoddard; Registrar, Amanda O'Connor. **Sioux City Chapter.**

Mr. Doersam, chairman of the public meetings committee, announced that there would be a public meeting on May 1 at the Church of the Holy Communion. Edwin Grasse, the well-known musician, will be the guest of honor and will play. Light refreshments will be served and each guild member may bring one guest.

The next general public meeting of the guild will be held Wednesday evening, May 31, and the place will be announced later.

ILLINOIS CHAPTER.

That succeeding generations of organists who may dig in the old files of The Diapason may find it on record that there were giants in those days of 1922, let it be recorded that the Illinois chapter had the opportunity to hear one of those giants on the evening of April 20, when Wilhelm Middelschulte appeared in recital before the chapter at St. James' Episcopal Church, whose new organ has been generously placed at the disposal of the guild many times in the last year, to the pleasure and benefit of those who take advantage of the opportunity. Speaking on this last clause, however, it seems a pity that no matter how excellent the recitalists, the audiences at these recitals have been entirely too small. That we are all busy may be an excuse, but only that—it is hardly sufficient cause. The organist who seldom, if ever, goes out to hear a recital does not keep himself informed as he should and misses much that would help him.

Mr. Middelschulte is known, and has been for many years, not only in the United States, but in his native country, as an outstanding organ virtuoso, and extended reviews of his playing are not required. But it may be said of his program that it showed great variety and a discriminating choice of the newest compositions. With these were intermingled organ classics for the interpretation of which Mr. Middelschulte is famous. The recital opened with Handel's Concerto No. 4, in F major, with Mr. Middelschulte's own cadenza on the first movement. This and the Bach Prelude in E minor, which followed, were played in a most scholarly manner. Then came a fine transcription of the adagio movement from Beethoven's Piano Concerto, Op. 73, by Mr. Middelschulte. The great Liszt Fantasia on Meyerbeer's chorale, "Ad Nos, ad Salutarem Undam," followed.

From this point on the program was made up of interesting new works. First came Luening's Choral Fantasia and then a descriptive work, Becker's "Lourdes" Symphony, in four movements. The composer, who is on the faculty of Notre Dame University, dedicated this to Mr. Middelschulte. A new Festival Prelude, by Leard, Dr. J. Lewis Browne's "Contrasts," which has made its way to recital programs everywhere in the last few months, and Smrz's "Bohemian Rhapsody," by the Milwaukee cellist, formed another group.

To close the program Mr. Middelschulte used his own "Perpetuum Mobile," a most interesting piece for pedals alone, and his new Chromatic Fantasia, a really great work, something that promises to have permanency and that showed the organist's gift as a composer of contrapuntal works.

After the recital there was an informal reception to Mr. Middelschulte.

INDIANA CHAPTER.

The April meeting of the Indiana chapter was held April 9 at the First Evangelical Church, Indianapolis. Following the business meeting a delightful recital was given by Van Denman Thompson, F. A. G. O., organist at the church. The recital was open to the public and was well attended. Mr. Thompson's program follows: Sonata Cromatica, Yon; Pastorale, Recitative and Chorale, Karg-Elert; Prelude, Jarnefelt; "Dream," Eula B. Thompson; "By the Brook," Boisdeffre - Federlein; "The Cuckoo," Harry Banks, Jr. (This composition won the prize in the competition for short organ compositions recently conducted by De Pauw University); Fugue in D major, Bach.

EASTERN NEW YORK CHAPTER.

A recital which was largely attended was offered by members of the chapter in St. Paul's Church, Albany, on the evening of Wednesday, April 5. The

program follows: "Forest Murmurs" from "Siegfried," Wagner, and Scherzo, Meale (Miss Clara Stearns, Second Presbyterian Church, Troy); Melody, Dawes, and Morris Tune, German (Miss Lydia F. Stevens, Emmanuel Baptist Church, Albany); Sonata, Becker (Miss Margaret Treanor, St. Bridget's Church, Watervliet); Nocturne, Dethier, and Finale from Fourth Symphony, Widor (Joseph Brodeur, Cathedral of the Immaculate Conception, Albany); "London-cerry Air" and Fantasia and Fugue on B-A-C-H, Liszt (T. H. F. Candiyn, St. Paul's Church, Albany).

A business meeting followed in the choir room. The committee on public services, consisting of Russell Carter of the Memorial Baptist Church, Albany, Miss Florence Jubb of the Second Reformed Church, Albany, and Richard P. Law of St. John's Church, Troy, made a report, which was unanimously approved, that the choirs presided over by members of the chapter unite, as far as might be possible, in singing a public service in St. Paul's Church, Albany, on the evening of Ascension Day, May 25. A tentative service list was presented and approved.

The annual dinner of the chapter will be held on Tuesday evening, May 2.

WESTERN OKLAHOMA.

On the afternoon of March 23, at the home of Edwin Vaile McIntyre, Oklahoma City, in the presence of a large gathering of musicians, the Western Oklahoma chapter was organized, with Dean John W. Norton of Illinois in the chair, and the following officers were installed:

Dean—Edwin Vaile McIntyre. Sub-Dean—Lillian Deckman. Secretary—Mary Cook. Treasurer—Annette Stoddard. Registrar—Amanda O'Connor. Librarian—Raymond Ryder. Auditors—Floyd Russell and Mrs. George Forsythe.

At the conclusion Dean McIntyre made a stirring address, committees were appointed, etc. The membership committee reported that the chapter started with a membership of nineteen.

EASTERN OKLAHOMA CHAPTER.

At Tulsa, Okla., March 22, the Eastern Oklahoma chapter was inaugurated with appropriate ceremonies at the new Centenary M. E. Church. Beginning with a reception and banquet, the inauguration proper followed with John W. Norton, organist of St. James' Episcopal Church, Chicago, and dean of the Illinois chapter, presiding. Dean Norton opened this part of the program with an address on the history and purpose of the guild, which proved of great interest to the large audience assembled. Next in order came the installation of officers of the new chapter as follows:

Dean—John Knowles Weaver, Mus. Bac. Sub-Dean—Oliver H. Kleinschmidt, A. A. G. O. Secretary—Mrs. Ernest H. Clulow. Treasurer—Edward Chanteau Le... Registrar—Mrs. Marie M. Hine. Librarian—Mrs. Maud Cochran. Auditors—Mrs. Dennis H. Wilson and Frank Austin Saunders.

The officers and other members of the new chapter gave a recital on the splendid new Austin organ of Centenary Church, the organ numbers being as follows: "Grand Offertory to St. Cecilia," No. 2, Batiste (John Knowles Weaver); "Vision" (Bibl) and Concert Overture, Faulkes (Mrs. Caroline Dunn); "Woodland Echoes" and "Cantilena," Kleinschmidt (Oliver H. Kleinschmidt); Overture to "Martha," Flotow (E. Chateau Legg).

Dean Norton made a fine impression with his part in the ceremonies and the members of the new chapter, with citizens of Tulsa, will welcome another visit from him at some future time. The chapter has twenty-six charter members.

BALTIMORE CHAPTER.

On the evening of March 27 a large audience gathered at Old St. Paul's Church, Baltimore, for a public recital by Gottfried Federlein, under the auspices of the Baltimore chapter. The chapter, which was organized last summer, has had a very successful season and is grateful to the general public for support and interest. The chapter gave a series of free recitals at the Peabody Institute in the autumn, and arranged a series by five out-of-town organists during the winter, all of which have been well attended. Mr. Federlein, who is the warden of the guild, was given a reception after the recital by the chapter. Among the guests of honor were Dr. Kinsolving, rector of St. Paul's; Mr. and Mrs. Edmund S. Ender and Mr. and Mrs. Edgar T. Paul.

SOUTHERN CALIFORNIA.

The forty-fifth recital of the chapter was given at the beautiful residence of Dr. Raymond Mixsell at Pasadena on April 3. Dr. Mixsell, besides being a noted specialist in children's diseases, is a pronounced lover of the organ and performer on the instrument, as well as a composer. A feature of the evening was the playing of one of Liszt's Hungarian Rhapsodies, a Bach Prelude and Fugue, a "Rigadon" by Dr. Mixsell and a Concerto for organ and piano, also by Dr. Mixsell, all on piano and organ, with Miss Mildred Marsh at the piano and Dr. Mixsell at the organ. The opening group on the program was by Mortimer F. Mason and included Chauvet's "Procession du Ste. Sacrement," Cantabile, Bossi and Scherzo, Maurer. The closing group, played by Charles W. Adams, included the "Priere" by Jongen and "Melodie," Renner. It was a most interesting evening for members of the chapter.

GEORGIA CHAPTER.

The fourth recital of the year's series of this chapter was given in the form of

an opening program on the fine three-manual Austin organ in the Second Baptist Church of Atlanta by George Lee Hamrick, organist of that church and of the Metropolitan Theater. The recital took place March 28 and Mr. Hamrick's program was as follows: Sonata 3, in C minor, Guilmant; "Praeludium," Jarnefelt; Andante, Symphony 5, Tschaiowsky; Magnificat in F major, Claussman; Sylvan Sketches ("Nodding Ferns," "Where the Cool Moss Grows," "Songsters on the Boughs," "Under the Great Oak Tree," "Woodland Sprites"), Helm-Hamrick (an original piano cycle); the organ arrangement by Mr. Hamrick is dedicated to Edwin Arthur Kraft, F. A. G. O., and will shortly be published; "A Song of India," Rimsky-Korsakoff; Overture to "Der Freischütz," Weber; "A Song of Consolation," Cole; "May Night," Palmgren; "Grand Choeur" in F, Salome.

WESTERN NEW YORK.

A service was held at St. Paul's Church, Rochester, on Sunday afternoon, March 12. The service was played by Fraser Harrison and special organ numbers were given by Ruth Mable Vick, of the Central Presbyterian Church.

NEWS FROM PHILADELPHIA.

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., April 22.—St. James' choir under the tutelage of S. Wesley Sears has made a specialty of the Sunday afternoon services, which have increased the attendance from a few dozen until now the church is crowded. A recent offering included: Magnificat in E, Barnby; "Blessed Jesu," Dvorak; "Come unto Him," Handel; "He was Despised," Handel; "Bleed and Break, Thou Loving Heart," Bach; "Love Ye the Lord," Handel.

The vested choir of St. Alban's, Olney, augmented for the occasion, sang Bach's "Passion According to St. Matthew" on April 12. Henry S. Fry was organist, the choir being under the direction of D. Arthur Rombold. This church is small, but is an architectural gem.

Rossini's "Stabat Mater" was sung at the cathedral by a chorus of 150 with William S. Thunder at the console. A novel feature was the performance of an organ duet, Fantasia in A minor, by Hesse, by Mr. Thunder and Dr. Herbert J. Tily.

Rena Gill gave a creditable performance of Gounod's "Gallia" at the Central M. E. Church, Roxboro; it was preceded by a cycle of anthems suited to the Lenten season.

Memories clustered around Albert T. Gardiner on Easter day, when he completed forty-seven years of service as organist of St. Matthew's Episcopal Church. His untiring devotion to duty and his musical ability resulted in his

choir being brought to a high state of efficiency. Mr. Gardiner is known as a composer, too, for voice, organ, violin and other instruments.

The A. O. P. C. will help Wilmington, Del., celebrate music week with a recital at St. John's Church by George Henry Day on Sunday, April 30, at 4 p. m.

Old Swedes' Church, Jennie M. Carroll, organist, gave a sunrise Easter service with special soloists. After the sunrise service the choir was entertained at breakfast by Miss Carroll at the Adelpia Hotel.

Probably the first church in Philadelphia to radiophone its services is St. Luke's and the Epiphany, whose choir, under the direction of H. Alexander Matthews, organist, will render: "Magic Harp," Meale, for organ, harp and chimes; Te Deum, G minor, Noble; "Three Women Went Forth," Matthews. The service will be sent through the Strawbridge & Clothier station.

Temple Baptist Church choir of 270 voices gave a fine performance of Buck's "Story of the Cross" with special soloists. Fred E. Starke presided at the organ and Marvin Hanna directed.

H. S. Fry and Harry Sykes will play at a guild recital at the First Presbyterian Church, York, Pa., of which Harold J. Bartz is organist.

Two of Frances McCollin's anthems, "The Lord is King" and "Christ is Risen," were heard at the New Jerusalem Church, the Second Presbyterian Church and the Walnut Street Presbyterian Church on Easter Day.

Elaborate preparations were made for the celebration of Philadelphia's first music week, beginning April 30 with the ringing of all the church chimes in the city at 3 p. m. Practically every church will have special recitals and choir work that evening. The A. O. P. C. gives three gala recitals on Monday evening simultaneously at St. Clement's, the First Presbyterian, Germantown, and the Walnut Street Presbyterian Church.

If you draw the piccolo with the gravissima, how rank will the mixture be? Pickled Gravy, eh!

At Trinity Lutheran Church, New Brighton, Pa., Miss Belle Andriessen, organist, the program for Palm Sunday included "The Palms," Faure-Westbrook (with violin); Romanza from D minor Concerto, Mozart (with piano); "Palm Branches," Mally; Calvary March, from "The Crucifixion," Stainer and Grand Chorus, Dubois. For Easter the organ program included: "Resurrection Morn," Johnston; "Wedding Chimes," Faulkes; Fantasia, Demarest (with piano); Andante from Fourth Symphony, Tschaiowsky, and "Marche Religieuse," Guilmant.



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

By WESLEY RAY BURROUGHS

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

THE ORGANIST.

It is difficult to get within the limits of a short article all matters pertaining to the work of a picture organist, but we will endeavor to present briefly the fundamental requirements. The first question that naturally arises is: "What do theater managers expect of an organist?" In the first place, that he be competent, which, of course, means that he must have acquired a thorough knowledge of organ playing, especially playing in a manner which managers aptly term the "theater style," as contrasted by them to the "church style." This latter is often referred to as meaning too long sustained pedal notes or selections which certain organists use on features in which they make too long continued use of the vox humana and other soft stops. The occasional use of these, particularly on pathetic and death scenes is, of course, entirely correct, but for the most part the organist should make his work bright and interesting. "Make it snappy," as the managers say, which technically means the use of the staccato and pizzicato touches. Even in legato passages there can be life and motion. Here is a point that is overlooked repeatedly by organists. Choose music from the list published for the photoplay, playing from the piano accompaniment part, from symphonies, songs, a few piano works and many orchestral parts, and immediately the one great difficulty is solved. Avoid choosing legitimate organ works, as they are what the managers term "church stuff." It is a fact that the legato style of an andante movement from an organ sonata or suite sounds much less effective than perhaps an andante movement from an orchestral symphony or suite. For in playing the latter better orchestral effects can be secured, because the original material in the composition is already a helpful beginning.

Another point is treating the organ as a part of the orchestra while playing with it. By this we mean that one should always keep the organ tone subdued, never infringing on clarinet, cello, cornet, flute or other solo instruments when they are playing indicated solo passages, using the harp and saxophone where they will be effective, and pianissimo effects on quiet andante numbers, building up the tone in the ensemble when playing overtures, marches and other larger movements, but always keeping the organ tone just beneath the orchestral tone. Here is where some organists fall down completely. They constantly play too loud with the orchestra, drowning out its individual characteristics, and on the other hand often do not play loud enough when playing alone.

Our second point is: Keep up-to-date on photoplay music; select the music with care, giving special attention to having plenty of dramatic, bright and neutral, quiet numbers ready for use. The organist must renew his stock of light opera selections, popular songs and pieces suitable for comedy playing.

The third and fourth items consist of promptness in filling the matinee and evening engagements daily, and at screenings, and cordial co-operation with the orchestra leader, a subject to be discussed next month.

In the fifth place, enter the pit in a quiet, unobtrusive style. This is often in great contrast to the manner of some orchestra players, who come in in a noisy manner, laughing and joking, shuffling their feet, and when seated starting to tune their instruments when the organ is playing. If an organist should do half the things they do every day we imagine there would be a scene correctly fitted with an agitator!

Lastly, if the organist always maintains a manly (or womanly) attitude, and follows the outline of these few points in his work, he cannot fail to be successful. It may seem incredible to some, but there are three instances that have come to our attention recently that show the folly of being careless on certain points we have mentioned. The first organist had ability and could play, when he really tried, but his personality was such that he was dismissed. The second player was a fair organist, but here (-Sh! We thought John Barleycorn was dead) the trouble was entering the pit intoxicated. In the third instance, which happened in a middle western city, the organist would not allow himself time enough to reach the theater for the evening performance, but would mount his motorcycle, risk his neck in rushing down a busy street, arrive at the theater, jump off his cycle, run down the aisle and leap over the rail to the organ bench, usually as the orchestra was playing the overture. It is no wonder that sometimes managers get peculiar ideas about organists when they have to combat with such characters as these three.

NEW PHOTOPLAY MUSIC.

DESCRIPTIVE: Six Bird Songs by Archie Mumma (Schmidt). Often on a scenic of bird life the or-

ganist wonders what new and effective number he can choose. These six little descriptive pieces (P) are arranged in the clever manner of combining the actual songs of the birds with a few necessary harmonies in the accompaniment. The six are: Wood thrush, meadowlark, robin redbreast, bobolink, cardinal redbird and Baltimore oriole, and they surely will fill a want in the theater organist's repertory. The thrush's clear and flute-like song, with a sudden alarm call, the meadowlark's sweet singing style of song, the robin's call, the bobolink's staccato call in triplets, the redbird's cheery whistle, which is unusually brilliant, and the oriole's questioning song, broken by his gathering of food, are all typical of the birds they represent, and they are not only a novelty, but a most desirable addition to the realm of picture music.

ORIENTAL: By the same publisher is issued "Suite Arabesque," by F. W. Halloway, a legitimate organ suite with the true Arabian flavor. After the introduction, which is in the nature of an imposing maestoso, the second movement ("Arabia Deserta") is an excellent oriental adagio with solos for orchestral oboe and cello stops, which will fit well on many quiet scenes. The third ("Arabia Felix"), a smooth theme in F, suggests river scenes, while the last (Finale) has two sections—a brilliant triple measure theme and, contrasted with it, a broad and quieter four-four.

BARCAROLLE: "Boatman's Night Song," by Cuthbert Harris, in G, begins with an oboe solo, with a middle part in E flat which should be slightly accelerated and worked up to forte with flutes, open and strings.

SOUTHERN: "Uncle Remus," by Grant Schaefer, is a piano solo in G which illustrates the old dinky telling of his superstitious beliefs and his lucky rabbit's foot. An original conception of negro life as translated to music.

ITALIAN: "On Venice Waters," by M. Tarenghi, in E, proves to be a tranquil air of the gondoller as he traverses the lagoons of Venice. The theme is a melodic succession of thirds followed by a single note air in C sharp minor.

ORIENTAL: "Cortege Orientale," by James P. Dunn (published by J. Fischer & Bro.), is a good musical picture of an oriental procession, which begins with a pedal figure (in much the same vein as Arthur Bird's Oriental sketch in C minor) and continues with a florid oboe solo, whereupon a Chinese theme for the piccolo appears. Through several harmonic changes the theme continues and concludes with the oboe solo in a pianissimo finish.

SOUTHERN: Overture on Negro Themes, by the same writer (Fischer & Bro.) opens with full organ, a cadenza, then portions of the inevitable "Dixie" interwoven with a typical Southern air. After due exposition of this theme, it appears in a quieter mood. A fughetto follows in which are the first eight notes of "Dixie," both normal and inverted. A crescendo to full organ brings us to the minor theme, with the first theme on the vox, and then the piece works up to a brilliant finish.

QUIET: "A Summer Morning," by Ralph Kinder, is from the same publisher. This writer's latest published organ solo is a graceful little piece. Opening with a six-eight moderato in D, a restful contrast occurs in B flat, with a solo chime passage, as well as a chime obbligato to the second theme.

DESCRIPTIVE: "La Concertina," by P. A. Yon, is a clever little humoresque in three movements published by J. Fischer. By proper registration a faithful imitation of the concertina can be obtained. Where the organ has a mixture stop, this will be easily done, and where it does not have one, a combination of piccolo, quintadena, soft strings, vox and possibly a very soft four-foot flute will work well. A mild sixteen-foot stop like the lieblich gedeckt may be used on the first section. In the second the composer indicates the sudden opening and closing of the swell-box to illustrate the spasmodic effects of the concertina.

Fantasia from "Scheherezade," by Rimsky-Korsakoff; Overture to "Barber of Seville," by Rossini; "La Fileuse," by Raff.

Here we have three transcriptions published for organ solo by the H. W. Gray Company. The first two are from orchestral works and the last from a piano piece. G. B. Nevin has arranged in a splendid manner the salient portions of the Scheherezade music. Many organists who prefer the three-lined organ copy instead of arranging and playing at sight from the piano part of the orchestration will be gratified with the evident care with which the arranger has performed his work. As to the overture, we have often wondered why the transcription has not been done long ago, for we have repeatedly used it for a solo number on the light-ups. The clear legibility of type and the generous space allotted to each measure make it exceptionally easy on one's eyes. Raff's "The Spinner" has been transcribed in a praiseworthy manner. The ceaseless movement in sixteenths, illustrating the motion of the spinning wheel, continues throughout the piece, with the melody heard first in quaint combinations of bourdon and vox, while the accompaniment is for the flutes and harp.

A number of important Galaxy issues have accumulated, and the first is Chaminade's "Autumn," which is familiar as a piano solo, but has now been orchestrated. "Chansonette," by Baron, is a bright little allegretto scherzando in D and one which every theater organist will welcome.

SOUTHERN: "Alabama," by Albert Spalding, is a rollicking picture of southern life. In B flat and E flat these themes are filled with the characteristic syncopation which marks the music of the south.

RUSSIAN: Rudolf Friml comes for-

ward with two numbers, the first, "Russian Dance," a brilliant effort as it portrays the difficult and dazzling dance of the Russians. It begins in D minor alla marziale. At the A minor change it becomes vivace, and when it finally enters D major it becomes a veritable whirlwind (vivacissimo) of motion and melody. In the same classification, but in a quieter vein, is "Russian Folk-Song" in D. A smooth air for horn solo is accompanied, when it appears for the second time, by arpeggio passages.

ENGLISH: "Shepherd's Hey," an English Morris dance tune, collected by Cecil Sharp and arranged by Percy Grainger, makes one almost certain that he will see "in a fast jog-trotting tempo," but, no! he contents himself with just indicating "presto." The piece is in E major, and it is interesting to note the fact that there are only a few measures in which the use of the tonic chord does not occur, and yet the dance is not monotonous in any way.

BALLETS: The final three movements of Armand Vecsev's "Ballet Suite" are (3) "Pierrot and Pierrette," a sparkling tempo di valse in G; (4) "Orientale," which is a D minor allegretto, in which the composer has made clever use of the diminished fifths against the empty fifths in the bass, and, lastly, a brilliant two-four Finale in D, which concludes a ballet suite that is at once original and full of musical interest.

QUIET: "Andante Melodioso," by Rachmaninoff; "Love Song," by Minnie T. Wright.

Here we have a brand new composition by the composer of the famous Prelude, and we consider it in picture work a fine dramatic andante, approaching, at times, the point of a dramatic agitato. It begins quietly in E flat, with two themes in E flat major and G minor. There is a long episode joining the end of the second and the recurrence of the first theme, which is highly dramatic.

Summer Work at Evanston.

Special advantages for organ students are offered for this summer at the Northwestern University School of Music at Evanston. The organ department, headed by Edwin Stanley Seder, F. A. G. O., director, will be open from June 26 to Aug. 5 and will give individual instruction in organ playing, as well as a series of historical lecture-recitals and student recitals. Emphasis will be laid on preparation for the A. G. O. examinations. Mr. Seder's work has been such as to assure organists from out of town an excellent opportunity for work during the vacation season. Evanston provides the best possible accommodations for students.

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A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER.

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

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

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

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

CHICAGO, MAY 1, 1922.

TO CHICAGO IN AUGUST.

"Chicago as a summer resort" was the subject of a famous editorial in days long gone by from the pen of Joseph Medill, then the editor of the Chicago Tribune. Every year Chicago people looked forward to an editorial on the same subject from the pen of the same man, and it always made a reasonable and effective appeal. Since Mr. Medill has passed on his successors have maintained the custom.

As this is the year of the great gathering of organists in Chicago The Diapason may well write on the same subject. No, we are not prejudiced—we are convinced. As every man is remembered better for his evil deeds than for his good ones, and every organist—as we know—is known among his associates rather for the bad playing he may have done at one time or another than for his best work, so cities are known abroad for the things which are not of good repute. For instance, Chicago is dirty—so we are told. Yes, it is dirtier than Washington, and possibly than New York. But we have the finest inland body of water in the world at our doors and we and our guests may use it ad libitum for cleansing as often as we wish. Chicago may be dirty, but we can assure anyone that Chicago people are as clean as the cleanest in the world. And we have some of the greatest attractions. Yes, the stockyards is one of them, for it is the world's largest meat provider. But, like all other Chicago people, we can't say much about the stockyards, because we never go there unless friends from other cities urge us to take them there. We have the finest boulevard system in the United States and the finest park system. Our magnificent new Field Museum, our Art Institute, our stores—one of them the largest in the United States, without exceptions—our great Michigan avenue, our tall office buildings, etc., etc., are an eye-opener for those who have never visited Chicago. Our lake front and parks are a surprise to New Yorkers when they see them for the first time. And Chicago is easy to reach—yes, and easy to get away from, if you wish it that way—for it's the world's greatest railroad center.

Musically Chicago does not lag. Our orchestra, our opera company, the Apollo and Mendelssohn clubs, conducted by a great organist; the Civic Music Association, also directed by a great organist; Ravinia Park with all its glory, and our organs are all famous. That our organists are not excelled anywhere we can rightly claim. Other cities admit this in that they frequently draw upon the source of supply here when they have important posts to fill.

All these things make a Chicago visit a privilege and a delight. But especially appropriate is it that the National Association of Organists should come to Chicago this summer, for it is in midsummer that the Chicago climate proves its excellence. Our lake shore hotels then are filled with re-

sorters from the south and west. The cool breezes from Lake Michigan keep the temperature comfortable when cities both east and west swelter.

Chicago is getting ready to welcome organists from all parts of the country in August, and the program in the making is one that should assure the visitor a rare privilege. We especially hope for a large attendance of those who have never been here and we trust that the convention will be the means of the greatest bringing together of organists in the history of the United States, with the hosts gathering from both the East and the West at the great central point.

LABOR SAVING MACHINERY.

The Rev. Dr. James E. Norcross of New York, field secretary of the General Board of Promotion of the Northern Baptist convention, is quoted as having said recently in an address at Atlantic City that a church which had been spending \$150 a year for an organist and just as munificent a sum for a choir, an expenditure which it had found to be excessive, had done away with these useless luxuries and bought a first-class phonograph and was now spending only \$25 a year for records, with which equipment it had all the music it could yearn for. The speaker is then quoted as having said that there is not a man on earth who would not rather listen to a high-grade phonograph record than to a mediocre choir. And he said something true, too. We might add with equal truth that a church which considers \$150 a year too much for an organist need not hope to have good music and doesn't deserve it.

But this discussion suggests an idea to us. Why not do away with the minister and install a phonograph? The same argument of economy can be brought up in favor of this plan. And, verily, Dr. Norcross will not deny that a better sermon can be procured for phonographic reproduction than is usually preached when a minister receives starvation pay. Whether Dr. Norcross believes it or not, the church which will not pay an organist decently will not have any more compunctions about doing the same with its clergyman. The greatest of pulpit orators might be engaged to make records of their highest grade, select sermons, just as the best singers are now hired to make musical records, and the First Church of Podunk, which has been wasting its substance by spending as much as \$1,200 to \$1,500 a year to enable a minister to feed himself and his family, probably throwing in a few vegetables occasionally as a manifestation of great generosity, can cut out this useless expenditure and for about \$25 a year buy enough records to supply the morning sermon for fifty-two Sundays.

"Ridiculous" will say the Rev. Dr. Norcross. Quite so, we admit. But ministers do not have the exclusive right to talk through their hats.

HOW TO STANDARDIZE.

"Four different firms supply the organ equipment of the school, yet a general plan prevails so that the student progressing from one organ to the next larger finds the same mechanical device in exactly the same place. The perfect organ gradation, too, assures proper progression for the student. The practice organs are of the two-manual type with seven stops. The studio or teaching organs have three manuals and seventeen stops. The Kilbourn Hall organ has four manuals and ninety-four stops and the mammoth organ for the Eastman Theater will have four manuals and 154 stops. But on every one of these organs the same mechanical devices are in the same places, thus adding to the facilities for progress afforded the student," reports the Note Book, a weekly published by the Eastman School of Music.

Here is an example of practical uniformity. Many of our friends both among the organists and the organ builders adhere to the belief that standardization cannot be accomplished, much as all of them desire it. And the organists as a rule are blamed. It is they who cannot agree. What one demands the other disdains, and often detests. And as there is no

central authority that can prescribe, or, at least, which thus far has prescribed with success what shall or shall not be in an organ console, the builders remain in uncertainty and the concert organists go from instrument to instrument little knowing what adventures with strange ideas may confront them on their journeys. Does it not seem almost pathetic?

Every builder would welcome a standard console. But he dares not follow the standards laid down by this or that authority, for when he does he may find that he makes changes in his methods at the expense of money and trouble, and in a few months has to discard the changes. We could cite instances in which builders have found themselves actually embarrassed through trying to follow this or that plan. Organizations have adopted certain specifications and after a time have reversed themselves. Meanwhile we go on having almost as many different measurements for consoles as there are builders, we have drawstops and drawknobs, the latter tilted at various angles, in accord with the organist's tilt of mind; we have movable and the other kind of combination (Heaven forbid that we should start that discussion again); some builders incline their upper and lower manuals, while others will not, and so on. We seem to require a properly constituted authority to prescribe for us and to bring order out of this Babel of preferences and prejudices. We need definite standards, with a competent body to adopt them and to change them only after the most thorough study, and above all, we need to inculcate in organists a willingness to agree to the conclusions reached by such a body, a willingness to sink personal preferences for the sake of the uniformity which will be a benefit to all.

We have strong hope that eventually the standardization committee of the N. A. O. will arrive at the place where it can work out the problems presented with the assurance that when they have been worked out the result will be generally adopted and approved.

"The Organ in Education" is the subject of an unusually handsome booklet issued by the Robert-Morton Company and dedicated to members of the American Guild of Organists. It contains a description and specification of the large organ that company built for the University of Southern California—an instrument fully described in The Diapason at the time of its recent completion. There are also pictures of Edwin H. Lemare, who opened the organ; of President George H. Bovard of the university, and of the Bovard Auditorium, in which the instrument stands.

Those organ salesmen—may their number diminish—who seem to believe that "knocking" the other man's organ is the most genuine boost for their own wares, might take warning from the monthly report of the Federal Trade Commission at Washington. In the latest statement from that body it is set forth that one of the largest baking powder companies must face a formal complaint that has been filed and served for "disparagement of competitors' goods." Ordinarily the "knocker" is hoist by his own petard. The organ committee, no matter how simple-minded and slightly informed it may be, usually turns on the man who bases his arguments on the weak points of his rival rather than on his own strong ones, and the fantastic yarns sometimes spun by zealous salesmen frequently come home to roost. But if ignorance of good sales methods does not deter some men, perhaps fear of the federal trade commission may attract their attention or that of their employers sufficiently.

Music is more and more receiving the attention it deserves in some of the daily papers, especially in the smaller cities. An instance brought to our attention is that of the Augusta (Ga.) Herald. J. Louis Sayre, the Augusta organist, has been placed in charge of a music page in that paper and presents in it a number of things of interest to layman and musician. We

notice with pleasure that he leads the column on April 9 with programs of organ recitals that evening in two Augusta churches by Mrs. T. Harry Garrett and George L. Johnson.

AN INTERESTING EXPERIMENT.

Editor of The Diapason. Dear sir: Thank you, and thank you again, for your very clear and able statements about Dr. Audsley. Anyway, does any fairly well informed organist take his views seriously? That any of the artistic men now building organs in this country have ought to learn from these vindictive and caustic effusions is beyond argument.

I have seen, heard and carefully examined some years back, three experimental pipes made exactly of the same scales, etc., but of widely different materials, viz: One of brass, one of tin and one of paper mache. These were so cleverly voiced that I could not tell any one from the other by audition. Again, I know a voicer who turned out as fine a flauto traverso, 8 feet, as I ever heard. It was made of scraps of wood from the junk pile, full of splinters and knots and looked the very acme of crudity of material. Yet the tone was superb.

Then why talk about any organ architect specifying certain materials, weight and scales to construct pipes?

I do not, of course, advocate these crude methods, but any experienced organ man knows what a strong asset the voicer is to his concern.

When all is said and done, the purchaser must have confidence in his builder and if proper investigation be made of past and present work, it will give more assurance of the result of the contract than any so-called architect can specify.

The naming of registers, with the general characteristics of tone desired; couplers, mechanicals, etc., is well within the scope of an experienced organist, yet there are all too few who can qualify in this respect when subjected to critical analysis.

Why then, turn such matters over to one who acknowledges that "he is not an organist nor an organ builder?"

Yours sincerely,

JOHN McE. WARD.

HE AGREES WITH DR. AUDSLEY.

East St. Louis, Ill., April 4.—Editor The Diapason: Referring to the clipping below, Dr. Audsley is absolutely correct, as I have experienced in over thirty-five years of dealing with churches: "That organ specifications are of no legal or other value, as they do not assure the purchaser of scientific and artistic perfection of tone." I can write the finest specification on paper, yet that means nothing, in the very expressive words of Mr. Goldberg, the great cartoonist. I wouldn't give five cents for paper specifications if I were purchasing an organ, and intelligent buyers should do likewise. The firm that builds the instrument is the final arbiter of the specification, unless an expert organ architect devises specifications and superintends the final voicing, and the installation of an organ. Common sense would teach that.

Organ builders are "contractors" first; artist-artisans secondarily. Every voicer is not an artist, every organ builder is not an artisan. One of the largest firms in that line is presided over by a man who could not design an organ for the life of him, and yet he sells loads of organs. Same applies to one of the largest theater organ firms. I have studied organs intimately the past three years and found more organs that had bad tone than organs that had fine tone, and among the organs played, studied and examined, interiorly and exteriorly were organs of the leading builders. Right here in St. Louis, among 250 organs in churches and theaters, you will not find twenty-five organs that are tonally pleasing or harmoniously developed. For one stop and you have a certain tone, pull another and you have more of the same tone, pull a third and still more of the same tone. The organist in one of the largest Lutheran churches in St. Louis played for me recently and he could himself not tell me what tone colors he was producing on an organ of some forty actual stops, and this organ is not over sixteen years old and is mechanically well built.

Until organ buyers learn to follow Dr. Audsley's advice and call in expert organ architects that are free and unbiased the great majority of organs purchased will be devoid of real tone quality and devoid of modern efficiency. With few exceptions the organ builders of this country are following in worn-out ruts. They have no ingenuity; they in concert denounce every firm that dares blaze new paths and better ones. It were well if we had a few more Professor Audsleys. Long may he live. With sincerest regards, I am,

Very truly yours,
ADOLPH B. SUESS.

At the second of a series of community recitals at St. Paul's Church, Augusta, Ga., Feb. 21, the organists taking part were Miss Lucille Weekes and George L. Johnson. Miss Weekes played "Marche aux Flambeaux," Scotson Clark, and "Berceuse," Faulkes. Mr. Johnson's numbers included Concert Rondo, Hollins; "Chant de Bonheur," Lemare; Caprice, Kinder; Scotch Air (Varied), Dudley Buck; Meditation, Harker; "Christmas in Sicily," Yon; Concert Variations, Bonnet.

Invents New Electric Unit for Pipe Organs

C. F. Redman of Evansville, Ind., is the inventor of a new electric unit for pipe organs, application for a patent for which has just been made. One important object of the invention is to provide an improved valve mechanism in which the valve will act as a balanced valve, so that little power will be required in operation. Another object is the provision of an improved arrangement of electrically actuated organ mechanism wherein a relatively large port area is opened by the opening of the valve, with little energy required for operation.

Figure 1 is a side elevation of the new valve. Figure 2 is a face view with the front of the valve box or casing removed. Figure 3 is a longitudinal section through a portion of an organ wind trunk, showing several of the valves in position and the lower ends of several pipes. Figure 4 is a transverse section through a wind trunk. Figure 5 is a diagrammatic illustration of the connection between the valves and the console.

Writing to The Diapason, Mr. Redman explains his invention as follows:

In the illustration there is disclosed a portion of an organ wind trunk (10). In this wind trunk are mounted one or more duct boards (11) through which extend ducts (12) leading to organ pipes (13). The ducts (12) open out through the front of the respective duct board and over the admission end of each duct is fitted a valve box (14), open on the rear to the respective duct and closed on the front by a plate (15). Each of these valve boxes is provided at the top with a port (16) and at the bottom with a similar port (17), affording passage of air under pressure from the wind chest through the valve box and thus through the duct to the respective pipe.

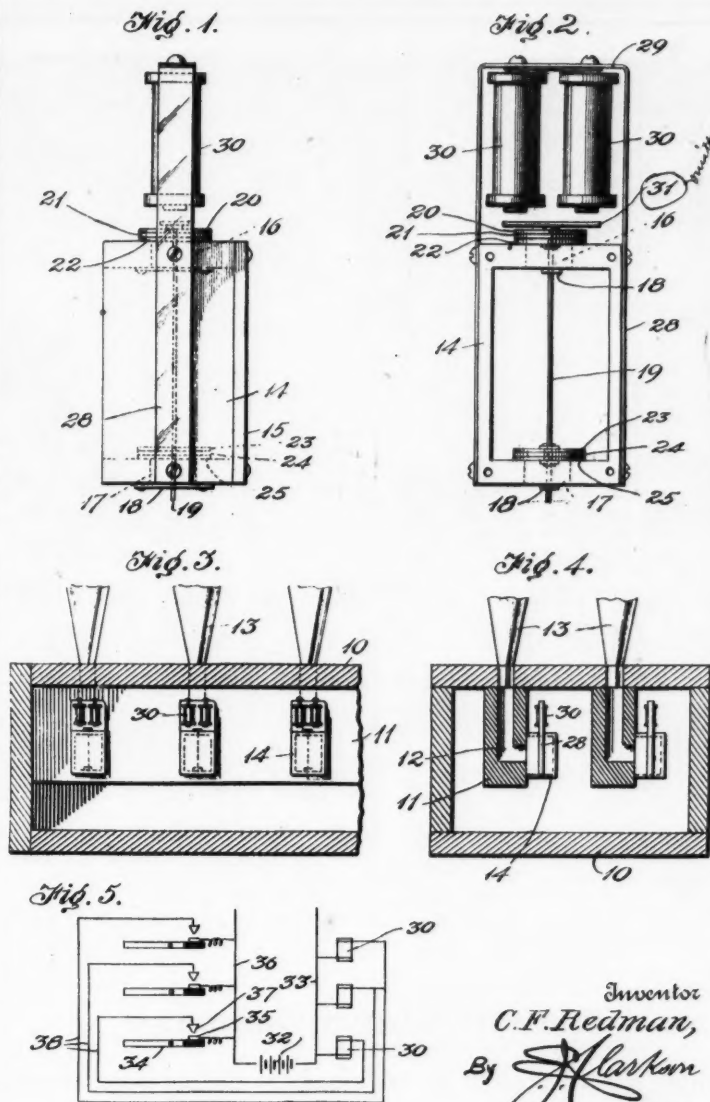
Extending across each of these ports at the lower end is a flat bar (18), constituting a valve stem guide, these bars having aligned openings for the reception of a valve stem (19) carrying upper and lower valves. Each upper valve is arranged to seat on top of its valve box and consists of an upper layer (20) paramagnetic metal, a central layer (21) of felt and a bottom layer (22) of leather, this layer being called the "valve skin." Each bottom valve seats on the inner surface of the bottom of the valve box and consists of an upper layer (23) of hard fibre and a middle layer or valve skin (25). These valves are suitably held in properly spaced relation by any convenient means, as by the washers (26) and pins (27), the spacing being such that both valves will seat simultaneously, thus assuring complete closing off of the wind. By reason of one of these valves opening inward to and the others opening outward from the valve box the pressure of the wind in the wind chest is substantially equalized in both directions on the valve pan, so that little force is necessary to open the valves. Moreover, the ports being two in number, a greater port area is obtainable with the same size valve box than is possible where a single port is used.

Mounted on each of the valve boxes is an inverted U-shaped yoke having legs (28) which are secured to the sides of the valve box and a transverse portion (29) connecting the upper ends of the legs. Depending from this transverse member is a pair of electro-magnets (30) which are so arranged that when energized they will attract the upper layer or disk (20) of the upper valve, the disk acting as an armature.

To energize these magnets there is provided a suitable source of electric current such as the battery (32) to which the magnets are connected in multiple by wiring (33). Each of the keys (34) of the organ carries a contact member (35) suitably insulated and these contact members are connected in multiple to the battery (32) by wiring (36). Adjacent to each member (35) is a co-operating contact (37) which is connected by a wire (38) to a respective magnet (30), the magnet controlling the pine corresponding to the key to which it is connected. Thus depression of a particular key closes a circuit through the winding of a magnet, and the magnet, being energized, attracts its armature and opens the proper valves to admit wind to an organ pipe corresponding to the depressed key and consequently producing the desired note.

It is obvious that minor changes may be made in the form and method of operating the device, as, for instance, the double valve which provides the balancing effect may be operated by the ordinary organ pneumatic or in any other desired way. It is also obvious that this double valve with electric or other control may be used in any place where it is desired to control wind or air in an organ and not alone in connection with the pipes. It is not, therefore, desired to confine the invention to the exact form herein shown and described.

John W. Barrington of Sharon, Conn., has accepted the position of organist and choir-master of St. John's Church at York, Pa., and has moved to that city.



Inventor
C. F. Redman,
By *J. A. Laskorn*
Attorney

LESTER ON THE DIAPASON.

Writing of The Diapason in his "Music Corner" in the Baptist for April 8, William Lester, the organist and composer, says:

This monthly journal is another indispensable aid to any one interested in the music of the church. The official organ of the National Association of Organists, also of the Organ Builders' Association of America, it also devotes much space to the more specialized activities of the American Guild of Organists. The monthly page devoted to selections and criticisms of choir and organ music by Harold W. Thompson, and the regular reviews of new music by Harold Milligan and the editor, Mr. Gruenstein, are perfect mines of information for the busy organist and choir-master. For news of the recital and church music field, this journal stands on a plane of its own. This paper, and its confrere, the New Music Review, should be in the hands of every one interested in their particular fields; they are always to be read with interest and profit. Too many of us are prone to get tied up in the circle of our own particular routine and problems; the new ideas and the interchange of methods and materials shown in these magazines will broaden the mental horizon.

Organ for Spokane High School.

Installation of a \$20,000 organ at the Lewis and Clark high school of Spokane, Wash., in the coming summer is planned by students and faculty of the school, Henry M. Hart, principal, has announced. Approximately \$10,000 of the \$20,000 organ fund has been raised to date through volunteer contributions. Mr. Hart said that if the classes now in school designate their memorial to the organ fund and if the organ committee can raise an additional \$3,000, the organ will be installed during the vacation.

Plays All of "Pilgrim's Progress."

Ernest Austin's great tone poem for the organ, "The Pilgrim's Progress," based on Bunyan's famous book, was played in its entirety at the Second Presbyterian Church of St. Louis in three April recitals by Ernest Prang Stamm, who recently accepted the position of organist of this church.

The work is in twelve parts and four were played at each recital. The recitals took place on Tuesday evenings, April 11, 18 and 25. The twelfth part was presented with the assistance of the quartet of the church. Mr. Stamm had printed for the occasion comprehensive notes showing the thought which the composer illustrated in each part. This is believed to be the first performance of the entire colossal work by any organist in this country and the task aroused great interest among musicians and critics in St. Louis.

Dr. J. Fred Wolle, conductor of the famous Bethlehem (Pa.) Bach Choir, has accepted the position of organist of the First Presbyterian Church at Allentown, Pa., and assumed his duties there March 5. On Tuesday evening, March 7, Dr. Wolle gave an organ recital in Zion Reformed Church, Lehigh, Pa.

SKINNER FOR MONTCLAIR, N. J.

Four-Manual for Central Presbyterian, Where Federlein Plays.

The Skinner Organ Company has been awarded the contract for an organ in the new Central Presbyterian Church of Montclair, N. J., of which Gottfried H. Federlein is organist and director. The instrument will be of four manuals, with an echo of the "floating" type, playable from the choir, great or solo and situated at the rear of the church between the peak of the roof and the hanging ceiling. The main organ will be divided on each side of the choir gallery, back of the pulpit, and will contain provisions for the addition of several units in the future.

The church, which is progressing rapidly, will be built along colonial lines and dedicated in September. Mr. Federlein is looking forward to his new instrument with much pleasure and believes he will have as fine an organ as can be found in New Jersey.

Busy Time for Vantine.

Lewis A. Vantine, the Milwaukee organist, has had the busiest spring in his career. As an instance of his special activities may be mentioned that into two weeks of April he crowded the following:

April 11—Recital at the home of Herman Uihlein, Whitefish Bay.

April 13 and 14—Prelecture recitals at First Church of Christ, Scientist.

April 14—Noon prelecture recital on the Wangerin-Weickhardt organ at the Alhambra Theater.

April 16—First recital on the new Aeolian organ just installed in the home of William Uihlein, Milwaukee.

April 20—Recital on the three-manual Skinner at the First Congregational Church, Eau Claire.

April 27—Opens Wangerin-Weickhardt organ in the First Methodist Church, Burlington, Wis.

March 30 and 31 he gave the opening recitals on the new Austin organ in the First Congregational Church, Hancock, Mich., playing: Sonata, A minor, Borowski; Andante Cantabile, Tchaikowsky; Spring Song, Macfarlane; "Invocation," Guilman; Scherzo, Rogers; "Vision," Rheinberger; Toccata in D minor, Bach; Pastorale, Bach; "At Twilight," Stebbins; Meditation, Sturges; Canonetta, d'Ambrosio; "Hosanna," Wachs.

Organ Work at St. Olaf College.

Through its famous choir, which tours the country, St. Olaf College of Northfield, Minn., has come into national fame for its music, but it may not be generally known that its organ department is one of the features of its music work. Miss Alice Margrethe Olsen is in charge of the department and has been active in promoting interest in the instrument in the Northwest. The Manitou Musical Arts Club, which Miss Olsen organized a year ago, presented an organ program at its monthly meeting in March. On April 3 a composition recital was given at the St. Olaf chapel and eleven miscellaneous numbers written and played by members of the club were heard.

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The Skinner Organ in the Cameo Theatre, New York City

The organ you recently placed in the Cameo Theatre here is proving an artistic joy. The voicing of the various orchestral stops, in particular French Horn and Flugel Horn, is an achievement of such exquisite subtlety and delicacy as I have never heard equaled. The beautiful refinement of the strings, so different from the overblown enormities often perpetrated in the name of a string organ, and the rich sonority of the corneopane and diapasons, are equally delightful. As regards the action, in every detail it represents the last word in responsiveness. Withal the balance and blend of the whole organ is wonderful.

By incorporating a grand piano, playable from choir and pedal keyboards, you have discovered limitless possibilities of new tone coloring, and especially welcome from the viewpoint of a theatre player is the realization that the necessary element of gaiety and frivolity can be satisfied by this perfectly legitimate innovation without resorting to the vulgarity of traps.

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**Being Busy in
a Small Town**

By ALBERT COTSWORTH

Burlington, Iowa, might object to being called a small town. The comparison carries no slur and is made only as a distinction between metropolitan and suburban censuses. In no large way does a city man have the advantage over the dweller in towns of 20,000 to 30,000 inhabitants. If the man be of good fiber and fine taste, combined with reasonable income, he can have an infinitely better time in the smaller center. The comforts of life are all there. The pace is milder and the chance for withdrawal from even that much easier if the man have added to his tastes the determination to work out his own peculiar soul's salvation in his own way. If his vision be at all spiritual he does not work out that salvation in a selfish way, but through the means of his own happiness he contributes to the happiness and even the welfare of his community and leaves the impress of his personality permanently thereon. Nearly every successful city man has in his background the staying power from life in less active but ever delightful days.

A recent visit in Burlington, my own old stamping-ground, and a package of service lists and recital programs, together with press contributions and clippings, unfolds anew the enjoyable contemplation of what a man can do when he is disposed to follow impulse with inclination and pile industry and tact atop the combination.

About three years ago Russell Broughton, being mustered out of service, looking about, accepted the opening at Christ Church. He found an antiquated organ, a disheartened rector and a run-down choir to work with. He didn't tell me the choir was run down, but music was at such a low ebb in the "old home town" that the statement can be safely made offhand. Inside the year the young man was ready to say: "Of course I couldn't think of staying here." It was just that bad!

Meanwhile he put his ardor, youth, courage, tact, industry, geniality and talented abilities into the hopper of what he had to do. He did this, presumably, because of that divinely hidden urge which makes men do things "just because they can't help it." Some men find in that leading life's durable satisfactions. I don't know any better lead to follow for contentment.

Mr. Broughton secured the inevitable result. His enthusiasm aroused others. Soon the town sat up and took notice. A

climax came when a wealthy parishioner promised him a new organ according to his heart's desires if he would promise to stay a while.

The organ is there, a three-manual Kilgen with all the comforts of a home in adequate accessories and wind power. The church is remodeled to fit the organ, on the principle of Frank Stockton's story about the man who bought a screen and ended by building a new house. There are choir stalls filled with singers who can do such things as Macfarlane's "Angel Voices," which I saw in the racks. There is a waiting list of boys eager to



RUSSELL BROUGHTON.

get in on the good times that go with membership in the choir. There have been Sunday afternoon recitals with programs including pretty stiff edibles for musical digestion. And every event to crowded audiences! Through Lent the list of regular penitential cantatas take the place of the recitals. The Burlington Hawkeye opens its columns for the written comments of Mr. Broughton. The important field of publicity reflects itself in awakened interest in other circles. No one church shall be allowed to have things entirely its way. Not if the court knows itself, and it thinks it does. Imitation and following the leader are still the old games in the small town and the tribute to an initiative spirit. Naturally happi-

ness expands in all quarters and Christ Church fairly beams.

There ought to be some way by which the success of such endeavor can hearten the other fellow who finds himself disposed to think he is left out and forgotten because he doesn't get a dubious call to the higher things supposed to abide alone in the city. They really do not reside there. Their dwelling-place is in personality, in the man who does the best with the things close at hand. In more times than otherwise the man who does things "because he can't help it" wins out and gets the biggest things. A fellow who wants to give out and sets himself a pace that has vision in it finds a wider field, a surer place of influence and betterment in what the superficial call "a smaller sphere." But there are no small spheres, no poor jobs. The men who tackle them make them small or large, good or poor.

Just because Mr. Broughton offers a good text this article is written in this personal way. It offers him no real reason for self-inflation and is not written to value any man more than his self-valuation is measured by his motives. If these be ignoble the work has no permanent value. If they have genuine, sincere purpose there is no limit to the ultimate service. The man and community can be congratulated, but it puts the tests right up to the man himself and demands that he make good.

A. Leslie Jacobs at Savannah.

A. Leslie Jacobs, who has been teaching at Denison University, Granville, Ohio, has accepted the position of organist and director of music at the First Baptist Church of Savannah, Ga. This church recently was remodeled at a cost of \$200,000 and a wealthy parishioner presented a three-manual organ of forty-seven speaking stops, built by the Skinner Company. The instrument is on a rather unusual plan, the great and pedal divisions being in the chamber proper, while the choir and the swell are in chambers in the attic and the tone comes through grills in the ceiling over the console. Mr. Jacobs will give the dedicatory recital on this organ early in May.

Program at Couch Residence.

At a musical in the home of Mr. and Mrs. Albert I. Couch of Lawrence, Mass., March 16, Mr. Couch presided at the organ and Mrs. Robert W. Farquhar at the piano, while Miss Frances S. Magoon played a violin solo and

Mrs. Lucie G. Lord contributed soprano solos. Mr. Couch's organ selections included the Prologue and March from Rogers' Suite in G minor, Lemare's Andantino in D flat, the same composer's "Dream Song" and "Romance" in D flat; "Laudate Dominum" by Sheldon, Hollins' Spring Song, a Serenade by Widor, "Lotus Bloom" by Lemont and the Overture to Rossini's "William Tell." Saint-Saens' "Romance" was played as a violin, organ and piano trio and Rubinstein's "Kammenoi-Ostrow" as a piano and organ number.

Activities of Ferdinand Dunkley.

Ferdinand Dunkley, organist of the Church of the Advent, Birmingham, Ala., opened a three-manual Austin organ in the Linden Avenue Christian Church, Memphis, Tenn., April 7. On March 20 he gave a recital in the First Methodist Church, Anniston, Ala. He has given two special recitals in the Church of the Advent—on March 26 for the Birmingham Music Study Club, playing a program entirely of Sibelius and Palmgren transcriptions, and on April 12 for the Alabama Music Teachers' Association. Stainer's "Crucifixion" was given by the combined choirs of the Church of the Advent and the First Methodist Church under the direction of Mr. Dunkley, on Palm Sunday in the Advent Church and on Tuesday before Easter in the First Methodist.

Summer Work at Pittsburgh.

The Pittsburgh Musical Institute announces a summer session of six weeks from June 26 to Aug. 5. As one of the features the church music and choir training class includes church service playing and methods to be used in choir training. Hymn-tune playing and accompaniments for solos, anthems, cantatas and oratorios will receive a large share of attention, as will the arranging of special musical services for the various seasons of the church year. This class is under the direction of William H. Oetting and will meet daily in the organ room.



BY HAROLD V. MILLIGAN.

COVENANTERS' MARCH, by R. G. Halling, published by Novello & Co., London.

Mr. Halling is a Scotch organist and composer, living in Edinburgh. A number of his organ compositions have crossed the Atlantic during the last few years, and we have always found them interesting and worth while. He writes with both skill and discretion and there is a certain sincerity of style which is always gratifying. This "Covenanters' March" is one of the best of his pieces for organ. It is something more than merely a march, although the main theme is a sturdy processional in A minor. The second theme is the old Psalm tune, "Culross," a typical example of the psalmody of the ancient Scottish kirk, dating from the year 1653. After the development of the main march theme, the psalm tune is played in four-part harmony, pianissimo, suggesting the Covenanters' worship on the hillsides, as heard from a distance. With a vox humana in an echo organ the effect would be stunning. After the recurrence of the march theme the tune reappears, played this time on full organ, with pedal counterpoint.

FAR OFF INDIA, by Nikolas Rimsky-Korsakoff. ORIENTALE, by Nicolas Amani. Published by Oliver Ditson Company, Boston.

These two transcriptions of Oriental subjects are by H. Clough-Leighter. The Rimsky-Korsakoff piece is a well-known song and its simple lyrical character is well adapted to the organ. The Amani "Orientale" is also well suited to the organ; in fact, the modern organ, with its highly developed string and reed tones and its flexible mechanism seem especially suited to the depiction of Oriental atmosphere, as our friend Mr. Stoughton discovered several years ago. Both of these new transcriptions will be found very effective for recital and picture theaters.

THE FESTIVAL OF THE KING, by Edward Grieg; published by Oliver Ditson Company.

Gottfried Federlein is the transcriber of this bit from Grieg's "Sigurd Jorsalfar." It is a stately forth-putting march, with the characteristically Scandinavian physiognomy which one expects from Grieg.

BENEDIC ANIMA MEA, by Sumner Salter; published by G. Schirmer, New York.

Under this title Professor Salter has grouped three "Prelude Improvisations." As their name indicates, they are not formal studies, but are free developments of certain themes, especially suitable for the church service. The composer has handled his material with the utmost freedom and has succeeded in imparting an amazing amount of variety into each short composition. The resources of the organ are used to the utmost. Music that is neither spectacular nor atmospheric, but thoughtful and musicianly, yet withal fresh and spontaneous.

SCENA CAMPAGNUOLA, by Gottfried Federlein; published by J. Fischer & Bro., New York.

Mr. Federlein's unusual and interesting composition may be supposed to be inspired by the scenic beauties of the Campagna Romana. The first movement is in six eight rhythm, vivace, and is a dashing and impetuous theme which leads into a contrasting passage in the same rhythm, but peacefully pastoral in character. The return of the vivace theme restores the balance, so that the pastoral section lies like a peaceful valley between two mountain ranges.

FIVE VARIATIONS ON A SCOTS AIR, by J. Stuart Archer; published by W. Paxton & Co., London.

"Air and Variations" continues to be a favorite form with composers, and an unpopular form with the public. Both of these conditions are easily understandable. Composers like to exercise their skill in the manipulation of thematic material and there are many pages of beautiful and masterly writing buried away among variations which the people never hear, and in which they might not be interested if they did hear. A certain amount of musical knowledge and discernment is necessary to appreciate and enjoy variations, and the average musical audience is not sufficiently equipped with these things to be able to analyze the music it hears. Consequently most of the composers' labor is in vain. Unless the music possesses sufficient intrinsic beauty or meaning without any reference to its thematic development to hold the interest of the uninformed, then indeed it is sounding brass and tinkling cymbals. This is regrettable, but true.

There is some beautiful music in these variations by Stuart Archer, and we ourselves intend to play them some day, regardless of whether they interest the audience or not, although we are inclined to think that they will interest many. Mr. Archer seems to have a special gift for variations. We remember "Five Variations on an English Air," which was published a few years ago. In the present instance the "Scots air" is "Gala Water." Eight bars of it are given after a brief introduction. The variations fol-

low one another swiftly, with cumulative interest. They are real variations and not merely decorations. The composer writes well for the organ and there are many lovely effects to be derived from qualities of tone-color and registration. The theme and first and second variations are presented in E major and the third variation is a "Marcia Funebre" in E minor. The fourth returns to major and is especially well worked out. After the fifth variation there is a brief coda and a recapitulation.

A SUMMER MORNING, by Ralph Kinder; published by J. Fischer & Bro.

Mr. Kinder's "Summer Morning" is one of those idyllic pastoral melodies which picture organists use when the golden-haired heroine is first discovered picking daisies in girlish innocence and a sunbonnet. It follows the conventional form in that the melody is accompanied by simple harmonies and followed by a second theme, played legato on the manuals, without pedals. (In the last ten years, we have seen one thousand and four organ pieces built on this same specification, some of them made of good material and some shoddy!) Where Mr. Kinder strikes off the beaten path and crashes through the underbrush is just at this point. The chimes make their thrilling appearance, ringing out the Canterbury Quarters. Then the second theme is given its usual opportunity to say again what it said before, while the chimes are thumbed in. The nine strokes of the bell in this page might suggest to the literally-minded that it is 9 o'clock, perhaps the bed-time hour of the golden-haired lady in the picture. Probably the composer won't object if the exigencies of playing in the "movies" should compel the organist to play a few more or a few less.

AT SUNRISE and FOUNTAIN MELODY, by J. A. Meale; published by W. Paxton & Co., London.

Two pleasant little pieces by an English composer. "At Sunrise" is a simple pastoral tune and the "Fountain Melody" is provided with the rippling arpeggio accompaniment with which fountain melodies are usually provided. (Just what is a fountain melody? Is it necessarily written with a fountain pen?)

NEW FOREIGN ORGAN MUSIC.

BY ROLAND DIGGLE.

Among the newer organ issues, six pieces by blind composers and published by the National Institute for the Blind call for special notice. The pieces so far published are: Rondino in D flat and "Bohemique" in G (the latter in 15-8 time) by W. Wolstenholme, "Minuet Antique" and "Marche Heroique" by H. F. Watling, and a Toccata and Fantasia by T. G. Osborn. All are well worth the attention of American organists. They are of moderate difficulty and are suitable for church and recital.

An important contribution to modern organ music is a set of ten organ compositions in two books by Harvey Grace, published by Schott & Co. These books should be in the library of every organist, for they contain some really beautiful music. I do not wish to review them (my object being simply to bring these new things to the attention of American organists), but I confess that the numbers that strike me most are the Scherzo, "Plaint," "Laus Deo," Reverie and Meditation.

All organists who have played the "Magic Harp" by J. A. Meale will be glad to know of his latest two compositions, "At Sunrise" and "Fountain Melody," published by W. Paxton & Co. They are in his best style and will prove of use in many ways.

Turning to France we have the latest Leduc Album, twelve pieces by A. Ribollet. To my mind this is one of the best of the recent albums in this series. All twelve pieces are playable by the average organist and are effective on a medium-sized organ. I am inclined to think they are better church music than recital, but three or four would make fine recital material.

There is a "Calme du Soir" by Charles Quef, published by Laudy, that I like very much. It is slight in makeup, but has a charm quite distinct. Quef has done many fine things, but they seem to have been overlooked by our organists. I hope this new piece will have better treatment.

Last, but by no means least, we have "One Hundred New Short Pieces" in all the major and minor keys and in the ecclesiastical modes for organ (with pedal ad libitum) or harmonium, by Eugene Gigout, published in three volumes by J. & W. Chester. I have found some charming music in these pieces and recommend them especially to Episcopal and Catholic organists, who will find them most useful for voluntaries and interludes. They are written with the most consummate knowledge of the instrument and musically stand on a level frequently approaching that of the best organ music of Cesar Franck. The pedal part being ad libitum, these pieces can be played on the harmonium without loss of effect, but to organists with small organs they will be invaluable.

Wilhelm Middelschulte appeared as soloist at Medinah Temple, Chicago, April 23, with the United Singing Societies of Chicago, playing the andante and the finale from Rheinberger's Concerto, Op. 137, with his own cadenza, and the Middelschulte Chromatic Fantasia and Fugue in C minor. April 17 he played at Orchestra Hall, giving a recital preceding a lecture on Oberammergau by the Rev. R. A. White and also illustrating the lecture with appropriate organ selections.

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Iowa City Man Gives Programs for His Friends in Residence on Kimball Organ of 1,631 Pipes—Ready for Next Season.

In Iowa City, Iowa, the seat of the state university, is an organist and organ devotee who not only plays the instrument in his own home and gives occasional recitals on it, but who cuts his own rolls for the self-player and thus creates by machinery a reproduction of his own performances. This man is Walter I. Pratt. Sixteen years ago Mr. Pratt installed his first organ, built by the W. W. Kimball Company of Chicago, in his residence. In 1920 this was replaced with a new two-manual built by the same company, with 1,631 pipes and electro-pneumatic action, placed in a chamber 18 by 20 feet, and 17 feet 6 inches high, the specifications of which are as follows:

GREAT ORGAN.

- Contra Clarabella, 16 ft.
- Open Diapason, 8 ft.
- Tibia Clausa, 8 ft.
- French Horn, 8 ft.
- Gamba, 8 ft.
- Spitz Flöte, 8 ft.
- Melodia, 8 ft.
- Unda Maris, 8 ft.
- Quintadena, 4 ft.
- Wald Flöte, 4 ft.
- Piccolo, 2 ft.
- Trumpet, 8 ft.
- Clarinet, 8 ft.
- Orchestral Oboe, 8 ft.

SWELL ORGAN.

- Contra Viola, 16 ft.
- Diapason Phonor, 8 ft.
- Viola Diapason, 8 ft.
- Viol d'Orchestre, 8 ft.
- Viol Celeste, 8 ft.
- Salicional, 8 ft.
- Aeoline, 8 ft.
- Stopped Diapason, 8 ft.
- Violina, 4 ft.
- Flute d'Amour, 4 ft.
- Salicet, 2 ft.
- Contra Fagotto, 16 ft.

- Tuba Horn, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.
- Octave Oboe, 4 ft.

PEDAL ORGAN.

- Acoustic Bass, resultant, 32 ft.
- Open Diapason, 16 ft.
- Bourdon, 16 ft.
- Violone, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Violoncello, 8 ft.
- Flute, 8 ft.
- Bassoon, 16 ft.

Mr. Pratt cuts his music rolls with a machine which has proved entirely satisfactory. Before making a roll he plays the composition until he is thoroughly familiar with it. He has made rolls of many organ classics and possesses one of the really large collections of classical organ music in the West. One of his great joys is to arrange the piano accompaniment of some of the beautiful airs for the organ and then make a roll of it and use it in his private recitals. Not being limited to two hands and two feet in using the rolls, he can orchestrate the accompaniments where deemed necessary.

Mr. Pratt gives a series of recitals every winter and thereby passes along to his friends the pleasure he has derived from his organ work. Before going to California in April for the summer he selected all the material for the programs to be presented next winter.

Organ pupils of Homer P. Whitford gave a recital in the Tabernacle Baptist Church of Utica, N. Y., April 16, to mark the close of the winter term. The program included: Prelude in C minor, Bach (Harold Ryder); "Risoluto," Parker (Anthony Czosnyka); Scherzo in B minor, Rogers (Mildred Clark); "Benediction Nuptiale," Frysinger (Anna Lapp); Finale, Noble (Mrs. Charles Williams); Concert Study, Yon (Raymond Conrad); "Jubilate Deo," Silver (Louise Priest); Rhapsody, Cole (Mrs. Chauncey Thompson); "Marche Religieuse," Gullmant (Robert Turner); "Souvenir," Gillette (Mrs. Heber Griffith); "Plece Symphonique," Grieg (Layton Turner).

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Death of John Hughes.

John Hughes, organist for sixteen years at the Church of the Immaculate Conception at Waterbury, Conn., died at the home of his sisters, at Thompsonville, Conn., March 19, after an illness of several weeks. Mr. Hughes was born in Thompsonville and received his musical education at Yale. His first position was at St. John's Church, New Haven, after which he was for many years organist at St. John's Church in Hartford. Mr. Hughes also composed a considerable amount of music, including several masses for the Catholic Church. He is survived by two sisters and two brothers.

W. I. Nevins to Marry May 31.

Willard Irving Nevins, the New York organist, who also acts as the assistant to Dr. William C. Carl at the Guilford School and as associate editor, representing the N. A. O., on The Diapason, will marry Miss Helen Dickerson at the Lewis Avenue Congregational Church, Lewis avenue and Madison street, Brooklyn, on the evening of May 31. New York friends are invited to attend the ceremony. Mr. and Mrs. Nevins will sail for Europe the day after the wedding and Mr. Nevins will pass the summer studying with Bonnet.

The choir of St. Mark's Episcopal Church, Minneapolis, which has always stood for the highest standards, is having in many ways its most successful season this year. A solid body of fifty mixed voices and solo quartet, directed by Stanley R. Avery, the choir is rendering not only its regular Sunday services, but appears from time to time in extra-ecclesiastical performances. It has given recently Haydn's "Creation," "The Nazarene," as a memorial to the late Dr. Rhys-Herbert, who lived in Minneapolis; "The Messiah," with Westminster Choir; a most interesting service of negro spirituals and the annual Palm Sunday presentation of Stainer's "Crucifixion," and plans a performance of "Elijah" before the close of the season.

The All-Huntington Chorus, directed by Edwin M. Steckel, and made up of 100 voices, gave a fine rendition of Haydn's "Creation" at the city auditorium of Huntington, W. Va., Sunday afternoon, April 9. Great credit was given Mr. Steckel for his work with the chorus and to Helen Tufts Lahun, who played the accompaniments.

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From the Fontainebleau School of Music for Americans, held in the Palace of Fontainebleau, and founded by Maurice Fragnaud and Francis Casadesus, under the protection of the French government, has come the announcement of its second season. The general director is Charles M. Widor. It will be recalled that several prominent American organists were students last summer and returned filled with enthusiasm over the organ work done there. The summer's work is brought within reach of nearly every one who is fitted for it by reason of the small cost. Board, tuition and lodging, all included, are 1,200 francs a month. The cost of the crossing is made as inexpensive as possible by a 30 per cent discount given by the French Line, bringing the price of a comfortable passage as low as \$100. The whole summer need cost no more than \$550, or at most \$600.

The requirements for entrance are, first, two letters—one concerning the student's musicianship from a teacher or school of music and one as to character from the governor of the state or representative in Congress, or some well-known person in the community. In addition there must be an examination. A pamphlet entitled "Requirements for Candidates" outlines the standard set for entrance examinations by the French professors. No student who does not meet these requirements is considered. The members of the musical advisory board, chosen among well-known musicians and heads of university music departments, all over the country, have consented to conduct the examinations. Every applicant is referred to the examiner nearest to his place of residence.

It is not the intention of the founders of the Fontainebleau school to duplicate the course of any other school, in America or France. It is a summer school only, and its founders, directors and professors have designed it essentially as a post-graduate course for advanced musicians. Only those who have had a thorough training and a sufficiently broad musical foundation are able to reap the benefit of three months of intensive study under the conditions provided.

Farewell to Mrs. Dunham.

The choir of the First Methodist Episcopal Church of Fairmont, W. Va., was charmingly entertained April 10 by Mr. and Mrs. Truman E. Johnson and Mr. and Mrs. J. Minor Dunham at the Johnson home. The event was in the nature of a farewell party, due to the fact that Mrs. Dunham has tendered her resignation as organist at the church to take effect May 1. Mrs. Dunham, who has been organist at this church for three years, is leaving to take a position as choir director and organist at the new M. E. Church South in Fairmont avenue, at its completion. An Estey organ is being installed at this church.

George Tucker Is Attacked.

George Tucker, the organ builder, who is now living at Pittsburg, Kan., was assaulted with a hammer and rendered unconscious by unknown assailants in the First Christian Church of Pittsburg on March 28. Mr. Tucker has been occupying a work room in the church. Early on the morning of the attack he surprised a man and a woman who had broken into the building. It is believed that the attack was intended to silence him. Mr. Tucker's wounds luckily did not prove dangerous.

A "Short History of the Municipal Music Commission of Dallas" has been published by the National Bureau for the Advancement of Music as an inspiration and guide to other cities and a contribution to the development of municipal music. The idea of the music commission has struck a responsive chord in many cities, as pointed out in the brief foreword.

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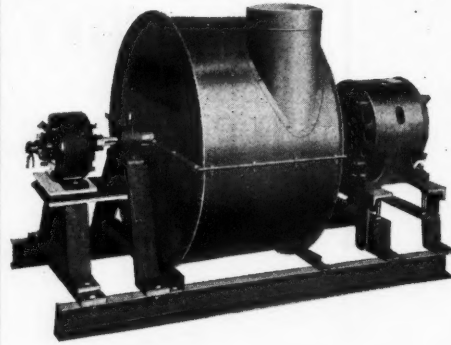
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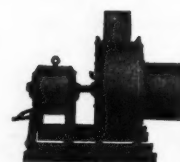
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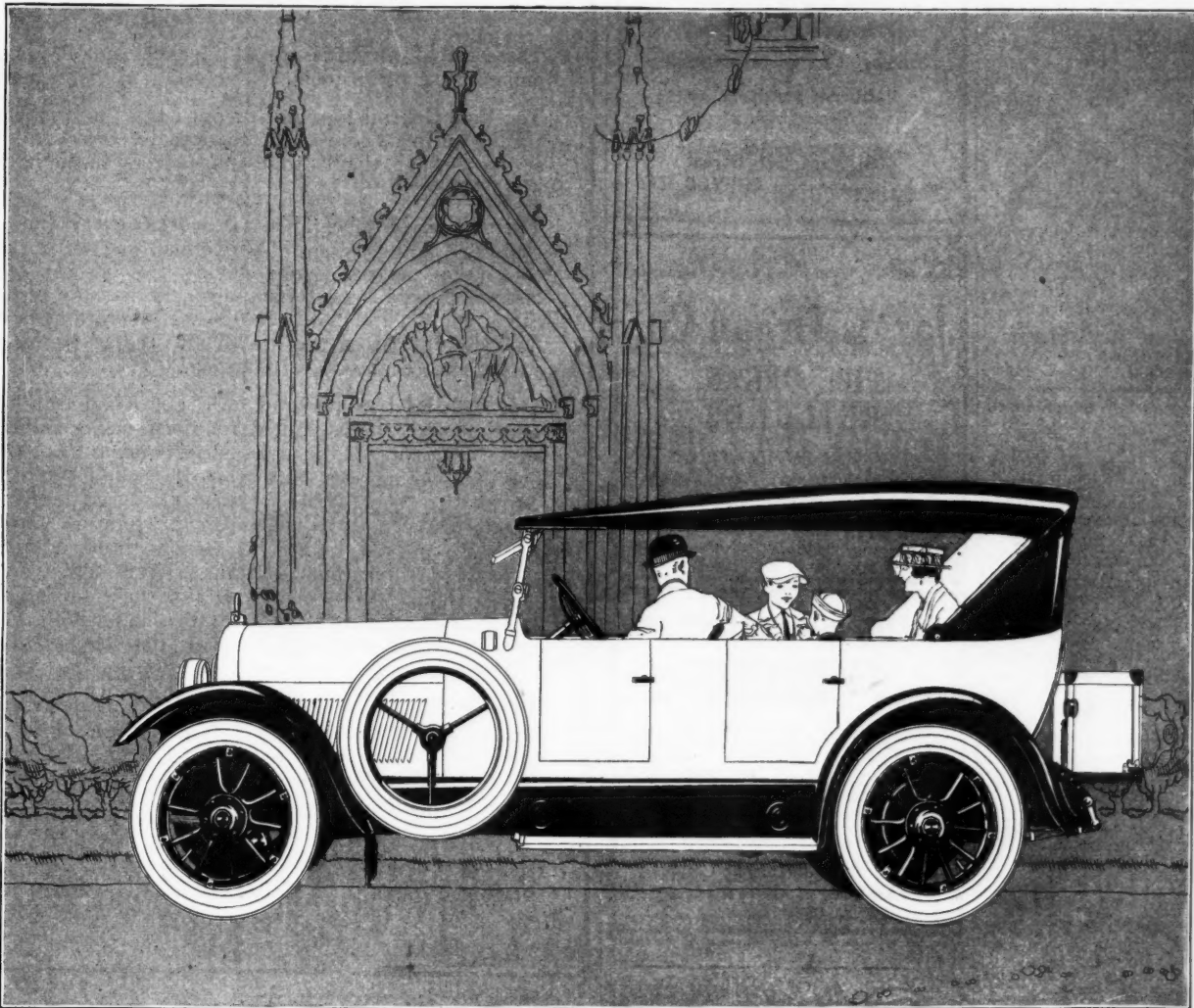
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An attractive practice organ studio is being fitted out in Bush Conservatory, Chicago, where Edgar Nelson is head of the organ department. The organ, which is being built by the Hall Organ Company, will be of two manuals and pedals, electric action, with detached console. The following specification has been accepted:

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4. Dulciana, 8 ft., 73 pipes.
5. Flute Harmonic, 4 ft., 73 pipes.

SWELL ORGAN.

- (By Duplex Action from Great.)
6. Diapason, 8 ft., 73 notes.
 7. Stopped Diapason, 8 ft., 73 notes.
 8. Viole d'Orchestre, 8 ft., 73 notes.
 9. Dulciana, 8 ft., 73 notes.
 10. Flute Harmonic, 4 ft., 73 notes.

PEDAL ORGAN.

11. Lieblich Gedeckt, 16 ft., 12 pipes (Ext. of No. 2).

The entire organ will be enclosed in the swell-box.

The studio will be artistically decorated and furnished, there will be pictures of typical organ installations, with specifications of the instruments shown, and copies of the current issue of The Diapason will be there to give the students the latest news of the organ world.

Although the organ is being installed primarily for the use of the Bush Conservatory organ department, it will be available to others at all times when not in use by the department, at the same low rates charged to Bush students. The organ will be ready by the end of May.

The instrument was designed by William Ripley Dorr and will be installed under his supervision.

At his vesper musical service in Plymouth Church at Milwaukee March 26, F. Charles Forester, the organist and director, was assisted by Carl Rupprecht of New York as guest soloist, as well as by Miss Clementine Malek and Miss Ethel B. Stephenson. As organ solos Mr. Forester played the Prelude to Wagner's "Lohengrin," the first movement of Guilmant's D minor Sonata, the Prelude to "The Deluge" by Saint-Saens, and "Fiat Lux" by Dubois.

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These facts, and others of favorable import, are daily becoming more widely recognized. The bigger the man investigating, the more certain his acknowledgment that the Kimball Organ must be reckoned with in any competition for quality.

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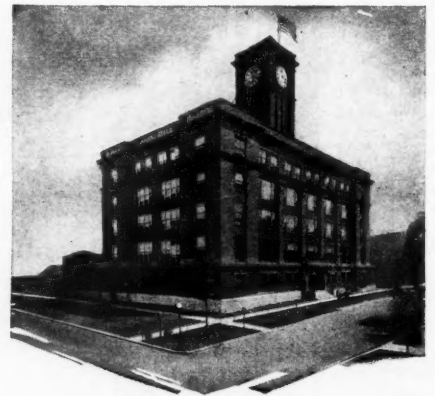
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William Yunck of Detroit Dead.

William Yunck, organist and director of the choir of St. Aloysius' Church, Detroit's "little church around the corner," died April 1, at the age of 69 years. For more than thirty-five years Mr. Yunck presided at the organ at St. Aloysius' Church, on Washington boulevard, retiring only last fall. He was conductor of the Philharmonic Club and for some time of the Harmonie Singing Society. For several years he headed the violin department of the Detroit Conservatory of Music. Professor Yunck was born in Cassel, Germany. He was a son of a colonel. His musical education was received principally in Vienna.

Parvin W. Titus, organist and choir-master of Christ Church Cathedral at New Orleans, has resigned that position. Mr. Titus will continue his work at New Orleans, which includes an extensive amount of organ teaching, and will remain as instructor at Newcomb College and the New Orleans Conservatory.

Benjamin Bosse, mayor of Evansville, Ind., and prominent factor in obtaining for that city its municipal organ, over which James R. Gillette presides, died April 4.

George Henry Day, F. A. G. O., of St. John's Church, Wilmington, Del., and his choir of thirty-five men and boys, gave a special musical service at St. Barnabas' Church, Marshallton, Del., March 30, traveling there in two motor buses. They sang the Magnificat and Nunc Dimittis in B flat by Stainer; "O Pray for the Peace of Jerusalem," by Knox; and "Seek Ye the Lord," by Roberts. On Palm Sunday in St. John's, Wilmington, in a packed church, they rendered Macfarlane's "Message from the Cross" with the addition of drums (tympani) to the organ accompaniment. The effect of drums in this work was superb. The drums were also effective in "The Hall of the Mountain King" from the "Peer Gynt" Suite, used as a prelude; and the "Coronation March" from Meyerbeer's "Prophet."

On Good Friday, at this season's last Friday noon hour of music at the Brick Presbyterian Church, New York, Stainer's "The Crucifixion" was sung by the choir under the direction of Clarence Dickinson, with Judson House, tenor, and William Simmons, bass, as soloists. Coleridge-Taylor's oratorio, "The Atonement," was sung by the choir of the Brick Church under the direction of Dr. Dickinson on Palm Sunday at 4 o'clock. A Wagner program was given April 7, with Arthur Hackett, tenor; William Durieux, violoncellist, and Esther Rhoades, harpist, which included: March from "Tannhäuser"; violoncello and harp, "Dreams"; Good Friday music from "Parsifal"; song, "Prize Song" from "The Mastersingers of Nuremberg"; Cradle Song; violoncello and harp, "Evening Star," from "Tannhäuser"; song, "Grail Song" from "Lohengrin"; Overture to "Parsifal."

Sidney Steinheimer of New York City, coach on theater organ playing and booking agent for theater organists, has placed three more of his pupils as follows: Deborah Baker in one of New York City's large Broadway theaters, Lawrence Holden in Pennsylvania and Lorenzo Oviatt in Connecticut.

Good Friday was observed at the Church of the Covenant in Cleveland with a musical religious service of great beauty and inspiration. The choir under the direction of Dr. Charles E. Clemens sang Dubois' "Seven Last Words," Easter Sunday at vespers the choir under Dr. Clemens sang the cantata, "Victory Divine," by J. Christopher Marks.

The new Austin organ in Trinity Church at Michigan City, Ind., was opened on April 26 with a recital by John W. Norton, organist and choirmaster of St. James' Episcopal Church, Chicago, and dean of the Illinois chapter, A. G. O.

A two-manual Müller organ in the Methodist Church at Pipestone, Minn., was opened April 20 with a recital by Hamlin Hunt, organist of Plymouth Church, Minneapolis.

On Palm Sunday, George B. Nevin's new cantata, "The Crown of Life," was sung by the choir of the Collegiate Church, New York City, Henry Hall Dunklee, choirmaster. Mr. and Mrs. Nevin of Easton, Pa., were present at the excellent rendition.

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THE ECCLESIASTICAL COMPOSITIONS OF DR. HEALEY WILLAN.

In the good city of Toronto there is a modest gentleman whose pure and lofty church music is known throughout the English-speaking world. Everyone knows Healey Willan's Service in B flat; everyone has wondered whether its composer has done anything else equally fine. Some of us have taken the trouble to look through the masterly compositions that his severe artistic conscience has permitted him to sign, and our service lists have profited thereby. For the sake of those who have not had time or opportunity to examine Dr. Willan's less known works I am writing this little article.

My ignorance, as usual, stands in the way of complete appreciation. Dr. Willan is a scholar with a musical background a thousand years deep. One of the chief sources of his inspiration is Gregorian music. Then he obviously is well acquainted with the older English school, and he has mastered the method and idiom of the Russian school, particularly of the traditional music of the Eastern Church. It is not surprising, therefore, that to some organists his style seems, though lofty, rather remote—outside the idiom of the church of today. This criticism does not apply, of course, to the great Service in the style of Stanford's school; but it does apply to such gorgeous things as the "Apostrophe to the Heavenly Hosts" and "In the Name of Our God."

You may be interested to know what sort of choir the composer himself directs. Last autumn he resigned his position in the Church of St. Paul, with its beautiful organ, to become organist and master of the choir in the Church of St. Mary Magdalene, where he feels that he can work under ideal conditions. In the chancel he has a plainsong choir of about fifteen men's voices and in the west end he has a mixed choir of about twenty-five voices for motets and faux bourdons. Of course, he is also kept busy with his work in the conservatory, where he serves as vice-principal under Dr. Vogt.

SERVICES.

Because Dr. Willan is best known as composer of one of the great modern services, perhaps it will be best to consider first his liturgical music:

- Te Deum in B flat, Bar.
- Benedictus in B flat.
- Jubilate in B flat, S.
- Magnificat and Nunc in B flat.
- Magnificat and Nunc in E flat.
- Magnificat and Nunc in A minor.
- Benedicite in D—Chant.
- Communion Service in C and E flat.
- Communion Service in G.

The great Te Deum is one of the best four or five of our time; and for that matter it is one of the finest in the tradition of the English church. The Benedictus and Jubilate, though sturdy and well built, are not nearly so fine; but with the Evening Service in B flat you return to music of the noblest type, particularly in the sonorous Gloria. Part of the Nunc Dimittis is for men's voices in four parts, and all of this service is beyond a quartet. The Magnificat and Nunc in E flat are a more feminine setting, quieter and luscious rather than grand; there are some stunning choral effects in the Nunc. This is a shorter service than the one in B flat and not so fine as one. The Magnificat and Nunc Dimittis in A minor, however, are in the grand style. The chorus divides in the Magnificat, and there is a part of the Nunc for tenor and bass chorus. The composer is particularly skillful in the use of men's voices. The Benedicite is an excellent chant setting. The two communion services are youthful works, not good examples of the composer's style. Both of them, however, are melodious and easy. The Sanctus and Agnus Dei of the Service in G are useful, and the Gloria in the other setting is good.

ANTHEMS AND MOTETS.

There is a choice list of anthems and motets:
 "While All Things Were in Quiet Silence," S. 6 pp. Christmas.
 "There Were Shepherds," STB. 8 pp. One page of 8 parts. Christmas.
 "Christmas Song of the XIVth Century," 4 pp. Christmas.
 "Ave Verum," T. obligato. Latin and English words. 4 pp. Communion.
 "The Reproaches." Double choir, a cappella. 7 pp. Good Friday. Holy Week.
 "I Looked and Behold a White Cloud," ST. 7 pp. Harvest. Missions. Judgment.
 "How They So Softly Rest." 8-part chorus, a cappella. Words by Longfellow. 7 pp. Memorial.
 "O Strength and Stay." S. or T. obligato. 7 pp. Organ part on three staves. Evening. General.
 "In the Name of Our God We Will Set Up Our Banners." T. 16 pp.; 1 page of 8 part. "Dedication," Festival.
 "An Apostrophe to the Heavenly Hosts." Double chorus and celestial choir, a cappella. 44 pp. (C)
 Of the three Christmas works I like best "There Were Shepherds." The opening is atmospheric and mystical; there is a fine little fugal section in the middle; the ending is in a broad and simple style. The organ part is decidedly interesting, and the whole anthem is ad-

mirably direct in its appeal, while suggesting the glory and mystery of the Holy Birth. "While All Things" is more remote in style—less easily understood by the average congregation; and I feel that it does not sustain the great beauty of its opening pages. But it is an original and excellent work. The little traditional song is beautifully arranged in four parts; it is easy, pastoral, charming in spirit—one example of a tasteful use of six-eight time. A rhythm much abused at Yuletide. The "Ave Verum" is perhaps the most popular of the Willan anthems. Two of the four pages are a luscious tenor solo with graceful accompaniment; the close has a characteristic bit of atmosphere. I often use this anthem with my quartet for communion. Willan has given us the finest setting of "The Reproaches" since Palestrina; the music is broad, simple, exalted and well sustained. "Tally ho" have written it. I have never yet given the Harvest anthem, but Dr. Frank Rogers gives it every year in Albany and I can testify to its beauty when sung by a fine boy choir. It is rather difficult, particularly in the striking part for tenor recitative. It is quite beyond a quartet. The memorial anthem is superlative; it is in the Russian style. Note the stirring effect on page 4 on the words "Slowly Down Sinking," and the mighty climax. Only the very greatest of the Russians can equal work of this sort. I do not care much for "O Strength and Stay"; it is not real Willan. "In the Name of Our God" is superb in its opening on a Gregorian theme and in its touching solo; the chorus section on "Be Thou Exalted" falls off a bit—those words have been fatal to many composers. I venture to say that they should be avoided as carefully as all composers should avoid "O How Amiable" and texts beginning "The Lord Is My." But this is cavilling at a little let-down in one of the grandest anthems in my library. The big motet is just from the press. It is lofty music in the Russian style and it should appeal to choral societies and fine choirs capable of doing such things as Parkes' "Adstant Chori." The text is from liturgies of the Eastern Church.

ORGAN WORKS.

- There are five pieces for organ:
- Prelude and Fugue in C minor, 15 pp.
- Prelude and Fugue in B minor, 5 pp.
- Epilogue, 6 pp.
- Fantasia on the "Ad Coenam Agni." 5 pp. In the "Village Organist" Series, Book 45.
- Introduction, Passacaglia and Fugue in E flat minor. (S.) 24 pp.

Unless it is otherwise indicated, all the Willan compositions are published by H. W. Gray (Novello). The Fugue in B minor, the Fantasia and the Epilogue are within my own capacities, which means that they are easy; they are also excellent. The Fantasia is a fine number for Easter or a festival service. The little fugue is as pure and beautiful as Bach's. The Epilogue is a majestic postlude. The other two compositions are decidedly difficult. The Introduction, Passacaglia and Fugue is one of the most ambitious of modern works, a piece for virtuosos; and the great players are giving it their attention. It is a noble composition, lofty and splendidly vigorous. The double fugue in C minor is not quite so fine, though it is almost as difficult. It looks as though in the near future Dr. Willan may be recognized for his organ composition as wholeheartedly as he is now for his choral works. All of them are majestic and elevating.

It is a great thing to find a man with simple and unswerving devotion to the best in his art. Two or three men of that sort—one, if he can wait—will change the taste of a whole people. Fortunately for the church there are several composers now who are like Dr. Willan in their high ideals, their deep knowledge, their sincere and beautiful expression. Fortunately, too, they are all great as individuals, they all have the gift of style. In the course of the past three or four years I have tried to present to you some account of the work of these leaders, and in each case I have tried to characterize with a single phrase. For the work of Dr. Willan it has not been difficult to find an appropriate adjective; I have had difficulty in keeping it from the description of nearly every single work. Hear the great Service in B flat, the Magnificat in A minor, "How They So Softly Rest," "In the Name of Our God," or "The Reproaches." Pretty certainly the word will come to your mind: this is lofty music. I suppose that Canada must be very proud of its possession, but nobody in this country will admit that Dr. Willan is a Canadian or an Englishman. The lofty purity of his art has made him ours as much as theirs. I hope that these few words will tell him how grateful we are for his sincere and splendid work.

Last Lecture by Van Dusen.

Frank Van Dusen gave the last of his series of lectures on the "History of the Organ and Organ Music" at Carpenter Chapel, Chicago Theological Seminary, on April 5. The lecture was followed by the following program given by organ pupils of Mr. Van Dusen and his assistants, Miss Emily Roberts and Edward Eigenschenck: Ricercare, Palestrina; Toccata, Merulo, and Chorale Prelude, Buxtehude (Edward Eigenschenck); Pavane, Byrd, and Musette, Dandrieu (Miss Oba Heffernan); Fugue in D major, Bach (Mr. Gaertner); Fifth Sonata (first movement), Guilman (Mrs. Gertrude Baily); "Peer Gynt" Suite, Grieg (Miss Dorothy Pratt); Toccata in D minor, Nevin (Miss Inez Parker).

WILL TEACH CHURCH MUSIC

Summer School to Be Conducted at Wellesley June 26 to July 6.

The eighth annual session of the Summer School of Church Music will be held at Wellesley, Mass., from June 26 to July 6. There will be lectures, demonstrations and conferences. The Rev. Charles Winfred Douglas, Mus. D., of New York, associate editor of the New Hymnal of the Episcopal Church, will have charge of congregational singing and plainsong. Ivan T. Gorokhoff of Smith College, formerly the distinguished conductor of the choir of the Russian Church of St. Nicholas, New York, will train a chorus in several works of Russian composers adapted to the average choir. A. Madeley Richardson, Mus. D., of the Institute of Musical Art, New York, and former organist of Southwark Cathedral, London, will give practical demonstrations with choir boys, and instruction in keyboard composing and improvisation. Edmund M. Goldsmith, a prominent figure in English musical circles, will take up plainsong accompaniment. Clifford Fowler Green, A. A. G. O., of All Saints' Church, Worcester, Mass., will discuss choir organization and management. Richard G. Appel of the Episcopal Theological School, Cambridge, will give instruction in organ accompaniment and repertory. The school is open to all who are interested and the entire cost, including room, board and registration, is \$35. Richard G. Appel, 15 Hilliard street, Cambridge, Mass., is the director.

Wilhelm Rühlmann, one of the most highly respected organ builders of Germany, and the builder of a number of the most prominent organs there, died Jan. 8 at his home in Zöribig. He was born in 1842.

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NEVIN PLAYS NEW ORGAN

Skinner Four-Manual in First Lutheran Heard by Audience Which Jams Edifice—Many Unable to Obtain Admittance.

Gordon Balch Nevin appeared under a lucky star again when he opened his new organ in the First Lutheran Church of Johnstown, Pa., on the evening of March 13. A tremendous congregation filled every sitting in the large edifice and 200 stood, while another 200 could not gain admittance to the church. The organ is the new four-manual built by Skinner. This is the organ over which Mr. Nevin, hitherto with the First Presbyterian Church of Johnstown, has been selected to preside. It has no borrowed stops on any of the manuals, except that the chimes and harp are playable from two keyboards. There are several unique features, such as that there are two tubas, that on the great being on ten-inch wind and that on the solo on fifteen-inch wind. There are also two English horns. The specification combines the ideas of John Bell, the organ architect, of Pittsburgh, and of Ernest M. Skinner, and over the result Mr. Nevin is highly enthusiastic. Following is the scheme of stops:

GREAT ORGAN.

- Bourdon (pedal extension), 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Horn Diapason, 8 ft., 73 pipes.
- Clarabella*, 8 ft., 73 pipes.
- Erzähler*, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute*, 4 ft., 61 pipes.
- Tuba*, 8 ft., 73 pipes.
- Harp*, playable from choir and great.
- 61 bars.
- Chimes (from echo).
- Tremolo.

*In separate swell-box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Voix Celeste (2 ranks), 8 ft., 146 pipes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute, 4 ft., 61 pipes.
- Dolce Cornet, 3 ranks, 183 pipes.
- English Horn, 16 ft., 73 pipes.

- Cornoepen, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp (from great), 61 bars.
- Tremolo.

SOLO ORGAN.

- Gross Flöte, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Tremolo.

ECHO ORGAN.

- Flute Celeste, 2 ranks, 8 ft., 134 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 21 notes (tenor A to F).

PEDAL ORGAN (Augmented).

- Diapason (lower 12 notes resultant), 32 ft., 32 notes.
- Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 73 pipes.
- Ophicleide, 16 ft.; Tuba, 8 ft. (extended from Great Tuba), 12 pipes.
- Echo Bourdon (from swell), 16 ft., 32 notes.
- Major Flute, 8 ft., 32 pipes.
- Dolce Flute (from swell), 8 ft., 32 notes.

There are thirty-two couplers and thirty-eight combination pistons.

Mr. Nevin's dedicatory program included the following: "Marche Triomphale," Ferrata; Chorale Prelude, "O Gott, du frommer Gott," Karg-Elert; Fountain Reverie, Fletcher; "In the Hall of the Mountain King," Grieg; Largo, from the "New World" Symphony, Dvorak; "Frere Jaques! Dormez Vous!," J. C. Ungerer; Introduction to Act 3 and Bridal Chorus ("Lohengrin"), Wagner; "Nachtstücke" in F, Schumann; "L'Arlequin" (Staccato Etude), Gordon Balch Nevin; "In Paradisum," Dubois; Overture to "The Merry Wives of Windsor," Nicolai.

The collection at M. Dupre's organ recital at Westminster Abbey on behalf of the British Empire fund towards the restoration of Reims Cathedral was £61, according to the British American.

Charles O'Haver, a pupil of Dr. Ray Hastings, has been appointed organist of the Junior Orpheum at Los Angeles. The house seats 2,500 people. The organ is a three-manual Möller.

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RECENT NEWSPAPER CRITICISMS:

Florida Times-Union, Jacksonville, Florida, Feb. 20, 1922: "Clarence Eddy, master organist, composer, idealist, was in the city yesterday and in the afternoon delighted a great throng at the Church of the Immaculate Conception playing a beautiful program, with the new and the old of organ music alternated—and always delightful. In addition to this feast, for which his many admirers in this city were prepared, a new and most enjoyable feature of the afternoon recital was the introduction of Mrs. Grace Morel Eddy, an artist well known elsewhere although for the first time heard here. Mr. Eddy is a national institution; he has played in every town of importance in the United States, not once but many times, and each year seems to add to the brilliance of his touch, the thoughtful interpretation of the great composers, the understanding of every phase of grand organ possibilities. * * * Mrs. Eddy appeared twice during the afternoon and on each occasion won the assemblage with her very beautiful contralto and her perfect artistry. * * * The coming of Mrs. Eddy with Clarence Eddy this season added much to the recital yesterday—we hope they both will come again and soon."

Daily Metropolis, Miami, Florida, Feb. 27, 1922: "A beautiful and spacious home fronting on Biscayne bay, enjoying the quiet of the Sabbath afternoon. A perfect Miami winter day, truly a "June" one. A wonderful organ, played by a great artist. Superb singing by his noted wife. * * * Mrs. Eddy was heard for the first time in this community, and her rich and colorful contralto gave much pleasure. She sings with much feeling and her interpretations were highly praised."

The Herald, Miami, Florida, Feb. 27, 1922: "Mr. Eddy ranks among the greatest organists of this country, and his reputation rests not only on his knowledge of music and of his chosen instrument but on the rare individuality of his interpretations of organ literature. * * * Mr. Eddy's wealth of imagination makes his programs a series of tone pictures, vivid and compelling. Mrs. Eddy has a rich, deep voice and sang two delightful groups of songs which were enthusiastically received."

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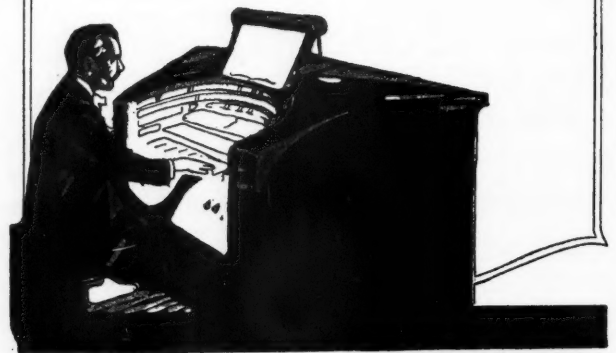
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