

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fourteenth Year—Number Eight.

CHICAGO, JULY 1, 1923.

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ORGAN BUILDERS MEET; SEEK STANDARD CONSOLE

WANGERIN IS NEW PRESIDENT

Fifth Annual Session of Association Held in Chicago—Important Problems Taken Up—Members Attend Dinner.

Organ builders of the United States met for their fifth annual session in Chicago June 5 and 6, transacted important business, enjoyed two days of excellent fellowship, discussed the problems that confront them and elected officers to preside over the destinies of the Organ Builders' Association of America for the year. The sessions at the Drake Hotel were well attended and nearly all the large firms were represented. Eighteen members were present, as shown by the rollcall, of whom fourteen are full voting members. As the sessions are now held alternately in Chicago and New York, at the same time and place as the annual convention of the Music Industries Chamber of Commerce, of which the Organ Builders' Association is an affiliated body, it has been noted that in the years when the meeting is held in the east there is a larger attendance of members from the eastern states, and likewise the Chicago sessions bring a more representative western attendance.

The election for the year resulted in the choice of the following:

President—Adolph Wangerin, president Wangerin-Weickhardt Company, Milwaukee, Wis.

Vice President—David Marr, Marr & Colton Company, Warsaw, N. Y.

Secretary—S. E. Gruenstein, Chicago.

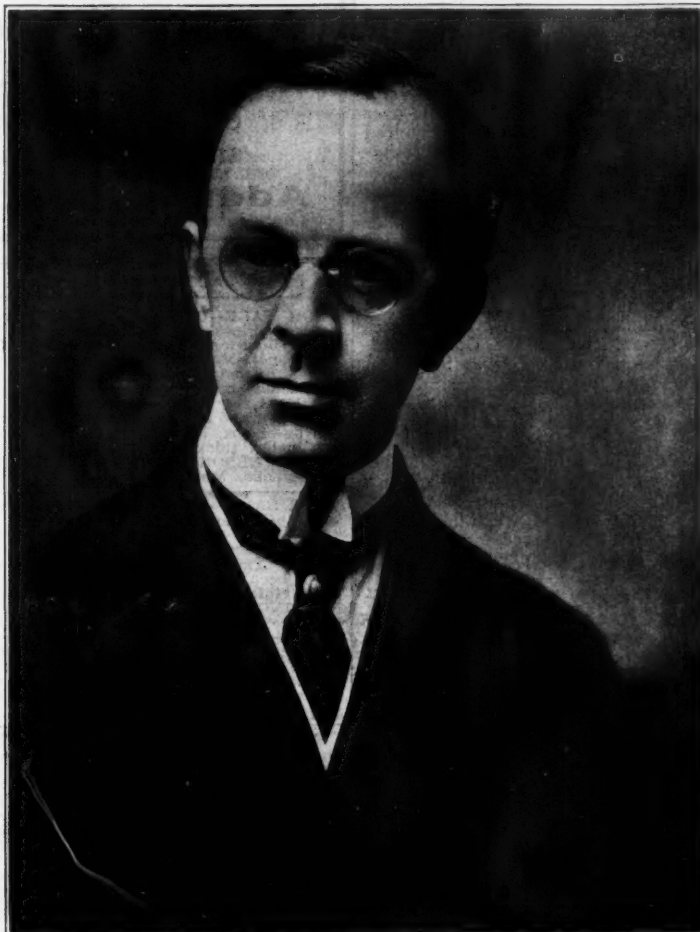
Treasurer—John Spencer Camp, Austin Organ Company, Hartford, Conn.

• Members of Board of Directors (To serve in addition to the officers)—M. P. Möller, Hagerstown, Md.; Charles C. Kilgen, George Kilgen & Son, St. Louis, Mo.; Ernest M. Skinner, Skinner Organ Company, Boston; Farny R. Wurlitzer, Rudolph Wurlitzer Manufacturing Company, North Tonawanda, N. Y.; William E. Pilcher, Henry Pilcher's Sons, Louisville, Ky.; A. Hillgreen, Hillgreen, Lane & Co., Alliance, Ohio; William S. Dennison, Samuel Pierce Organ Pipe Company, Reading, Mass.

President M. P. Möller was in the chair at the business sessions and in his annual address made an exhaustive and informative report on conditions in the trade and the problems that face it for solution. At the close of the meeting a motion was adopted by unanimous vote thanking him for his devotion to the work of the association during his three years' incumbency of the president's chair.

One of the important subjects discussed at length and on which action was taken was that of console uniformity. Reports were received on the work of the joint committee acting with a similar committee of the National Association of Organists. It was the consensus of opinion that in view of the inability of organists generally to agree on console measurements and features, the builders would better set the ball rolling and seek to accomplish the much-desired object, so long sought by both organists and organ builders. It was therefore decided to appoint a committee of five to collect data regarding the various standard dimensions in use by members of the association, as well as non-members, which committee, after collecting the data, is to make recommendations for standard dimensions, to be published in *The Diapason*, but which are not to be adopted until approved by the Organ Builders' Association. With this start it is hoped to reach a basis of argument and eventually of agreement

HUGO GOODWIN, NEW CITY ORGANIST OF ST. PAUL.



GOODWIN FOR ST. PAUL POST.

Appointed Municipal Organist to Succeed Goldthwaite.

Hugo Goodwin has been appointed municipal organist of St. Paul, to succeed Chandler Goldthwaite, whose recent resignation has been recorded. During the summer Mr. Goodwin will give four recitals a week—on Monday, Wednesday, Friday and Sunday. In the winter he will play only Sunday recitals—from October to May.

Mr. Goodwin has established a splendid reputation as a concert organist. For years he was in Chicago, holding such positions as that at the New England Congregational Church and St. James' Episcopal. He studied in France with Widor. From Chicago he went to Northfield, Minn., a few years ago to take charge of the organ work at Carleton College. Here he has given many recitals on the fine Steere organ in the college chapel. His selection for the St. Paul position followed naturally.

In addition to his work at St. Paul Mr. Goodwin plans to give recitals in various cities next season.

Austin for Chattanooga, Tenn.

Word comes from Chattanooga, Tenn., that the citizens' committee appointed to select an organ for the new memorial auditorium had decided on an Austin instrument. The price of the organ is not announced, but the bids received ranged from \$40,000 to \$50,000.

Retirement of Enrico Bossi.

Enrico Bossi, director of the Academy of St. Cecilia, Rome, has relinquished his post. Francesco Cilea, of the Naples Conservatory, declined the proffered appointment and, according to information in the foreign press, Franco Alfano, of Bologna Conservatory, has not decided whether he will accept.

CALIFORNIA AS HOST AT GREAT CONVENTION

FIRST MEETING A SUCCESS

Recitals and Discussions Are of High Order—Visitors Come from as Far as New York—Weather Is Glorious.

By PERCY SHAUL HALLETT.

Los Angeles, Cal., June 28.—(By Telegraph to *The Diapason*).—California opened its broad arms to the organists of its own state and to those of the entire nation, and entertained and instructed them at its first convention, held June 25 to 28 at Los Angeles. The two guild chapters of the state, which arranged the meeting, made such a success of it that California is sure to have regular conventions of organists. Visitors came from as far as the Atlantic Coast to hear the scholarly papers and the brilliant recitals, and New York was especially well represented. Not only was the program a good one, but every other prospect was pleasing. California, mindful of its reputation for the world's best weather, offered the organists a perfect sample, and glorious conditions prevailed throughout the meeting. Western hospitality was in evidence at every hand. Those present gave credit to Dr. Roland Diggle and Sibley G. Pease, who, with all the other leading organists of California, labored indefatigably to make the event a success.

The convention opened amid auspicious conditions, the weather for the day being delightfully cool. A reception was held Monday evening by the University of Southern California in the president's suite at the Bovard building. One hundred and twenty-five organists were present at this initial event and a spirit of fine fellowship was manifest, which was destined to continue throughout the days of the deliberations which followed. Clifford Lott, baritone, gave a brief program and his rich voice and artistic phrasing were greatly appreciated. Among the prominent men who were present at the reception were Frank L. Sealy, warden of the A. G. O.; Bruno Huhn, the New York composer; John Doane of New York; E. Sereno Ender of Baltimore; Dr. John Hyatt Brewer, and all the leading lights of Pacific coast organ playing. Many were accompanied by their wives.

Dean Roland Diggle of the Southern California chapter was in the chair when the first session, on Tuesday morning, was called to order in the Bovard Auditorium of the university. President Kleinschmidt made a polished address of welcome and emphasized the importance of aesthetic development as well as business success. Warden Sealy of the guild conveyed cordial greetings from headquarters. Dr. H. J. Stewart brought greetings from the southern extremity of California—San Diego. Dr. Stewart also brought an invitation for the next California convention from San Diego. A similar invitation was presented by Warren D. Allen of Stanford University for the northern part of the state. Charles D. O'Haver spoke for the theater organists and described the efforts made to elevate the standards of "movie" playing. The convention sent congratulations to W. W. Carruth on his marriage June 28.

The first paper, by Emil Breitenfeld, A. A. G. O., on "Improvising in Picture Playing," dwelt on the need for music suitable to portray various moods. C. Albert Tufts, A. A. G. O., followed Mr. Breitenfeld with his interesting paper on "Touch and Technique," in which he set forth some of the views already voiced in his articles in *The Diapason*. In the discussion which followed Dr. Stewart, Dr. Brewer, W. F. Skeelee, Walter E. Hartley, S. W. Williams and George

ORGAN FOR CASPAR P. KOCH

North Side Carnegie Hall, Pittsburgh, to Have One of 63 Stops.

After thirty-three years of loyal service, the organ in the music hall of the Carnegie Free Library of Allegheny, the official designation of the North Side Carnegie Hall at Pittsburgh, is to be supplanted with a modern instrument. The Carnegie Corporation of New York, which manages the residuary estate of Andrew Carnegie, has granted \$35,000 for the purpose. The builder has not yet been selected. The expectation is to procure the complete installation of the new organ by Christmas. It will be a sixty-three-stop instrument. The present organ has thirty-three stops and a tracker action.

Dr. W. J. Holland, director emeritus of Carnegie Museum, is one of the members of the New York board, and he appreciated the need of rebuilding the organ when earnestly advised by Librarian Edward E. Eggers, and through his efforts he persuaded his fellow members to make the grant.

It was in 1889 that Mr. Carnegie, upon the suggestion of his life-long friend, the late C. C. Mellor, consented to meet the expense of a large organ in the music hall, though this was no part of the original plan for the North Side institution. The building of the instrument was entrusted to Frank Roosevelt. The opening of the institution was marked by a three-day observance, Feb. 11-13, 1890. President Benjamin Harrison was present. Mr. Carnegie handed the keys to Mayor Pearson. During allotted periods all through the three days local organists gave varied programs at recitals. Dr. H. P. Ecker was the organist for fourteen years. During the last nineteen years Dr. Caspar P. Koch has won emphatic recognition as an artist of genius. In June he gave the 1,419th recital. As the average attendance is about 600, it will be readily seen how large the influence is.

A. Mortimer were among those who participated.

After luncheon Percy Shaul Hallett, F. A. G. O., read his paper on "Expression," and Dr. Stewart another paper on "Examinations." In the discussion which followed the remarks of these speakers Messrs. Otto T. Hirschler, Ernest Douglas, Hartley, Williams, Breitenfeld, Sealy, Stewart, Tufts and Dr. Latham True, and Miss Jenkins took part.

After these papers the first recital of the convention, by the talented organist of Stanford University, Mr. Allen, was played. Mr. Allen represented the Northern California chapter. His conscientious and brilliant performances are well-known to his California brethren, as well as to organists in all parts of the country, as a consequence of his transcontinental tour last year. He played the program, as published in The Diapason last month, with brilliant, colorful effect, yet with musicianly restraint.

A special feature was a radio recital by Judson W. Mather, the Seattle organist, from the Bible Institute early in the evening. This was followed by the scheduled recital of Dr. Stewart of San Diego.

A very large audience came out to hear Dr. Stewart, whose fame as the organist of the outdoor organ at Balboa Park, San Diego, is nationwide. His rendition of the "St. Ann" Prelude and Fugue of Bach was scholarly. Stevenson's "Vision Fugitive" and Fletcher's Fountain Reverie were well received and when Diggle's Scherzo in A, which was played for the first time in public, was finished, the composer was called to the front by the audience. Dr. Stewart's "Chambered Nautilus" sonata also was received with great enthusiasm.

An informal smoker at the home of Frank Colby completed the evening. Paul Bjornskvold, tenor, and Lawrence Tibbetts, baritone, sang, with John Doane at the piano.

The theater playing demonstration Wednesday under the auspices of the Los Angeles Society of Theater Organists at Grauman's Million-Dollar Theater drew a large attendance. John Hill played the scenic, Rene L. Becker the comedy and Henry Murtaugh the feature. On motion of George Mortimer a rising vote of thanks was extended to these players and to Mr. Grauman and the society of organists. Otto T. Hirschler conducted a round table on "Important Auxiliaries and Obstacles to Good Acoustics" in the afternoon and presented a long and well thought-out paper.

Warden Frank L. Sealy of the A. G. O. spoke on the achievements and aspirations of the guild and expressed his pleasure over being in Los Angeles and meeting those he had known by name. He stated that his recent travels had given him a national view of things and that the impression he received showed the things that had been done and that were still to be done by the guild. He set forth as his ideal the betterment of the position of the profession of organist. Mr. Sealy emphasized the need of making the examinations worthy tests of the ability of an organist and urged that the number who take them be increased yearly, so that the organists as a class may rank with the members of other learned professions. He also emphasized the need of recognizing cultural values and an interest in things outside the organist's profession. Dean Diggle responded to Mr. Sealy's speech.

Stanley W. Williams of the W. W. Kimball Company in his address on "Limitations and Possibilities of Different Types of Specifications" covered the subject of straight, unit and duplexed organs. Warren D. Allen was one of those who took part in the discussion. Walter E. Hartley spoke of the use and abuse of the crescendo pedal.

Allan Bacon, A. A. G. O., did exceedingly clever playing at his recital Wednesday afternoon and made a fine impression. Mr. Bacon is a recent acquisition in California, coming from the east last fall, and is one of the active young men who are coming to the front. He is organist of the Col-

lege of the Pacific at San Jose. Mr. Bacon excelled in the Jongen Chorale, the Scherzo from Vierne's Second Symphony and in his final number, the Gigout Toccata.

Dr. Latham True in his paper on "Organ Journalism" claimed the interest of his hearers with his live remarks. He commended The Diapason, the American Organist and the New Music Review.

E. Sereno Ender gave a radio recital Wednesday evening.

John Doane's appearance on Wednesday evening was the occasion for a great manifestation of enthusiasm over his virtuoso playing. Eight hundred people heard him at the First Presbyterian Church and pronounced his performance the equal of any ever heard in Los Angeles. The outstanding features were the Noble Solemn Prelude, the Lemare Symphony in D minor and a gorgeous rendition of the great Reubke "Ninety-fourth Psalm" Sonata. In place of the "Scene from an Imaginary Ballet" by Coleridge-Taylor, which was listed on Mr. Doane's program, he played the delicate Scherzino of Ferrata. For his Bach number he played only the Dorian Toccata, omitting the scheduled fugue, and instead gave Franck's "Piece Heroique." As an encore he interpreted the "Liebestod" from "Tristan and Isolde" in a beautiful manner. Homer Grunn received an ovation when his "Song of the Mesa," arranged for the organ by Mr. Doane, was played.

The Thursday business meeting was followed by a recital by George Mortimer, George Walsh and Walter E. Hartley, representing the Southern California chapter, whose program, as published in the June Diapason, was a fine example of the talent in this chapter.

In the afternoon a treat lay before the convention in a sightseeing trip to the famous suburb of Pasadena, where Dr. Raymond Mixsell, famous child specialist and organist, was the host at his beautiful home. The Mixsell house organ was at the disposal of the guests. The convention closes this evening with a banquet, but as The Diapason goes to press tonight, a record of this and the Pasadena trip must be reserved for next month.

CHICAGO ORDER TO SKINNER

Large Four-Manual Organ for the New Methodist Temple.

The great Methodist Temple of Chicago, as the new skyscraper edifice of the historic First Methodist Church is called, is to have a four-manual Skinner organ, with a solo organ of eight stops and an echo of four stops. The contract has been signed for the church and the instrument will be installed in the auditorium of the twenty-story building at Clark and Washington streets when the latter is completed. As this is to be one of the largest of Chicago organs and as the church, one of the most famous downtown institutions in the United States, is to be one of the show-places of the city, there has been great interest in the organ to be placed there.

Bogen Opens Residence Organ.

Allen W. Bogen of Chicago made a trip to Oklahoma City late in June to give an opening recital on the three-manual Kimball organ installed in the residence of W. T. Hales. Mr. Bogen played June 19 for Mr. Hales and his guests. More than 200 persons heard him in a varied program. June 21 in the afternoon Mr. Bogen played for the wedding of Mr. Hales' daughter, Miss Hattie Belle Hales, to Carter Mullaly of Long Beach, Cal. The organ is a large residence instrument and its voicing has aroused great interest. The organ is placed in the basement under the main stairway which leads from the reception room.

THE DIAPASON.

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CLASSIFIED ADVERTISEMENTS

WANTED

Thoroughly competent electric action man, fully qualified for all wiring requirements. When writing state age, experience, compensation expected, and how soon position can be taken.

Address G-8, The Diapason

FOR SALE—ORGANS, ETC.

FOR SALE—ORGAN MATERIAL AS follows: Pipes made by Steere—Pedal, 32 ft.—Bourdon, 16 ft. Bourdon, 16 ft. Trombone; Manual, 16 ft. Metal Open Diapason and others. Organ front of dark quartered oak in good condition, size 15x14 ft., including complete sets of 8 ft. Open and 8 ft. Dulciana. One Kimball swell box, 9 ft. x 9 ft. x 7 ft. high, two inches thick, complete with shades. H. O. IVERSON, 2510 Thomas Ave., S., Minneapolis, Minn.

FOR SALE—FORTY-NINE PIPE ORGANS pipes 6 inches in diameter, down to 3 inches in diameter, ranging from 18 feet high down to 10 feet. \$150.00 takes the lot. These pipes are gilded and have never been used. This is a bargain. For more information address CENTRAL ROOFING AND CORNICE COMPANY, Roanoke, Va.

FOR SALE—SIX DOZEN VERY choice pipe organ solos at half the marked price, suitable for concert and recitals. PROFESSOR LAMB, 833 Taylor street, Fort Worth, Texas.

FOR SALE—TWO-MANUAL ESTEY organ, practically new, pneumatic action, with electric blower, cheap. Inquire H. GOURLEY, 1218 Chestnut street, Philadelphia, Pa. [tf]

FOR SALE—CHORAL SOCIETY'S LIBRARY of second-hand oratorios and cantatas, all or in part, very cheap. Apply to WALTER J. CLEMSON Taunton, Mass.

FOR SALE—PEDAL PIANO. MILLER Pedal Piano. Fine for home practice. Good condition and tone, \$175. C. GREILEY, 10 Harrison street, Melrose Highlands, Mass. [9]

FOR SALE—ROCKER TYPE RIMMER blower. Suitable for use on large reed organ. Cost \$150 when new. Make offer. Box 62, Stoneham, Mass.

FOR SALE—DUMB FRONT, SEVENTEEN pipes, largest pipe 6-inch diameter, 12 feet long. Also several smaller dumb fronts. One set Sallicional as good as new; will sell cheap. Address F 5, The Diapason.

FOR SALE—ODELL ORGAN, TWO manuals and pedals, 666 pipes. For specifications and price apply to SEAMEN'S CHURCH INSTITUTE, 25 South Street, New York. [7]

FOR SALE—Estey reed practice organ, two-manual, full compass of pedals; blower; good condition; reasonable. Address F 4, The Diapason.

FOR SALE—ORGAN PEDAL ATTACHMENTS for upright pianos, made and sold by John J. Pole, Geneva, N. Y. [7]

FOR SALE—FIRST-CLASS ORGAN machinery, cheap. Address H. J. MILLMAN, 842 Eighth street, Des Moines, Iowa.

WANTED—POSITIONS.

POSITION WANTED—FIRST-CLASS "Movie" organist, four years' experience with three-manual Moller organ, desires position in theater in mountains, or private home. Must have large organ. Good position at present, but desire change. Address G 2, The Diapason.

POSITION WANTED—DESIROUS OF theater position as organist. Competent and experienced. Have large library. Address ALLEN T. FULFORD, Boyce-Greeley Block, Room 60, Sioux Falls, S. D.

WANTED—THOROUGHLY COMPE- tent and experienced organist desires church position, preferably with quartet choir, but would accept place with a chorus choir which already has a director. Success guaranteed. Ample references. Minimum salary, \$1,200. Address D 5, The Diapason. [tf]

POSITION WANTED—EXPERIENCED voicer of string and flue pipes, at present employed, seeks position. Please state wages. Address G 5, The Diapason.

POSITION WANTED—DESIROUS OF contracting with theater as organist, with or without orchestra, in United States, Canada, South America or Europe. Address G 4, The Diapason. [9]

WANTED—HELP.

WANTED—AN ALL-AROUND voicer. Exceptional ability required. Also must be able to handle other men. Give references and state your piece work prices. We want you to earn big money. There is a chance for a man with executive as well as mechanical ability. Long term contract if desired. Address G 9, The Diapason. [tf]

WANTED—GOOD ROAD MAN CAPABLE of erecting and finishing new organs and acquainted with general organ maintenance work. Steady position and pleasant environment offered to competent man. PITTS PIPE ORGAN COMPANY, 1914 Farnam street, Omaha, Neb.

WANTED—A METAL PIPE-MAKER to work in best equipped factory under pleasant conditions. Give references and state your piece work prices. Long term contract if desired. Address G 10, The Diapason. [tf]

ORGANIST WANTED—EXPERIENCED in picture work afternoon and evening. Three-manual organ. Position ready early in August. Applicants state salary expected in answer. VICTOR THEATER, McKeesport, Pa.

WANTED—COMPETENT ORGAN man for outside work. State freely your experience and salary expected. Address Charles A. Ryder, 454 Piedmont avenue, Atlanta, Ga. [tf]

WANTED—ORGANISTS FOR THEATRE work. Organists coached on style and repertoire for theater playing by specialist. Private and special correspondence lessons. Lucrative positions. Over 300 pupils of Sidney Steinheimer now playing in theaters. Exceptional opportunity for organists. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City. [9]

VOICER WANTED—WELL-ESTABLISHED firm, building highest grade organs, desires to communicate with strictly first-class flue voicer who is contemplating change. Location west of New York state. Address G 6, The Diapason.

WANTED—ORGAN BUILDER FOR general outside work of installing new organs and general organ repairs and tuner. Won't be away from home much. Very desirable connection for right party. Address F 2, The Diapason. (tf)

WANTED—ACTION MAN, STEADY job and good wages. Only first-class man considered. State salary desired and experience. UNITED STATES PIPE ORGAN COMPANY, 8105 Tinticum avenue, Philadelphia, Pa. [tf]

WANTED—SEVERAL ORGAN BUILDERS for factory work. Location on Hudson River, twenty-eight miles from New York City. CLARK & FENTON, Nyack, N. Y.

WANTED—EXPERIENCED ORGAN builders for factory and outside erecting and finishing. WELTE-MIGNON CORPORATION, 297 East 133rd street, New York, N. Y. [8]

WANTED—FIRST-CLASS CONSOLE man; also erecting room man. HENRY PILCHER'S SONS, Louisville, Ky.

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

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

WANTED—ZINC AND METAL PIPE- maker. Address G 3, The Diapason.

WANTED—TO BUY.

WANTED TO BUY—SECOND-HAND pipe organs, one or two manuals. Any kind of action. Peter Butsen, 2128 West Thirtieth street, Chicago. (tf)

WANTED—TWO-MANUAL REED ORGANS with pedals. Address B. B. Hooper, Box 1097, St. Joseph, Mo.

**MOLLER FOUR-MANUAL
FOR FAMED SYNAGOGUE**

ORDERED BY TEMPLE BETH-EL

**Dickinson to Preside at Instrument
Under Construction at Hagerstown
—Echo and Floating String
Organ to Be Added.**

The factory of M. P. Möller at Hagerstown, Md., is building a large four-manual organ for Temple Beth-El, on Fifth avenue, New York City. This is the synagogue in which Dr. Clarence Dickinson presides at the organ and is one of the largest and most famous in the United States.

In this instrument special scales and a number of new features are being installed, and the scheme contemplates later the addition of a large echo organ, as well as a floating string organ, which are being prepared for on the console.

The specification is as follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 61 pipes.
2. Bourdon (Unit, large), 16 ft., 97 pipes.
3. Open Diapason No. 1 (large), 8 ft., 61 pipes.
4. Open Diapason No. 2, 8 ft., 61 pipes.
5. Stentorphone (from Solo), 8 ft., 73 notes.
6. Open Diapason (from Choir), 8 ft., 73 notes.
7. Grosse Floete (from Choir), 8 ft., 73 notes.
8. Philomela (lower Solo), 8 ft., 73 notes.
9. Doppel Floete, 8 ft., 73 pipes.
10. Stopped Flute (from Great), 8 ft., 73 notes.
11. Concert Flute (from Choir), 8 ft., 73 notes.
12. Flute Celeste (from Choir), 8 ft., 73 notes.
13. Violoncello (from Choir), 8 ft., 73 notes.
14. Cello Celeste (from Choir), 8 ft., 61 notes.
15. Gemshorn, 8 ft., 73 pipes.
16. Dulciana (from Choir), 8 ft., 73 notes.
17. Octave, 4 ft., 61 pipes.
18. Flute Harmonique, 4 ft., 73 pipes.
19. Stopped Flute (from Great), 4 ft., 73 notes.
20. Twelfth, 2 2/3 ft., 61 pipes.
21. Fifteenth, 2 ft., 61 pipes.
22. Tierce, 1 3/5 ft., 61 pipes.
23. Lariot, 1 3/5 ft., 61 pipes.
24. Septimo, 1 1/7 ft., 61 pipes.
- 24 1/2. Synthetic Mixture.
25. Mixture, 4 rks., 244 pipes.
26. Trumpet (from Solo), 8 ft., 73 notes.
27. Corno D'Amour (from Solo), 8 ft., 73 notes.
28. Tuba Profunda (from Solo), 16 ft., 73 notes.
29. Tuba Mirabilis (from Solo), 8 ft., 73 notes.
30. Clarion (from Solo), 4 ft., 73 notes.
31. Harp (from Choir), 8 ft., 61 notes.
32. Celeste (from Choir), 4 ft., 49 notes.
33. Chimes (Great to Great), 25 bells.

SWELL ORGAN.

34. Bourdon, 16 ft., 73 pipes.
35. Open Diapason No. 1, 8 ft., 73 pipes.
36. Open Diapason No. 2, 8 ft., 73 pipes.
37. Violin Diapason, 8 ft., 73 pipes.
38. Gedeckt, 8 ft., 73 pipes.
39. Melodia, 8 ft., 73 pipes.
40. Grosse Gamba, 8 ft., 73 pipes.
41. Grosse Gamba Celeste, 8 ft., 73 pipes.
42. Viole d'Orchestre, 8 ft., 73 pipes.
43. Viole d'Orchestre, 8 ft., 73 pipes.
44. Viole Celeste, 2 rks., 8 ft., 134 pipes.
45. Salcional, 8 ft., 73 pipes.
46. Muted Viole, 2 rks., 8 ft., 134 pipes.
47. Octave, 4 ft., 73 pipes.
48. Hohl Flöte, 4 ft., 73 pipes.
49. Flauto Traverso, 4 ft., 73 pipes.
50. Sallet (from Swell), 4 ft., 61 notes.
51. Flautina, 2 ft., 61 pipes.
52. Dolce Cornet, 3 rks., 219 pipes.
53. Flute Mixture, 3 rks., 219 pipes.
54. Posaune, 16 ft., 73 pipes.
55. Cornopean, 8 ft., 73 pipes.
56. Clarion (from Swell), 4 ft., 61 notes.
57. Oboe, 8 ft., 73 pipes.
58. Vox Humana (Separate swell-box and tremulant), 73 pipes.

CHOIR ORGAN.

59. Contra Viole, 16 ft., 73 pipes.
60. Diapason, 8 ft., 73 pipes.
61. Grosse Floete, 8 ft., 73 pipes.
62. Concert Flute, 8 ft., 73 pipes.
63. Flute Celeste, 8 ft., 73 pipes.
64. Violoncello, 8 ft., 73 pipes.
65. Cello Celeste, 8 ft., 73 pipes.
66. Dulciana, 8 ft., 73 pipes.
67. Quintadena, 8 ft., 73 pipes.
68. Unda Maris, 2 rks., 8 ft., 134 pipes.
69. Flute D'Amour, 4 ft., 73 pipes.
70. Zart Flute (from Choir), 4 ft., 61 notes.
71. Nazard, 2 2/3 ft., 61 pipes.
72. Piccolo, 2 ft., 61 pipes.
73. Dulciana Mixture, 5 rks., 365 pipes.
74. English Horn, 16 ft., 85 pipes.
75. English Horn (Choir), 8 ft., 73 notes.
76. English Horn (Choir), 4 ft., 61 notes.
77. French Horn (from Solo), 8 ft., 73 notes.
78. Orchestral Oboe (from Solo), 8 ft., 73 notes.
79. French Trumpet (from Solo), 8 ft., 73 notes.
80. Clarinet, 8 ft., 73 pipes.
81. Harp, 8 ft., 61 bars.
82. Harp (from Choir), 4 ft., 49 notes.

SOLO ORGAN.

83. Stentorphone (large), 8 ft., 73 pipes.
84. Philomela, 8 ft., 73 pipes.
85. Flute Harmonique (large), 4 ft., 73 pipes.
86. Ophicleide, 16 ft., 97 pipes.
87. Tuba (from Solo), 8 ft., 73 notes.
88. Clarion (from Solo), 4 ft., 73 notes.

89. Trumpet, 8 ft., 73 pipes.
 90. French Trumpet, 8 ft., 73 pipes.
 91. French Horn, 8 ft., 73 pipes.
 92. Corno d'Amour, 8 ft., 73 pipes.
 93. Orchestral Oboe, 8 ft., 73 pipes.
 94. Musette, 8 ft., 73 pipes.
 95. English Horn (from Choir), 16 ft., 73 notes.
 96. English Horn (from Choir), 8 ft., 73 notes.
 97. English Horn (from Choir), 4 ft., 73 notes.
- Tremulant.
- FLOATING STRING ORGAN.**
(Provided in console only.)
98. Viole d'Orchestre, 8 ft., 73 notes.
 99. Viole d'Orchestre (sharp), 8 ft., 73 notes.
 100. Viole d'Orchestre (flat), 8 ft., 73 notes.
 101. Viole d'Gamba, 8 ft., 73 notes.
 102. Viole d'Gamba (sharp), 8 ft., 73 notes.
 103. Viole d'Gamba (flat), 8 ft., 73 notes.
 104. String Twelfth, 2 2/3 ft., 61 notes.
 105. String Fifteenth, 2 ft., 61 notes.
 106. Dolce String Mixture, 5 rks.
 107. Vox Humana, 8 ft.

Note.—This to be on 10-inch wind pressure, in separate swell chamber, playable from any manual, with separate control for each stop. Stop knobs in separate group, with four oscillating tablets engraved "Solo, Swell, Great and Choir" respectively, to connect stops with manual desired; also to connect string swell with swell pedal of same manual.

ECHO ORGAN.

(Provided for in console only; played from solo and great manuals.)

Solo Side.

107. Lieblich Gedeckt, Solo-Echo, 16 ft., 73 pipes.
108. Echo Flute, Solo-Echo, 8 ft., 73 pipes.
109. Chimney Flute, Solo-Echo, 8 ft., 73 pipes.
110. Vox Angelica, Solo-Echo, 8 ft., 73 pipes.
111. Cor Anglais, Solo-Echo, 8 ft., 73 pipes.
112. Muted Viole, Solo-Echo, 8 ft., 73 pipes.
113. Vox Humana, Solo-Echo, 8 ft., 73 pipes.
114. Solo Mixture (Gemshorn), Solo-Echo, 3 rks., 297 pipes.
115. Chimes, Solo-Echo, 25 notes.
116. Bourdon, Echo-Pedal, 16 ft., 32 pipes.

Choir Side.

117. Lieblich Gedeckt, Choir-Echo, 16 ft., 73 pipes.
118. Echo Flute, Choir-Echo, 8 ft., 73 pipes.
119. Chimney Flute, Choir-Echo, 8 ft., 73 pipes.
120. Vox Angelica, Choir-Echo, 8 ft., 73 pipes.
121. Cor Anglais, Choir-Echo, 8 ft., 73 pipes.
122. Muted Viole, Choir-Echo, 8 ft., 73 pipes.
123. Vox Humana, Choir-Echo, 8 ft., 73 pipes.
124. Solo-Mixture, Choir-Echo, 3 rks., 297 pipes.
125. Chimes, Choir-Echo, 25 notes.
126. Bourdon, Echo-Pedal, 16 ft., 32 pipes.

PEDAL ORGAN.

127. Bombarde, 32 ft.
128. Resultant, 32 ft., 32 notes.
129. Contra Bourdon, 32 ft., 69 pipes.
130. First Open Diapason (large), 16 ft., 44 pipes.
131. Second Open Diapason, 16 ft., 32 pipes.
132. Small Diapason (Great), 16 ft., 32 pipes.
133. Large Bourdon (Pedal), 16 ft., 32 notes.
134. Small Bourdon (Great), 16 ft., 32 notes.
135. Lieblich Gedeckt (Swell), 16 ft., 32 notes.
136. Contra Viole (Choir), 16 ft., 32 notes.
137. Octave (Pedal), 8 ft., 32 notes.
138. Bass Flute (Pedal), 8 ft., 32 notes.
139. Gedeckt (Swell), 8 ft., 32 notes.
140. Violoncello (Swell), 8 ft., 32 notes.
141. Flute (Pedal), 4 ft., 32 pipes.
142. Trombone, 16 ft., 32 pipes.
143. Ophicleide (Solo), 16 ft., 32 notes.
144. English Horn (Choir), 16 ft., 32 notes.
145. Posaune (Swell), 16 ft., 32 notes.
146. Tromba (Pedal), 8 ft., 32 notes.
147. Tuba (Solo), 8 ft., 32 notes.
148. Clarion (Solo), 4 ft., 32 notes.

As an example of the activity in the organ world it may be recorded that Mr. Möller, during the month of April received thirty-three contracts, and the first twenty-five days in May forty-one contracts.

DR. CARL ON A LONG CRUISE.

Starts on Mediterranean Trip, to Be Absent Until September.

Dr. William C. Carl has left New York for a cruise of the Mediterranean, to be away until the latter part of September. During the trip Dr. Carl will visit Spain, Italy, Greece, Turkey, the Holy Land and Egypt. Several weeks in Switzerland will follow before going to Paris and the return home.

During his absence Willard Irving Nevins will officiate at the organ at the First Presbyterian Church during July and August. Other services will be played by Lillian Ellegood Fowler, Carolyn M. Cramp, David Hugh Jones, Francis X. M. Attanasio and Andrew G. Clemmer.

Gordon Balch Nevins played a recital on the four-manual Aeolian organ at Pierre S. du Pont's estate, Wilmington, Del., in May, and was engaged for a return date in the summer. The organ is one of the largest private installations in the country. His new "Rural Sketches" were on the program. Mr. Nevins' quartet at the First Lutheran Church of Johnstown, Pa., gave the "Persian Garden" May 28 and it was broadcast from the local station WTAC.

PARISH HONORS FAIRCLOUGH

Reception Marks Close of Twenty-First Year at St. John's, St. Paul.

To show their appreciation on the occasion of the completion of the twenty-first year of his service, members of the Church of St. John the Evangelist at St. Paul held a reception in June in honor of George H. Fairclough and Mrs. Fairclough. As a further mark of recognition a gift of \$700 was presented to Mr. Fairclough. The St. John's Evangelist, organ of the parish, in its issue of June 16, just before the reception, had this to say among other things concerning Mr. Fairclough:

"Mr. Fairclough has now rounded out his twenty-first year of service in this parish and it is altogether fitting, aside from our spontaneous desire to extend our good wishes, that this parish reception in recognition of both the quality and the quantity of Mr. Fairclough's service to the parish should be held. Twenty-one years of continuous service at one task in one place is a very exceptional record and Mr. Fairclough's contribution to the life and welfare of this parish is something that everyone will recognize. * * * To be a choirman involves at the same time and in a very true sense a ministry. Thus, we have Mr. Fairclough to thank for very much more than music. Also, his reputation as an organist and composer has lent itself to the well-being and effectiveness of his work for the church and the church's work for the community. This fact can in no wise be ignored in estimating Mr. Fairclough's contribution to our parish life."

TO PLAY AMERICAN WORKS.

Edwin Stanley Seder Will Continue Custom at Northwestern.

Continuing a custom of several years' standing, Edwin Stanley Seder, F. A. G. O., professor of organ at Northwestern University, will present his annual American composers' recital at Fisk Hall, university campus, Evanston, Thursday evening, July 19, at 8 o'clock. Mr. Seder is a firm believer in the present and future of American organ music, and has been among the first to present new issues in his recitals. Last fall he gave the first public performance anywhere of Yon's "Sonata Romantica," and during the present month the first complete performance of Lily Wadhams Moline's new Second Sonata. This recital will be a feature of the summer session of the Northwestern University School of Music, from June 25 to Aug. 4. A number of tours for next season are in process of booking for Mr. Seder, who is looking forward to an unusually busy season of recitals next year.

Miles-Berwald Wedding.

Miss Elsa Berwald, daughter of William Berwald, the well-known composer, head of the theory department at Syracuse University and conductor of the Syracuse Symphony Orchestra, was married at Syracuse, N. Y., June 14 to Russell H. Miles, the organist and assistant organ professor at the University of Illinois. The ceremony was performed in the evening at the First Baptist Church. The bride's father composed a wedding march for the occasion and it was played by Charles M. Courboin, formerly organist at this famous church. Miss Berwald was graduated from the college of fine arts of Syracuse University in June in piano and theory. After a short trip Mr. and Mrs. Miles will go to Urbana, Ill., where Mr. Miles will teach during the summer session at the university.

Milligan at Summer Camp.

Harold V. Milligan, organist and director at the Park Avenue Baptist Church, New York, and reviewer of new organ music for The Diapason, will pass the summer at Camp Yokum, Becket, Mass. Mr. Milligan spent last summer at the same place, which is a large girls' camp in the Berkshire Hills. He will again have charge of the music and be assistant director of the camp. Last year Mr. Milligan did notable work, conducting two choruses and putting on such performances as a version of Gluck's "Iphigenie in Aulis."

**WILLIAM B. COLSON
ENDS LONG SERVICE**

IS MADE ORGANIST EMERITUS

After 32 Years' Incumbency He Resigns From Old Stone Church at Cleveland—His Interesting Career.

Because of a serious affection of the eyes William B. Colson of Cleveland has resigned his position as organist and choir director of the Old Stone Church, and has been made organist emeritus after thirty-two years' service in that church.

Mr. Colson has played continuously in the state of Ohio for over fifty-two years. In the First M. E. Church in Akron, from 1871 to 1878, he presided over a Johnson & Son three-manual organ, at that date said to have been



WILLIAM B. COLSON.

the largest in Ohio. In 1878 Mr. Colson went to Pilgrim Congregational Church, Cleveland, serving thirteen years, and going from there to the Old Stone Church.

Previous to 1868 he played in Denver and Central City, Colo., at both places for the Rev. B. T. Vincent, brother of Bishop J. H. Vincent of Chautauqua fame and later of Flint, Mich. Before returning to Ohio to resume organ playing and teaching he went from Denver to Cheyenne, then a city of tents, where he was engaged as bookkeeper in a Union Pacific grade camp in the Black Hills, ahead of construction. During Mr. Colson's western experiences of over four years he crossed the plains several times from the Rockies to the Missouri river by mule team, in the famed Ben Holliday coach, finally returning to "the States" from Cheyenne on the Union Pacific, then completed that distance. He served in the United States service against the Indians in their outbreak in the late sixties, and hunted bison, then roving the plains in enormous herds, antelope and other wild game.

At this period the west was very wild, railway construction attracting largely the lower element, gamblers and their followers. Mr. Colson was in Cheyenne and Dale City when men were lynched by vigilantes who finally suppressed a gun-shooting reign of terror.

Mr. Colson has occupied his present piano studio for thirty years. His pupils have received recognition for their work from coast to coast.

Hanchett Returns to Texas.

Edward A. Hanchett, until recently organist and choirmaster of St. Paul's Cathedral, Oklahoma City, has returned to his home city of Dallas, Tex., where he has accepted a position with the Southern Enterprises. Mr. Hanchett formerly held prominent positions in Beaumont, Texas, Waterloo, Iowa, and, in conjunction with P. Hans Flath of Wichita, opened the large Austin organ in the new Midland Theater of Hutchinson, Kan., several years ago.

ORGAN BUILDERS MEET; SEEK STANDARD CONSOLE

[Continued from page 1.]

that will lead to an approach to uniformity in construction and arrangement of organ consoles. For this committee President Möller selected the following: W. Meakin Jones of the Rudolph Wurlitzer Company, Charles C. Kilgen, John T. Austin, Ernest M. Skinner and David Marr.

On Tuesday evening the annual dinner of the association was held in the west room at the Hotel Sherman. It was a most enjoyable event and good fellowship ruled. President Möller presided and called upon a number of members to make short talks. Among those heard were President Lawrence of the Music Industries Chamber of Commerce, George W. Pound, general counsel of the chamber; President-elect Wangerin and Mr. Möller. Thirty-one sat down to dinner at a beautifully-decorated table.

The minutes of the meeting, which are appended, show in detail the business transacted at the sessions.

MINUTES OF THE FIFTH ANNUAL MEETING OF THE ORGAN BUILDERS' ASSOCIATION OF AMERICA, AT THE DRAKE HOTEL, CHICAGO, JUNE 5, 1923.

The annual meeting was called to order at 10 o'clock a. m., with President M. P. Möller in the chair. The reading of the roll call showed representatives of eighteen member firms or individuals present, of whom fourteen were full voting members and four were associate members. The reading of the minutes of the 1922 meeting, which have been published, was dispensed with on motion.

President Möller then read his annual report, reviewing the situation in the trade and the progress made in the last twelve months. Farny R. Wurlitzer, treasurer of the association, then made his report, showing disbursements during the year were larger than the receipts. S. E. Gruenstein, the secretary, read his report.

President Richard W. Lawrence of the Music Industries Chamber of Commerce was introduced and made an address on the various activities of the chamber and its benefits to the organ builders as well as all others interested in the progress of music, and dwelt especially on the revenue problem before the 68th congress. He assured the members that the machinery was well oiled for immediate action. He called attention to the fact that in more than 100 cities there are now music weeks, as a consequence of the work of the National Bureau for the Advancement of Music. He also told of the growing interest in the music memory contests originated and promoted by this bureau, of its organization of the work of many women's music clubs, etc. He assured the members that they were on firm ground in supporting such a movement.

Secretary Gruenstein made a report for the committee on organ architects appointed at the meeting in New York last June, of which C. P. Floyd was chairman. It was set forth that the work outlined for the committee, that of disseminating information as to the evil of which the association complained, had been performed. On motion of David Marr, seconded by Charles C. Kilgen, it was voted to continue this committee.

George W. Pound, general counsel of the Music Industries Chamber of Commerce, presented greetings and made an eloquent address in which he said among other things that the organ builders represent to him the real vision of music in its highest form. He called attention to the proposals to tax the manufacture of organs, as the cry for a soldier bonus will require further taxation. He also pictured music as the real antidote for industrial unrest and bolshevism and cited specific instances in his experience which proved the point he made. He suggested that civic and patriotic organizations be influenced to promote the purchase of municipal organs.

David Marr made a report for the joint committee of reference with the National Association of Organists. He

gave an account of a meeting in New York with the representatives of the N. A. O. The standardization of the console was discussed at that meeting, but no definite results were attained. The conferees compared the various measurements used by organ builders and decided to send out another questionnaire in order to obtain definite information from the builders. President Möller expressed himself in favor of initial standardization efforts independently of the organists, as the builders are better able to get together on this subject than are the organists. Mr. Marr called attention to the great diversity of opinion among the organists and suggested that the best solution was for the builders to appoint a committee to go through the questionnaires and prepare standardized measurements to be submitted to the organists. Adolph Wangerin advocated having men with wide experience get together and do what the organists have failed to do—that is, map out a standardized form of measurements. Mr. Wurlitzer approved Mr. Marr's point of view and advocated flexibility in the attitude of the builders, so as to make advance and improvement possible. Mr. Hillgreen said the builders had better settle the issue among themselves.

Mr. Wurlitzer made a motion to the effect that the president be requested to appoint a committee of five to collect data regarding the various standard dimensions in use by members of the association, as well as non-members, which committee, after collecting the data, is to make recommendations for standard dimensions, to be published in The Diapason, but which are not to be adopted until approved by the Organ Builders' Association. This motion was seconded by Mr. Dennison and passed unanimously.

Secretary Gruenstein made a report for the membership committee, showing additions to the membership and resignations. The report was discussed by Messrs. Holtkamp, Wangerin and others.

Mr. Kilgen brought up the matter of importation of foreign organs. Mr. Möller said he favored an investigation of the subject. After some discussion it was moved by Mr. Wangerin that all members of the association shall be asked to send to the secretary all cases of importation of foreign organs that come to their knowledge, together with all the obtainable facts pertaining thereto, and that the secretary be instructed to ascertain from the proper official of the Music Industries Chamber of Commerce what further steps can be taken in the matter. The motion was seconded and passed, and it was so ordered.

Thereupon adjournment for luncheon was taken.

The afternoon session was called to order at 2 o'clock by President Möller. Herman Irion, chairman of the National Bureau for the Advancement of Music, made an address on behalf of the work being done by the M. I. C. of C. and particularly by the bureau. He emphasized the value and importance of the efforts to foster a love for music among the masses. As an indication of the progress being made he mentioned that already twenty governors of states have signified their willingness to accept honorary chairmanships for the national music week next year.

President Möller announced his selection of the joint committee with the National Association of Organists for the standardization of the console as follows: W. Meakin Jones, Charles C. Kilgen, John T. Austin, Ernest M. Skinner and David Marr.

The question of the method of procedure to be adopted in the election of officers was brought up by the chair and it was pointed out that at the last two annual meetings the nominations were from the floor, while in previous years a nominating committee was appointed by the chair. Mr. Wangerin moved that nominations be made from the floor and that the election be the next order of business. Seconded by Mr. Anderton. The motion was adopted by viva voce vote.

President Möller stated that he felt that he had served his term and expressed a desire to retire at the close of this, his third year in the presi-

dency. Mr. Anderton placed Mr. Wangerin in nomination for president. The nomination was seconded by Mr. Dennison. Mr. Kilgen moved that nominations be closed. Seconded by Mr. Marr. This was adopted. Mr. Anderton moved that the secretary be instructed to cast the ballot of the association for Mr. Wangerin for president. This was seconded and adopted by unanimous vote. Mr. Wangerin, being called upon for a speech, thanked the association for the honor conferred upon him, promised to do all that lay in his power to promote the cause of the organ builders and bespoke the cooperation of all the members.

Mr. Marr was nominated for vice president by Mr. Dennison. It was moved by Mr. Anderton that nominations be closed. This was passed, as was a motion that the secretary be instructed to cast a unanimous ballot for Mr. Marr.

Mr. Wurlitzer nominated Mr. Kilgen for treasurer. Mr. Brown nominated John Spencer Camp. Mr. Wurlitzer made a statement to the effect that while he had been very glad to serve the association, he felt that he had held the office long enough. It was moved that nominations be closed. This was duly seconded and adopted. The result of the ballot showed the election of Mr. Camp.

For secretary Mr. Hillgreen nominated Mr. Gruenstein. Mr. Wangerin moved that nominations be closed. This was seconded and adopted and the president was instructed to cast a ballot for Mr. Gruenstein.

Nominations for members of the board of directors were next in order and the following slate was nominated and unanimously elected, the secretary being ordered to cast the ballot of the meeting for the nominees: M. P. Möller, Charles C. Kilgen, Ernest M. Skinner, Farny R. Wurlitzer, William E. Pilcher, A. Hillgreen, William S. Dennison.

The chair then called for the presentation of new business. Mr. Pilcher suggested that at the present time, when all the organ builders are busy with a large amount of work, no special inducements be offered to purchasers in order to obtain orders. He also touched upon complaints of unfair practices by organ salesmen. Mr. Wangerin called attention to the provisions of the constitution for procedure in case of grievances of members against other members. He also made a plea for better and more ethical methods of competition in the trade.

The chair appointed the membership committee for the ensuing year as follows: E. H. Anderton, chairman; A. Hillgreen, William E. Pilcher, Col. J. G. Estey and S. H. Ebert.

Mr. Ebert of the Kinetic Engineering Company made a statement cautioning the members as to certain dangers in the installation of motors and blowers.

Alfred L. Smith, general manager of the M. I. C. of C., was introduced and dwelt on the various forms of service at the command of the members through the connection of the association with the chamber.

It was decided to make the appropriations for the year the order of business on Wednesday morning.

On motion of Mr. Dennison adjournment for the day was taken at 5 p. m.

The session on Wednesday morning, June 6, was called to order by President Möller at 10 a. m. The minutes of the sessions of the preceding day were read and approved. The order of business for the day—the appropriations for the year—was then taken up. The secretary read a report of the finance committee of the Music Industries Chamber of Commerce, setting forth the requirements for the year and the budget as prepared. After a discussion of the needs for carrying on the work of the association and the needs of the chamber, it was moved by Mr. Hillgreen that the secretary be instructed to place before all members a recommendation by the annual meeting to the effect that the bylaws be changed to provide a tax of \$1 for each organ manufactured, to be paid by each member, in addition to the regular dues, action on this proposed change in the bylaws to be taken at the annual meeting in 1924. This was

seconded and the motion was adopted. It was so ordered.

It was moved by Mr. Dennison that the payment to the Music Industries Chamber of Commerce for the ensuing year be \$2,000. This was duly seconded and the motion was passed. Mr. Dennison dwelt on the benefits derived from the association by its members.

Mr. Wurlitzer moved that the secretary's salary be continued at \$1,250 for the year. This was adopted.

Mr. Anderton moved that Mr. Wurlitzer, as treasurer, be instructed to draw a check in favor of Mr. Camp, the new treasurer of the association, for the amount of the balance on hand in the account of the association in the Bank of Buffalo. This was seconded and adopted.

Mr. Anderton moved that a rising vote of thanks be tendered to the retiring president, Mr. Möller, by the association, for his untiring efforts throughout the three years of his incumbency to promote the welfare of the association.

A motion to adjourn was then introduced, and, being duly seconded, was passed, and the meeting adjourned at 11:30 a. m.

REPORT OF M. P. MOLLER, PRESIDENT OF THE ORGAN BUILDERS' ASSOCIATION OF AMERICA, AT THE ANNUAL MEETING IN CHICAGO, JUNE 5.

Another milestone of progress in our Organ Builders' Association has been reached, and I wish in this report to review the past year and make some recommendations for the guidance of our association in the future. I believe that most, if not all, of you have enjoyed increased business during the last year and that you are all aware of the wonderful progress which has been made since the beginning of our Organ Builders' Association about six years ago. Whether our association has anything to do with this prosperity is for you to say.

I feel, however, that our connection with the Music Industries Chamber of Commerce has been a help to us through their wide advertising and their constantly keeping music in all its phases before the public. Our instrument is the greatest in the musical industry, and in many ways has been recognized as it has never been before. I also think much could be said about the Hoyt Metal Company, in their efforts to help by their advertisements of "A Pipe Organ in Every School," which has borne fruit. So in many different ways which we can't put our finger on and point out we have been helping the buying public to secure better instruments, and I can confidently say that the pipe organ as built today in America is superior to any other produced in the world.

I presume that you are all fully aware that it is not just our industry that has grown and increased, but there has been prosperity, a wonderful increase in all manufacturing, and the business interests of our country are growing, and it is really surprising to see the wonderful progress made in the financial world. Allow me to quote just one paragraph from Mr. Barnes, the president of the United States Chamber of Commerce, in his report last month:

In New York, recently, a testimonial dinner given to the chairman of the board of one of the city's great banks, on the occasion of the completion of forty years of banking service, evoked his recollection of the financial position of New York banks, only so long ago as this span of service, in the life-time of a single man. The most striking statement was that on his entrance into banking the aggregate deposits in New York City's clearing house banks scarcely exceeded a single quarter billion dollars, while today they aggregate four and one-quarter billion dollars. This single comparison fixes the imagination on the vast changes brought about by America's recent extraordinary development, and emphasizes the necessity of a constant reevaluation of those measures by which we gauge trends and tendencies.

You can see from this the wonderful financial increase, and this is what has stimulated every business interest, but I really think we are keeping in the lead with the general increase of business and prosperity. In my mind this is not just a flurry to last a few months, but is going to be continued for a long time, and perhaps increase

[Continued on page 29.]

On a Friday morning in May when we opened our mail we found the following letter. We do not know Mr. Webber, but he has put into words so much better than we ever have been able to do, a thought which is in the minds of thousands of people, we believe everybody interested in organs will enjoy reading it:

THE COMMITTEE ON CHVRCH ARCHITECTVRE
OF THE ENGLISH DISTRICT OF THE EVANGELICAL
LUTHERAN SYNOD OF MISSOURI,
OHIO, AND OTHER STATES

May 10, 1923

Skinner Organ Co.,
677 Fifth avenue,
New York, N.Y.

Dear sirs:

Two days ago I was in a town in Illinois. Through the kindness of the organist of one of the Lutheran churches of that city I was allowed to see and hear the organ that you installed there recently.

To say that I was astonished and delighted with it, is to put the matter mildly. It is hard to believe that so small an organ can be so rich in tonal resources. The Diapason alone has as much fulness as an ordinary organ with eight or nine stops. I was completely baffled, and was sure that several other stops were likewise speaking. But it was the Diapason alone.

The richness, and at the same time the rare refinement of tone of the other stops was a delight.

The puzzling thing about it all is to try to find out how you get the amazing tonal power from the full organ. Due to the rare richness of tone, it has the power of the average organ of sixteen to eighteen speaking stops. The man who took me to see the organ declared that this little instrument has met the demands for their liturgical service, choir numbers and congregational singing. This congregation, I was told, has 391 communicant members. And they told me, "The organ is fully adequate to all our demands. In fact we have never had to use its full tonal resources, even with our largest congregations."

The beauty of the string tones, the smooth, mellow tone of the delightful Fluegel Horn, the rich, quiet Gedeckt, and the shimmering sweetness of the pianissimo strings, was a rare treat. There is an organ of superlative, outstanding quality!

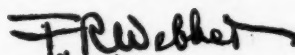
The same town has several good organs--two of them being noble old Roosevelts. But your organ has character! After hearing it, how "ordinary" do the others sound!

These lines are written by one who, while not an organist, is yet an organ "fan" willing to travel several hundred miles, if need be, to hear a good organ. And the one just mentioned is worthy of such a trip!

How much better for a small congregation of four to five hundred communicants, with but six to eight thousand dollars to spend, to get such an organ, than to spend their money for mere bulk! Your small organs, with eight to fifteen actual stops, prove beyond the shadow of a doubt that a small organ of sterling quality is far better than one of twice its size, but of just average merit! And the Skinner organ is certainly the aristocrat of organs!

Most sincerely yours,

13706 Glenside Road, N.E.



This is the Specification of Skinner Organ in
FIRST ENGLISH EVANGELICAL LUTHERAN CHURCH, DECATUR, ILLINOIS.

GREAT ORGAN	PIPES	SWELL ORGAN	PIPES	PEDAL ORGAN	PIPES	COUPLERS	COMBINATIONS—Adjustable at the console and visibly operating the draw stop knobs.	MECHANICALS
8' Diapason	61	8' Gedeckt	73	16' Bourdon	32	Swell to Great		Great to Pedal Reversible
8' Gedeckt	61	8' Salicional	73	8' Gedeckt	32	Swell to Great 4'		Balanced Swell
8' Aeoline	} Interchange- able with SWELL	8' Voix Celeste	73			Swell to Great 16'		Balanced Crescendo
4' Flute		8' Aeoline	73			Swell to Swell 4'	SWELL—1, 2, 3	
8' Fluegel Horn		4' Flute	61			Swell to Swell 16'	GREAT—1, 2, 3	
		8' Fluegel Horn	73			Swell to Great 4'	PEDAL—1, 2	
		Tremolo				Great to Pedal		

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Fine Pipe Organs for Auditoriums—Churches—Theatres—Residences

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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR.

Rochester Convention Programs Announced

MONDAY, Aug. 27.—8 p. m., "Get Together."

TUESDAY, Aug. 28.—9:15 a. m., Registration. 10 a. m., Addresses of Welcome from Mayor of the City of Rochester and the University of Rochester. Response by President Noble. 10:30 a. m., Business meeting. Minutes and reports. Election of nominating and resolutions committees. 11:30 a. m., Round-table conference. Henry S. Fry presiding. Paper by Harold Thompson, Ph.D., on "Anthems of Today." 2:15 p. m., Paper by F. W. Riesberg, A. A. G. O., on "The Organist and Publicity." 3 p. m., Demonstration of the organ in Kilbourn Hall and Recital by Harold Gleason (organ built by Skinner Organ Company). 5 p. m., Demonstration of organ in the Eastman Theater (organ built by Austin Organ Company). Desiderius D'Antalfy. 8 p. m., Recital in Kilbourn Hall by T. Tertius Noble, organist of St. Thomas' Church, New York.

WEDNESDAY, Aug. 29.—9:30 a. m., Meeting of executive committee with the state presidents and official state delegates, Reginald L. McAll presiding. 10:30 a. m., Greetings from representatives of the Canadian College of Organists. Healey Willan, president; the American Guild of Organists, Frank L. Sealy, warden; the American Organ Players' Club, John McE. Ward, president; the Society of Theater Organists, Robert Berntsen, president. 11 a. m., Round-table conference on examinations. Speakers: Frank L. Sealy and John F. Hammond. 12 noon, Greetings from Organ Builders' Association. Conference on the work of the reference committee. T. Tertius Noble, presiding. 2:15 p. m., Paper by Professor H. C. Macdougall on "The Country Organist." 3:30 p. m., Recital in Kilbourn Hall by S. Wesley Sears, representing the American Organ Players' Club. 5 p. m., Theater organ demonstrations by George C. Crook. 8 p. m., Concert in Eastman Theater with the co-operation of the theater orchestra, Victor Wagner, conductor. Organists, Eric De Lamar and Palmer Christian.

THURSDAY, Aug. 30.—9:30 a. m., Demonstration in Eastman Theater under the auspices of the Society of Theater Organists. 11:30 a. m., Round-table conference. Herbert S. Hammond on "The Value of the Organist to the Community." T. Tertius Noble on "Choral Competitions." 2:15 p. m., Paper by H. Augustine Smith, professor in the Boston University School of Religion. 4:30 p. m., Musical in residence of George Eastman, Harold Gleason at the organ. 8 p. m., Recital in Kilbourn Hall by Healey Willan. Mus. D., president the Canadian College of Organists.

FRIDAY, Aug. 31.—9:30 a. m., Business meeting. Reports of committees and election of officers. 11:30 a. m., Paper on "Improvisation," illustrated at the organ by Healey Willan. 2 p. m., Recital in Kilbourn Hall by Palmer Christian. 6 p. m., Farewell banquet; toastmaster, Henry S. Fry.

New Jersey Rally Day.

The New Jersey seventh annual rally was held at Elizabeth, Wednesday, May 23, and, as usual, was a most successful event. The delegates began to arrive at 9:30 a. m. and were conveyed by automobiles to the Regent Theater. There was a brief social meeting in the foyer of this beautiful new theater. At 10 W. Reid, speaking for the manager of the Regent, extended greetings to the large delegation. He was followed by Griffith Beach, builder of the organ of that theater. Mr. Beach gave a brief description of the Regent organ, which is built on the unit principle. He recalled that he was present at the original meeting of the N. A. O. at Ocean Grove and expressed his pleasure over being able to have one of his organs used at a rally of the organization.

Mr. Beach was followed by Robert Berntsen, president of the Society of Theater Organists. His talk dwelt on the increasing need for a higher standard in all organ work and of the great value of the F. A. G. O. and S. T. O. examinations. These brief talks were followed by a picture, "Mighty Lak a Rose." William H. Meeder presided at the organ and gave great pleasure with his interpretation of the film.

At 11:45 Mayor John F. Kenah extended a welcome to the members of the association in the Westminster Presbyterian Church. Other speakers

GROUP AT NEW JERSEY RALLY OF THE NATIONAL ASSOCIATION OF ORGANISTS.



Picture Taken May 23 at Elizabeth, showing eighty-six of those in attendance. There were 104 at the luncheon and 750 at the recital.

Photograph by I. Fieldman, 1117 Elizabeth Ave., Elizabeth, N. J.

at this time were the Rev. W. B. Hamilton, associate pastor of Westminster Church, and Thomas Wilson, organist of the church.

In the business meeting which followed the present state officers were re-elected for another year and Hermon Keese was elected as a state delegate to the Rochester convention. Luncheon came at 1 p. m. and proved most delightful. The main table had as a centerpiece a large facsimile of the N. A. O. pin. One hundred and ten sat down to enjoy the feast. Brief speeches were made by Mrs. Bruce S. Keator, Paul Ambrose, Herbert Sammond, Dr. George Ashdown Audsley, E. J. Beach, F. W. Riesberg, Frank Sealy and Senator Emerson Richards.

Professor Walter Henry Hall of Columbia University, New York City, was the speaker of the afternoon. He brought a strong message and made a plea for better church music. He urged all not to depart from high ideals in trying for success.

The whole rally day was brought to an impressive close with a recital by Charles M. Courboin. His playing of the Bach Passacaglia was wonderfully impressive. After the last number Mr. Courboin gave an improvisation on themes submitted by Frank Sealy, warden of the A. G. O.

The whole day was a great success and when we look for the mainspring of this whole achievement we find Miss Jane Whittemore moving quietly about but ever with the interests of the whole council foremost in her mind.

Convention at Philadelphia.

The third convention of the Pennsylvania state council, National Association of Organists, was held under the auspices of the American Organ Players' Club, Tuesday, June 12, in Philadelphia. The hosts met in the morning in Greek Hall, at Wanamaker's. An address of welcome was given by Dr. John McE. Ward, chairman and president of the A. O. P. C., and followed by a greeting by Henry S. Fry, vice president of the N. A. O. and dean of the Pennsylvania chapter, A. G. O. The opening session was called to order by the state president, Dr. William A. Wolf, of Lancaster, at 9:30. An address by Samuel Lacair, musical editor of the Evening Ledger, was followed at 10:15 by an address by C. P. Floyd of the Hall Organ Company, West Haven, Conn. At 11 a recital on the Grand Court organ was played by Rollo F. Maitland, whose program included: Second Sonata, Mendelssohn; "Dreams," Wagner; "Elfes," Bonnet; "Marche Slav," Tschaikowsky.

At 1:45 at the Stanley Theater an organ and orchestra program was played as follows: Allegro Vivace (Fifth Symphony), Widor (arranged by Frank Stewart Adams; pedal cadenza by Firmin Swinnen, with Mr. Swinnen at the console; Albert F.

Wayne, conductor). The feature picture, "You Can't Fool Your Wife," was accompanied by the Stanley orchestra and organ, with William M. Klais at the console. At 4:30 a recital at St. Clement's Church by Frank Stewart Adams of the Rivoli Theater, New York City, included: Chorale, Op. 16, No. 6, Boellmann; Adagio, Symphony 8, Widor; Rhapsody on a Breton Theme, Ropartz; "Carillon," Boellmann; "Chant du May," Jongen; Overture Miniature (Nutcracker Suite), Tschaikowsky; "In the Woods" ("Scenes Poetique"), Godard; Scherzo, G minor, Bossi; "Sunrise on the Mountain" (from "Mountain Music"), Borch; Variations on an Ancient Christmas Carol, Dethier.

Dinner was served at the Musical Art Club and in the evening there was an organ, piano and choral recital at the West Walnut Street Presbyterian Church. The program follows: Organ, "Finlandia," Sibelius (H. A. Sykes); organ, Choral Improvisation, Karg-Elert (A. Gordon Mitchell); chorus, "The One Hundred Fiftieth Psalm," Franck (conducted by James C. Warhurst, A. Gordon Mitchell at the organ, Frederick Jordan at the piano); chorus, "Then Round about the Starry Throne," Handel (conducted by James C. Warhurst, D. Edgar Crozier at the organ, Frederick Jordan at the piano); organ and piano, Grand Preludio Sinfonico, "In hoc Signo Vincas," Yon (originally written for two organs, second performance in America, Henry S. Fry, at the organ, Rollo F. Maitland and James C. Warhurst at the piano); chorus, "With Courage and Faith" (Coronation March), Meyerbeer (conducted by James C. Warhurst, Rollo F. Maitland at the organ, Jennie M. Carroll at the piano); organ, Prelude in F minor, Sykes, and Concert Study No. 2, Yon (Harry A. Sykes).

The committee in charge consisted of Dr. John McE. Ward, chairman, Henry S. Fry, James C. Warhurst and Rollo F. Maitland, with Mrs. Henry S. Fry and Mrs. Rollo F. Maitland as registrars.

Lancaster Chapter Election.

The June meeting of the Lancaster chapter was held in the main auditorium of the Lancaster Avenue Methodist Church, Sunday afternoon, June 17. Preceding the business session, Miss Lucretia Benner, organist of the church, presented three pupils of Miss Bessie Gingrich in a half-hour song recital. Following the program annual reports were presented, showing the chapter to be in a flourishing condition. These officers were elected for the year: President, Dr. William A. Wolf; vice-president, George Benkert; secretary, Walter G. Bahn; corresponding secretary, Viola B. Leib; financial secretary, George B. Rodgers; treasurer, H. A. Sykes. These officers will compose the board of directors.

NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 105 West Fifty-fifth street, New York City.
Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.
Secretary—Willard I. Nevins, 485 East Twenty-first street, Brooklyn, N. Y.
Treasurer—John Doane, 25 East Thirty-fifth street, New York City.

Notice to N. A. O. Members.

If your name or address is not correct on the wrapper of the paper sent you, or if you fail to receive your copy regularly, please notify the office of The Diapason promptly. It is our constant effort to have our mailing list accurate and up to date, and we have a right to expect your co-operation to the extent of a postal card notice. This request is addressed especially to those who may have moved recently and to members who by the process of marriage have changed their names.—Publisher of The Diapason.

Central New Jersey.

The final meeting of the Central New Jersey council for the season was held at Princeton June 8. The president called the meeting to order at 4 p. m. Reports from committees were heard. The treasurer and secretary gave a financial report and also a review of the year's work. The subject of forming more committees to take care of different branches of the work was discussed, but no definite action was taken.

Election of officers followed, with these results:

President—Mrs. Kendrick Hill.
Vice-President—George Tilton.
Secretary-Treasurer—Miss Caroline Wetzel.

After the meeting the members were entertained by the following trio: Mrs. Edwin Wilson, piano; J. W. Rondebuch, violin, and Charles Ford Wilson, cello. A picnic supper was next in order.

The meeting closed with an organ recital by Charles Ford Wilson. His program included: Prelude in E minor, Dethier; Canzonetta (from Quartet), Mendelssohn; Sonata in C minor, Rheinberger; Cantabile, Franck; "Piece Heroique," Franck; Romance, Wesley; "Marche Religieuse," Guilmant.

CAROLINE WETZEL, Secretary.

Executive Committee.

The executive committee meeting for June was held at headquarters and the entire session was devoted to perfecting details of the Rochester convention. The tentative program as printed elsewhere was approved at this meeting. It was voted to omit the July executive meeting.

Those present on June 14 were President T. Tertius Noble, Chairman Reginald L. McAll, Mrs. Keator, Mrs. Fox, Miss Whittemore and Messrs.

Macrum, Riesberg, Sammond, Weston, Adams and Nevins.

Delaware Council.

The last meeting of the Delaware chapter took the form of a round-table dinner on the evening of May 24 at the Wilmington dining room. We had a successful year, with six public recitals and four round-table dinners. It is proposed to have three round-table dinners during the active season. One will open the season as a "get-together" early in October; another will come at the first of the year, when the annual election of officers will take place; and the third will be held late in May as a final meeting. Interspersed with the dinners it is proposed to hold monthly recitals.

One of the most delightful meetings of the season was that held at the residence of John B. Whitney in February. Mr. and Mrs. Whitney opened their beautiful home to the members of the chapter and provided a most enjoyable entertainment.

About ten members have been added during the past year.

Rhode Island Council.

The Rhode Island council held a meeting June 2 in the choir loft of the First Universalist Church, Providence. Each member was invited to bring a short organ piece to play without practice on an unfamiliar organ. Some did so. Between selections articles on photo-playing written by international experts were read, together with articles by M. M. Hansford and other promising beginners. The meeting was somewhat of a novelty, and was greatly enjoyed by the victims. By request, another meeting of similar nature has been scheduled for June 30.

M. C. BALLOU.

Wisconsin Council Active.

Members of the Wisconsin council who attended the convention at Chicago last July were filled with an enthusiasm, which they carried into their work throughout the year. Regular meetings have been held each month, the president, Lewis A. Vantine, presiding. Most of the gatherings have

been luncheon meetings at the City Club, at which the members have gained inspiration which comes only through fellowship with those interested in kindred activities. For the February meeting Mr. Vantine entertained at luncheon at the State Normal School, after which the members went to the home of Mr. and Mrs. William B. Uihlein, where they spent a pleasant informal hour trying out the lovely Aeolian organ.

On May 7, Miss Lillian Way, Earl Morgan and Carl F. Mueller represented the N. A. O. on the program at the home of Mr. and Mrs. Adolph Wangerin on their beautiful residence organ, the product of the Wangerin-Weickhardt Organ Company, of which Mr. Wangerin is president. After the regular program several of the organists present played informally and the guests were invited to inspect Mrs. Wangerin's dining room, where light refreshments were served.

Our association was also well represented at a musical and social event of unusual interest, when Mr. and Mrs. Herman Uihlein presented Joseph Bonnet in recital at their home in Whitefish Bay. The program by Mr. Bonnet, played on the large Aeolian organ, was highly appreciated by the large company.

Niagara Falls Invites.

Alban W. Cooper of Niagara Falls, N. Y., extends the hospitality of that famous resort town to members of the N. A. O. who plan to attend the Rochester convention late in August. Niagara Falls is near Rochester and is in the direct line for all who come from the west. Stopovers are granted on tickets at Niagara. From Niagara, writes Mr. Cooper, the visitors may go to Rochester by train or by trolley through the apple country, passing through Lockport, Albion and Medina. The boat for Toronto leaves from Charlotte, near Niagara, and thence one may return west via Detroit. Those who desire the greatest amount of pleasure out of their Rochester trip would do well to communicate with Mr. Cooper, whose address is box 682, Niagara Falls, N. Y.

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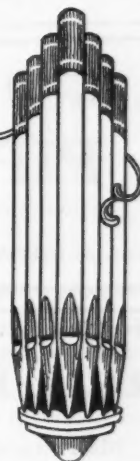
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Series of Four Recitals by Wilhelm Middelschulte Arranged.

Dr. Wilhelm Middelschulte will give a series of four recitals this summer at Notre Dame University, Notre Dame, Ind. Mr. Middelschulte has gone to the university for a number of summer seasons and his recitals there have always attracted the attention of musicians. One of his programs this year will consist entirely of American compositions. Another will be devoted to Bach. As usual, he will present interesting new selections. The programs, to be played in the Sacred Heart Chapel, are as follows:

First Recital—Toccata, Merulo; Sonata, Bassani; Passacaglia, Frescobaldi; "Folies d'Espagne" (violin and organ); the Rev. Aloys Mergl, violinist, Corcelli; Fantasia in D minor (transcribed by Fred Faassen), Mozart; Chorale, Franck; "Kyrie Eleison," "Gloria in Excelsis" and "Benedictus," Reger; Finale from Sonata, Op. 19, Ritter.

Second Recital—American program: Triumphal March, Jepson; Introduction, Chorale and Canon (from "Metamorphosis"), Rusch; Ciaconna, Sister Mary Cecile; "Elegy," Loomis; Bohemian Rhapsody No. 2, Smrz; Fugue in F major, Schenk; Festal March, Weiss; "Contrasts," Browne; "Sphinx," Mrs. Schroeder; Prayer from "Lourdes" Symphony, Becker; "The Ebon Lute," Lester; Meditation, Cole; Toccata, Leard.

Third Recital—Bach program: Chromatic Fantasia and Fugue (transcribed for organ by Middelschulte); Gavotte from Suite for the Lute; Prelude in C minor; Prelude in E minor; Pastorale in F major; Prelude in A minor; Chorale Preludes—"Alle Menschen müssen sterben," "Wenn wir in höchsten nothen sein," "Wenn ich einmal soll scheiden"; Toccata and Fugue in D minor.

Fourth Recital—Fantasia, Op. 62, Kaun; Sonata in C minor (with cadenza by Middelschulte), Mozart; "Ave Maria," Reger; Chromatic Fantasia and Fugue, Middelschulte; "Dreams" and Prelude to "Parsifal," Wagner; Finale from Concerto, Op. 13, Rheinberger.

At Trinity Lutheran Church, New Brighton, Pa., the organist, Miss Belle Andriessen, has used the following numbers with organ and piano: Fantasia, Demarest; Pastorale from "William Tell," Rossini; Adagio, Op. 13, Beethoven; Romanza from D Minor Concerto, Mozart; "Good Night," from "Day in Venice," Nevin.

For the benefit of the organ fund of Grace Church at Grand Rapids, Mich., Verne R. Stilwell conducted a concert by his chorus in the parish house May 25. A fine program was presented, including solos by Miss Eleanor Bramble, pianist; Miss Leslie Davidson, violinist, and Mrs. M. M. Lovelace, soprano.

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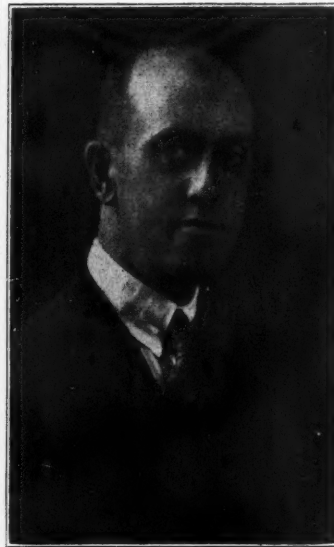
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New Edifice of St. Mark's Lutheran at Philadelphia Is to Have Large Four-Manual — Console Measurements Novel.

St. Mark's Lutheran Church at Philadelphia, of which Dr. John McE. Ward is organist, is to have a new four-manual organ, the contract having just been signed. The Hall Company of West Haven, Conn., was selected to do the work after a thorough and painstaking investigation. Next year St. Mark's will celebrate its seventy-fifth anniversary, and it is hoped to have the new church edifice completed by that date.

Dr. Ward was given carte blanche by the church trustees and has prepared in full the specifications and details of construction. It will be noted that of the three 8-foot diapasons in the great two are on three and a half-inch wind and the other is on five-inch. Of the reeds the corneop and oboe are four-inch, the cor anglais and orchestral oboe six-inch and the tubas ten-inch. The string section has two pressures—four and six inches. Each division, excepting the great diapasons and pedal double open, is in its own swell box, with appropriate shoe, which may be connected with the others at will, or "mastered" on the swell pedal. All combination pistons and studs are adjustable at the console.

The console measurements are considerably different from the various builders' standards. The concavity of the pedal board is increased by raising low C three-quarters of an inch and upper G one inch. The choir keys are four and a quarter inches long, the great five inches, the swell four and the solo three and three-quarter inches.

All of the wind at ten inches goes from the blower to a general reservoir and is redistributed among other reservoirs at the various pressures. The crescendo is entirely adjustable, and any of the stops or couplers may be eliminated.

Following is the specification:
GREAT ORGAN.
 Open Diapason, 16 ft., 73 pipes.
 First Open Diapason, 8 ft., 61 pipes.
 Second Open Diapason, 8 ft. (from No. 1), 61 notes.
 Third Open Diapason, 8 ft., 61 pipes.
 Dulciana, 8 ft., 61 pipes.
 Doppel Flöte, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Flute d'Amour, 4 ft., 61 pipes.
 Trumpet, 8 ft., 61 pipes.
 Chimes, 21 tubes.
 (Numbers 4 to 11 enclosed in Great swell-box.)

SWELL ORGAN.
 Bourdon, 16 ft., 73 pipes.
 Stopped Diapason, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Sallcional, 8 ft., 73 pipes.
 Vox Celeste, 8 ft., 61 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Violina, 4 ft., 73 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Dolce Cornet, 3 rks., 183 pipes.
 Flageolet, 2 ft., 49 pipes.
 Saxophone, 8 ft., 61 pipes.
 Oboe, 8 ft., 73 pipes.
 Corneop, 8 ft., 73 pipes.
 Tremolo.

CHOIR ORGAN.
 Dolce, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Violin Diapason, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Flute a Chimnee, 4 ft., 73 pipes.
 Piccolo, 2 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp, 8 ft., 49 notes.
 Tremolo.

CHORAL ORGAN (Detached).
 Open Diapason, 8 ft., 39 pipes.

SOLO ORGAN (in separate swell-box).
 Tuba, 16 ft., 97 pipes.
 Tuba, 8 ft. (from Tuba, 16 ft.), 73 notes.
 Tuba, 4 ft. from Tuba, 16 ft.), 73 notes.
 Gamba, 16 ft., 85 pipes.
 Gamba Celeste, 8 ft., 61 pipes.
 Gamba, 8 ft. (from Gamba, 16 ft.), 73 notes.
 Open Flute, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Cor Anglais, 8 ft., 73 pipes.
 Tremolo.

ECHO ORGAN (in separate swell-box).
 Vox Humana, 8 ft., 73 pipes.
 Orchestral Flute, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Chimes, 8 ft. (from No. 12), 21 notes.
 Tremolo.

STRINGS.
 To be played from each keyboard in unison or singly. Enclosed in separate swell box, operated by all swell pedals.
 Contra Virole, 16 ft., 85 pipes.
 Virole d'Orchestre, 8 ft. (from Contra Virole), 73 notes.
 Virole d'Orchestre, 4 ft. (from Contra Virole), 73 notes.

Nazard, 3 ft. (from Contra Virole), 61 notes.
 Viol, 2 ft. (from Contra Virole), 61 notes.
 Virole Vibrato (sharp), 8 ft., 61 pipes.
 Sallcional, 8 ft., 61 pipes.
 Sallcional Vibrato (flat), 8 ft., 61 pipes.
 Viola, 8 ft., 61 pipes.
 Tremolo.

PEDAL ORGAN.
 Resultant, 32 ft., 32 notes.
 Open Diapason, 16 ft., 32 pipes.
 Violone, 16 ft. (from No. 1), 32 notes.
 Contra Bass, 16 ft., 30 pipes.
 No. 1 Bourdon, 16 ft., 30 pipes.
 No. 2 Bourdon, 16 ft., 44 pipes.
 Contra Viol, 16 ft. (from Solo Gamba), 32 notes.
 Tuba, 16 ft. (from Solo), 32 notes.
 Tuba, 8 ft. (from Solo), 32 notes.
 Cello, 8 ft., 30 pipes.
 Flute, 8 ft. (from Bourdon), 32 notes.

Piston combinations, visibly affecting the registers, will include eight pistons operating upon the great, pedal and couplers; eight operating upon the swell, pedal and couplers; seven operating upon the choir, pedal and couplers; six operating upon the solo, pedal and couplers; three operating upon the pedal stops, eight master combinations operating upon the entire organ, two pedal studs operating upon the great and pedal stops, two pedal studs operating upon the swell and pedal stops and one piston connecting all swells to the swell pedal.

Ralph Kinder's Busy Year.

If any American organist has had a busier season than has Ralph Kinder of Philadelphia the case will be one worthy of special note. Mr. Kinder's name has been closely associated with musical history in Philadelphia for so long a period that it is a household word there, and likewise throughout the country, for he is equally prominent as a recitalist, as a teacher of organ and as a composer. On Sunday evening, May 27, Mr. Kinder played his 916th recital in the Church of the Holy Trinity, of which he is organist and choirmaster. On the four Saturday afternoons in January he played his twenty-fourth series of Saturday afternoon recitals to congregations filling the large church. Of these recitals The Diapason has had occasion to take note this year and in the past. In addition to conducting two choral societies—one at Norristown, Pa., and the other at Wilmington, Del.—Mr. Kinder has found time to give organ recitals in many states, including Vermont, New York, New Jersey, Delaware and various Pennsylvania cities. Mr. Kinder's organ school has been flourishing, as evidenced by the fact that a waiting list has existed all the past season and that all periods are reserved for the year 1923-1924.

Service of American Works.

A special feature at the Austin First Presbyterian Church of Chicago was the last musical service of the season, held June 24, under the direction of Miss Alice R. Deal, organist and director at this church. Miss Deal arranged an interesting program consisting entirely of works by American composers. As the organ prelude she played the Fantasie and the Intermezzo from Mrs. Lily Wadhams Moline's new Sonata No. 2. Her postlude was "Thanksgiving," from Clifford Demarest's Pastoral Suite. The choir sang "Saviour, Breathe an Evening Blessing," by George C. Stebbins; Parker's "The Lord Is My Light" and "Tarry with Me," by Samuel A. Baldwin. Alta Burton Mitchell, contralto in the quartet, sang Frederick Stevenson's "Light."

Cole Goes to Peterboro.

One of the MacDowell colonists at Peterboro, N. H., is Rossetter G. Cole of Chicago, for six years a member of this colony for composers and artists seeking seclusion in the midst of this beautiful environment. Mr. and Mrs. Cole left Chicago June 4. In July Mr. Cole will again take charge of the department of music at Columbia University's summer session, a position he has held since 1908. Courses in the history and appreciation of music, and in advanced harmony and composition are given by Mr. Cole as part of the regular summer curriculum.

The Church of the Divine Paternity in New York closed for the summer with the services June 17 and J. Warren Andrews, the organist and choirmaster, will pass most of the summer at his place, "Brockville Lodge," Silvertown, N. J.

C. ALBERT TUFTS.



C. Albert Tufts, the Los Angeles organist, whose recent work on "Modern Organ Playing," excerpts from which have been published in The Diapason, has attracted countrywide attention, is revising the treatise and will have a second edition out in July. Mr. Tufts will play at the California Music Teachers' convention July 3 to 7 at San Jose.

Ferdinand G. Holtkamp Weds.

Ferdinand G. Holtkamp of Cleveland, son of Henry H. Holtkamp of the Votteler-Holtkamp-Sparling Company, and Miss Rena Culbertson, daughter of Mr. and Mrs. John Culbertson of Toulon, Ill., were married on June 28 at Toulon. They will make their home at Cleveland, where Mr. Holtkamp is connected with the organ company of which his father is a member.

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PRESS OPINIONS

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"Hadley's Resurgam disclosed a composition, modern, romantic, inspired. The 'Scherzo' for children's voices is an original idea for oratorio, and was adorably sung. The work is musical and colorful throughout, and agreeably meets the demands of the admirable text."
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BY HAROLD V. MILLIGAN.

DRAMATIC PEDAL STUDIES, by Hamilton C. Macdougall; published by G. Schirmer, New York.

Pedal studies are not as a rule very interesting musically. Nilson, Stainer and other pedagogues have laid down several miles of dull and uninteresting exercises for the feet, which every plodder on the road to the foothills of Parnassus must toil over in the early days of his organistic career. There is an Etude for pedals alone by de Bricqueville, played on recital programs occasionally by way of a "stunt," but organ composers have not paid much attention to the exploitation of pedal technique. Professor Macdougall happily conceived the idea of providing material for a greater development of pedal dexterity in these "Dramatic Pedal Studies." As he himself explains it, "they will stimulate the player's interest in pedal playing and through the assignment to the feet of those climactic and dramatic passages usually and quite naturally given to the hands, give him a grip of the pedals not otherwise obtainable." He compares the function of the organ pedals to that of the double basses in the orchestra—to play the fundamental bass part on which the whole musical structure rests. Important melodic passages are not often assigned either to the string basses of the orchestra or to the pedals of the organ.

In these studies by Professor Macdougall the parts given to the feet are either well-defined melodies or are melodically interesting. There are six studies in the small volume and the style and purpose of each is sufficiently distinctive and individual to make up a most interesting collection. The first is sub-titled "Scena Tragica," and the pedals sing a kind of dramatic recitative, followed by a Bachian passage, solo. The second study bears as a motto Milton's line, "Let the bass of Heaven's deep organ blow." The music is somewhat Handelian in style, appropriately thunderous. The third study is "a la gigue," a merry six-eight rhythm. The fourth study is in the Handelian manner again. The fifth is a charming 'cello-like melody for the pedals, with a rhythmic accompaniment on the manuals. The sixth and last is a study in velocity and will be found most useful as a preliminary to the study of Bach.

All the pieces are musically interesting and the use of the manuals adds much to their musical and technical value. We congratulate Professor Macdougall on the successful carrying out of a bully good idea.

SONATA NO. 2, by Lily Wadhams Moline; published by Clayton F. Summy Company, Chicago.

Mrs. Moline states that "The Raven," by Edgar Allen Poe, was the inspiration for this sonata. The first movement is a "Fantasia," and begins with a short sighing phrase, which seems to embody the poet's reiterated "Nevermore!" The movement is very free in form. Beginning with a main theme announced by the pedals alone, the first movement is an "allegro di bravura," which is succeeded by a quiet passage, "andante sostenuto." Other indications of style and tempo in this Fantasia include "adagio patetico," "Amarezza," "andante grazioso," "grave," "presto" and "maestoso." It will be seen that the composer has provided ample variety of mood. The recurrence of the main theme provides sufficient unity. The second movement of the sonata is an "Intermezzo," which is in the nature of a canon, very cleverly carried out. The third movement is a "Seraphic Chant," beginning with sustained harmonies in the echo strings, against which is heard a bell theme. The seraphic song is accompanied by celestial harps. The last movement is a Toccata, a dashing rhythmic figure on the manuals, with

the main theme in the pedals. There is also a sonorous chorale.

CHANSON INDOUE, by Rimsky-Korsakoff; published by G. Schirmer.

This is the latest addition to the "Recital Series" of transcriptions. Edwin Arthur Kraft has made the transcription of this popular song of the great Russian and he has made a fine organ piece of it. The famous melody is well suited to a richly-voiced reed, and Mr. Kraft has made much of the accompaniment by giving part of the rhythmic formula to the pedals. He has also embellished the melody with an occasional stroke of the chimes.

FUGUE IN G MINOR, by J. S. Bach; published by G. Schirmer.

The Widor and Schweitzer edition of the organ works of Bach, published in heavy volumes several years ago by Schirmer, is being issued in separate numbers, a most laudable proceeding, as any organist will testify who has carried around five pounds of preludes and fugues when a few ounces would have been enough. The "suggestions for performance" accompanying each composition are included in the sheet music edition. We have already had the "Great" G minor, with its Fantasia, and we now have the "Little" G minor, which does not usually sound "little" as interpreted by some earnest young student. Why is Bach always thundered out in such ponderous fashion? Even the editor of this edition (we believe the "notes" were written by Herr Schweitzer), although he says that this fugue is "fresh as morning dew," proceeds to requisition "foundation stops." We heard some organ playing in Germany a few years ago and it wasn't any of it as fresh as morning dew. We would say that the morning dew tradition of playing Bach is not prevalent at the present time either in Germany or elsewhere. We have a faint recollection of playing the Little G minor fugue for the associate-examination of the guild a few years ago and the Fantasia and Great G minor for the fellowship. There may have been some good honest sweat in the playing of these revered compositions, but we don't seem to recollect any morning dew.

SPRING SONG, by Mendelssohn; published by Paxton & Co., London.

The harp-like character of this famous little tune makes it rather difficult for the organ, but Stuart Archer, the English arranger, has translated the arpeggios into arpeggiated chords and thus lessened the difficulty. He has made a good, simple arrangement of this ever-popular piece.

Estey Organs for the South.

The following are sales reported by James Reynolds, for the southern sales department of the Estey Company: A three-manual organ for Community Church in connection with Berea College, Berea, Ky., to be enclosed in three expression chambers built into the church, to have extended console, chimes, and many other modern features. A two-manual organ for one of the chapter rooms of the Woman's College, Greenville, S. C. This is the second organ for this institution, and follows closely upon the dedication of the large concert organ in the auditorium of the college. It is the sixth Estey organ for this town. A two-manual organ entirely under expression for the Presbyterian Church of Hendersonville, N. C., to have extended console and several special features. A two-manual for Associate Reformed Presbyterian Church of Columbia, S. C.

The Chicago Organists' Club gave a banquet May 22 at its regular meeting in the rooms of the Robert-Morton Organ Company. President Frederic V. Brown acted as toastmaster. Thirty-five organists attended. Joseph F. Winkler, former president of the Chicago Federation of Musicians, and George Von Hoffman, former president of the Musicians' Club, were guests. The club has planned some interesting and entertaining programs for its future monthly meetings.

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Although obliged to be in Paris for Christmas and to return for Pentecost in May, Joseph Bonnet this season played 111 recitals outside of his solo appearances with orchestras and his teaching. It is interesting to note that Mr. Bonnet reports that the favorite composers for these recitals were Bach and Franck. Just before sailing Mr. Bonnet had to refuse an offer from the leading manager of Australia for thirty concerts in Sidney, Melbourne and New Zealand. He wishes to devote his time to more composition and the services of his church, St. Eustache. Father Courcoux, the new rector of St. Eustache and head of the great religious order of the Oratory, is a fine organist, a musician of high ideals and a man of great culture. Since his coming he has done much to improve the service at St. Eustache. For the feast of St. Cecile a celebration to commemorate the centenary of Cesar Franck was arranged and was so successful that the great church was crowded to its limit. Father Courcoux now wishes to rebuild the great organ and modernize it.

Next season Mr. Bonnet will organize a large choir school and have a trained chorus of the proper proportions for the correct rendition of the great choral works of the church.

During Mr. Bonnet's absence Mr. Widor asked the privilege of playing on the St. Eustache organ, of which he is a great admirer, and played there three Sundays consecutively. Mr. Bonnet's father played the remainder of the time.

In Paris, where he is an idol, the musical public has awaited Bonnet's return with impatience and when he made his first public appearance early in June he was greeted with great acclaim.

Plays in Memory of Father.

Professor M. Lochner of Concordia Teachers' College, River Forest, a sub-

urb of Chicago, recently had the opportunity to give a recital in memory of his father in the latter's former church. The program should have been given last fall, on the occasion of the centenary of the birth of Johann Friederich Carl Lochner, who was born Sept. 23, 1822, and died Feb 14, 1902. The delayed recital took place May 20 in Trinity Church at Milwaukee, Wis., and in addition to the organ numbers by Professor Lochner, there were selections by the Trinity chorus under the direction of Karl Markworth and violin solos by Paul Jungkuntz.* Mr. Lochner's numbers were: Festival Fantasia, Tschirch; Andante from Fifth Sonata, Merkel; Fugue in D minor, Bach; Rondo Caprice, Buck; Adagio and Finale from First Concerto, Handel. Professor Lochner's father was a famous pioneer in the Lutheran Church in the United States and performed a valuable service in helping to preserve the hymnology and liturgy of his church. He was the author of a number of books well known to Lutheran organists and clergymen and his work in promoting the cause of better music in the churches is well remembered in his old parish at Milwaukee. On June 3 the choir of Grace Lutheran Church, Oak Park, Ill., of which Professor Lochner is director, sang the cantata "The City of God," by H. Alexander Matthews. The solo parts were sung by members of the choir. Preceding the cantata he played Mendelssohn's Sixth Sonata, and following it a postlude on "A Mighty Fortress Is Our God," by Weidenhagen.

Theater Playing by Mail.

Because of the exceptional demand by organists in the United States and Canada who cannot come to New York City for theater organ coaching lessons from Sidney Steinheimer, manager and instructor of the pipe organ department of the Frank A. Miller Lyceum of New York City, Mr. Steinheimer has decided to give a special course of organ lessons by correspondence for motion picture work.

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RECITAL PROGRAMS

Palmer Christian, Chicago—Mr. Christian played an all-American organ program before the National Federation of Musical Clubs on the occasion of its biennial convention at Asheville, N. C., June 15, presiding at the large four-manual Skinner organ in Grove Park Inn. Mr. Christian's selections of works by United States writers for the organ included the following: Concert Overture in E minor, Rogers; "In Summer," Stebbins; "Pantomime," Jepson; Sonata No. 3 (MS), Borowski; "By the Pool of Firene," Stoughton; "The Fountain" and "Legend" (Suite, "A Chinese Garden") (MS), De Lamarter; Caprice, Barnes; Reverie, Dickinson; "Le Bonheur," Hyde.

Frank Stewart Adams, New York City—Mr. Adams played the following program in a recital May 20 at P. S. du Pont's private estate, Longwood, Del.: March, "Queen of Sheba," Gounod; Overture, "Pique Dame," Suppe; "In Moonlight" and "In Springtime," Kinder; Selection from "La Tosca," Puccini; "At Dawning," Cadman; Overture, "Light Cavalry," Suppe; "Valse des Fleurs," from "Nutcracker," Suite, Tchaikowsky; Arabesque, No. 2, Debussy; "Merrie England, Binding" (Medley of English airs); "Roses of Picardy," Haydn; Wood; Scherzo in G minor, Boschi; "Yesterday's Thoughts" and "Punchinello," Herbert; Barcarolle, from "Tales of Hoffman," Offenbach; March from "Tannhäuser," Wagner.

Lynnwood Farnam, New York City—Mr. Farnam gave this program June 12 at the First Presbyterian Church of Albany under the auspices of the Eastern New York chapter, A. G. O., as noted on the guild page of this issue: Allegro Vivace from Fifth Symphony, Widor; "Priere a Notre Dame" and Toccata from "Suite Gothique," Boellmann; "Sunrise and 'Vintage' (From "Les Heures Bourgeoises"), Georges Jacob; "Carillon," Vierne; "Carillon," De Lamarter; Toccata on "Ave Maris Stella," Marcel Dupre; "Chanson" from Sketches, Op. 34, Edward Shippen Barnes; Fugue in G major, Bach; "Les Jongleurs" and "La Zingara," Jepson; Chaconne (B flat minor), Karg-Elert.

Harold Vincent Milligan, New York—In a recital at the home of Pierre S. du Pont, Longwood, Del., Sunday afternoon, June 24, Mr. Milligan, organist of the Park Avenue Baptist Church, New York City, played this program: Fantasia in G minor and Arioso, Bach; Largo, Tartini; "Pastourelle," Provençal; "Rigaudon," Campra; Largo, Handel; Allegro Risoluto from Second Symphony, Vierne; "Ave Maria," Arkadelt-Liszt; Prelude in C sharp minor, Rachmaninoff; "Kammenoi-Ostrow," Rubinstein; "Bohemesque," Wolstenholme; Largo, "From the New World" Symphony, Dvorak; "Finlandia," Sibelius; "Swanee River," Foster; "Berceuse Bretonne" and "Allegro Jubilante," Milligan.

Lucien E. Becker, Portland, Ore.—In a recital at the East Side Baptist Church May 25 Mr. Becker's numbers were: Meditation, Sturges; Spring Song, Macfarlane; Berceuse from "Jocelyn," Godard; Pizzicati, "Sylvia," Delibes; Andantino, Lemare; "Caprice Viennois," Kreisler; "Jerusalem, the Golden," Spark; Evensong, Johnston; Toccata, Demorest. In a commencement week recital at Reed College June 8 Mr. Becker's program was as follows: "Air du Dauphin," Roedel; "Speranza," Yon; "Grande Piece Symphonique," Franck; Pizzicati from "Sylvia," Delibes; Prelude in A flat ("Ave Maria"), Gounod; Toccata in G major, Demorest.

William G. Schenk, Mus. Bac., Detroit, Mich.—Mr. Schenk gave a noteworthy recital of Bach works Sunday evening, May 27, at the First Reformed Church and Detroit critics were highly enthusiastic over the excellence of his performance. Mr. Schenk played the following compositions: Fantasia and Fugue in G minor; Chorale Preludes: "O Mensch, Bewein' die Sünde Gross" and "Herzlich Thut Mich Verlangen"; Sonata No. 1 (first movement); Prelude and Fugue in A minor; Fugue in D major; Toccata and Fugue in D minor.

Mr. Schenk has resigned his position at St. John's Evangelical Church and after a short vacation will start his work in the new St. Mark's Lutheran Church of Detroit.

Edward C. Austin, F. R. C. O., New Orleans, La.—Mr. Austin, organist of Christ Church Cathedral, is making good use of the large new organ in that edifice, fully described in the past in The Diapason. One of the features of his work is a series of recitals for children, believed to be the first of the kind in New Orleans. The Rev. J. D. Cummins, rector of the church, gave short explanations of the music played at each of these recitals and the children evinced deep interest. May 16 Mr. Austin played as follows for the public school children: "Marche Religieuse," Guilmant; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "M. i n u e t Antique," Watling; Irish Tune from County Derry, Grainger; Largo, Handel; "War March of the Priests," Mendelssohn.

Sunday afternoon, May 13, he played the following for the children of the Orleans-Jefferson Sunday School Association: Festive March, Smart; "To the Evening Star," Wagner; Cantilene, Watling; Largo from the "New World" Symphony, Dvorak; Pastorale, Lemare; Grand Chorus, Salome.

Mr. Austin played this program at the third annual convention of the Louisiana Federation of Music Clubs April 29: Sonata in D flat (first movement), Rheinberger; Fantasia in E flat, Saint-Saens; "The Swan," Stebbins; "Finlandia," Si-

bellus; "Clair de Lune," Karg-Elert; Fugue in E flat, Bach; Caprice, Kinder; Imperial March, Elgar.

Charles Heinroth, Pittsburgh, Pa.—Dr. Heinroth's program at Carnegie Hall June 3 was as follows: Overture to "Zampa," Harold; Barcarolle, Tchaikowsky; An Elizabethan Idyll, Noble; First Movement from Sonata in C minor, Salome; Nocturne in F minor; Chopin; Caprice, "The Brook," Dethier; Fugue in D minor, Bach; Toccata in C minor, Fleuret.

Hugo Goodwin, F. A. G. O., Northfield, Minn.—Mr. Goodwin's most recent vespers recitals at Carleton College have been marked by these programs:

June 3—"Festival of the King," from "Sigurd Jorsalfar," Grieg; "Hope," Yon; Toccata and Fugue in D minor, Bach; Adagio from the Double Concerto for Two Violins, Bach; Berceuse for two violins, Godard; Revery, Debussy; Gigue, Wieniawski; Finale from the First Symphony, Vierne.

June 10—Assisted by Margaret Dow, pianist; Madeline Bryant, violinist, and Anthony Westrate, cellist: "In the Garden," Goodwin; Symphony in G minor ("Shadow and Sunlight"), Goodwin (arranged for piano and organ).

On Sunday afternoons, during the season 1922-1923, Mr. Goodwin gave twenty-nine recitals. In addition to this, four were given for children, two for the May fete, two for ministers' conventions, and one special symphony recital, making thirty-eight in all. In these thirty-eight recitals 223 pieces were played, ninety-eight for the first time, eighty-eight composers were represented, eighteen of whom were Americans, including the recitals of 1921-1922, 306 pieces by 207 composers have been played in seventy-one recitals.

Charles Galloway, St. Louis, Mo.—An interesting recital by Mr. Galloway that played June 20 on the large four-manual Kilgen organ—the largest in St. Louis—in the Third Baptist Church. The recital was an invitation affair arranged by Charles C. Kilgen. Mr. Galloway played: Concert Rondo, Hollins; Fantasia in D flat, Saint-Saens; Scherzo in G minor, Goss; Chorale in A minor, Franck; "Echo Bells," Brewer; Variations on "The Star-Spangled Banner," Buck.

Warren D. Allen, Stanford University, Cal.—Some of the late programs of Mr. Allen at the Memorial Church of Stanford University have included the following:

May 17—"Chant de Printemps," Bonnet; "Echoes of Spring," Friml; "May Night," Palmgren; Spring Song, Mendelssohn; "Faith in Spring" (transcribed for organ by W. D. Allen), Schubert; Rhapsody in D major, Cole.

May 20—Fugue in A minor, Bach; Canon in B minor, Schumann; "Suns and Shadows," George W. Andrews; Evening Hymn, "The Day is Ended" (with violin soloist), J. C. Bartlett; "Pilgrims' Chorus" (from "Tannhäuser"), Wagner.

May 22—Minuet from the Symphony in G minor, Mozart; Morning Song, Samuel J. Riegel; "Adorn Thyself, O My Soul," Bach; Suite in D major, Barnes.

May 24—"The Pilgrim's Progress" (Part V), Ernest Austin; "In Springtime," Kinder; "Chanson," from the "Seven Sketches for Organ," Barnes; "Stately Procession," De Lamarter.

May 29—Chorale, "Improvisation on 'Nearer, My God, to Thee,'" Karg-Elert; Russian Boatmen's Song on the River Volga, arranged by Eddy; Canon in B minor, Schumann; Cradle Song, Schubert; "Fantaisie Symphonique," Rossetter G. Cole.

May 31—Funeral March on the Death of a Hero, Beethoven; "Songs of Sorrow," Gordon B. Nevin; Epic Ode, Bellairs; "Dreams," Wagner; "Stately Procession," De Lamarter.

Mr. Allen gave the dedicatory recital on a two-manual organ in the First Methodist Church of Palo Alto June 11, presenting this program: Overture, "Euryanthe," Weber; Minuet in C major (from the "Jupiter" Symphony), Mozart; "Litany," Schubert; Toccata in B minor, Barie; "The Swan," Saint-Saens; Fantasia in D flat, Saint-Saens; Bourree in D major, Wallace A. Sabin; Song of the Volga Boatmen, arranged by Clarendon Eddy; Russian folksong; "Meditation Religieuse" ("Thais"), Massenet; "Angelus," from the "Scenes Pittoresques," Massenet; "Within a Chinese Garden," Stoughton; Finale in D major, Barnes.

Lily Wadhams Moline, Chicago—Mrs. Moline gave a recital June 22 in the Swedish Evangelical Tabernacle at Sioux City, Iowa, and played as follows: Concert Overture, Rogers; Chorale (Sonata No. 1), Lily Wadhams Moline; Spring Song, Mendelssohn; "Contrasts," J. Lewis Browne; Minuet in G, Beethoven; Sonata (No. 2), Lily Wadhams Moline; Serenade, Rachmaninoff; Cradle Song, Grieg; "Dreams," Wagner; "Marche Russe," Schminke.

Miss Winifred Ryan, Wausau, Wis.—Miss Ryan gave a recital June 3 in observance of her fifth anniversary as organist of St. John's Episcopal Church. Despite the fact that it was a boiling hot day, a large audience came out to greet and hear Miss Ryan. She was assisted by St. John's choir, Mrs. George Silverthorn, soprano, and Harold Skinner, baritone. The organ selections included: Sonata in F minor (Allegro Moderato), Mendelssohn; Largo from "New World Symphony," Dvorak; "A. D. 1620," MacDowell; "At Evening," Buck; "In Summer," Stebbins; "Pilgrims' Chorus," Wagner; Festival March, Foote; "To the

Rising Sun," Torjussen; "On the Lake of Galilee," Barton.

Julian Williams, Huntington, W. Va.—Mr. Williams, organist of the First Presbyterian Church, brought his series of recitals to a close June 7 when he played the following program: March on a Theme from Handel, Guilmant; "Abendlied," from Handel, Minuet in A, Boccherini; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Great Fugue in G minor, Bach; Allegro Vivace (Fifth Symphony), Widor; "The Swan, Saint-Saens; "Soeur Monique, Couperin; "Finlandia," Sibelius.

In reviewing Mr. Williams' series of recitals, the Herald-Dispatch of Huntington said: "The scope of programs presented by Mr. Williams is wider than that ever previously attempted in the city in a similar way."

During the season, in addition to his monthly recitals, Mr. Williams gave a monthly musical service at the church. Particularly effective presentations were given of Nevin's "Crown of Life" and Matthews' "Life Everlasting."

Mr. Williams is a pupil of Widor. Last summer he won the "Premier Prix d'Orgue" in competition at Fontainebleau, France.

Ernest Dawson Leach, Scranton, Pa.—In a recital at the First M. E. Church of Peckville, Pa., Mr. Leach played the following program June 22: Andante and Allegro, F. E. Bache; Midsummer Caprice, Johnston; Evensong, Johnston; Scherzo-Pastorale, Fedele; "To a Water Lily" and "To a Wild Rose," MacDowell; "Marche Militaire," Schubert; "Will o' the Wisp," Nevin; "Where Dusk Gathers Deep," Stebbins; "Jubilante Deo," Silver.

A. Leslie Jacobs, Savannah, Ga.—In a recital May 28 at the First Baptist Church Mr. Jacobs' program was as follows: Introduction and Allegro Moderato, Ropartz; Londonderry Air, arranged by Coleman; "Ariel" and "Paysage," Bonnet; Prelude and Fugue in B minor, Bach; Humoresque, Dvorak; "Evening Bells and Cradle Song," Macfarlane; Scherzo-Caprice, Ward; "Love-Death" from "Tristan and Isolde," Wagner-Gibson; "The Music Box," Lidloff; Festival Toccata, Fletcher.

Harry B. Haag, Pottsville, Pa.—Works of Pennsylvania composers for the organ made up the interesting program given May 18 at Trinity Episcopal Church by Mr. Haag, assisted by his quartet. The organ selections included: Concert Overture, Maitland; "In Moonlight," Kinder; Romance in C, Maxson; Slumber Song, Ethelbert Nevin; Scherzo Symphonique, Russell King Miller; Two Chorale Preludes (MS), Henry Fry; "From the Land on the Sky-Blue Water," Cadman; "L'Arlequin," Gordon B. Nevin; "Grand Choeur," Kinder.

Bernice L. McDaniel, Springfield, Ill.—Miss McDaniel, organist of the First Methodist Church, gave a recital May 22 at the First Christian Church of Virden, Ill., playing this program: "Pilgrims' Chorus," from "Tannhäuser," Wagner; Menuet, Paderewski; Folksong, Torjussen; Concert Caprice, Turner; "Dragonflies," Gillette; Berceuse from "Jocelyn," Godard; Scherzo, Faulkes. The recital was a feature of the high school commencement at Virden.

Harold David Smith, F. A. G. O., Paris, France—Mr. Smith was heard in a recital on June 2 in the Temple des Batignolles, playing the following program: "Fantaisie et Fugue en sol mineur" and Chorale Prelude, "O Man, Bemoan Thy Sin," Bach; Chorale in A minor, Cesar Franck; "Dialogue," Clerambault; Andante from First Symphony, Jacob; Allegro from Sixth Symphony, Widor.

Samuel J. Riegel, Mus. Bac., Philadelphia, Pa.—On his recent tour across the continent Mr. Riegel was invited to give one of the recitals on the new organ at St. Alban's Pro Cathedral, Hollywood, Cal., Sunday evening. His program included: "Prelude et Adagio," Guilmant; Andante Cantabile, Widor; "Echo," Tombelle; "Cantilene Pastorale," Guilmant; "Vorspiel" to "Lohengrin," Wagner; Morning Song, Riegel; "Hosanna," Wachs; "Grand Choeur," Riegel.

B. F. Welty, Tacoma, Wash.—Mr. Welty of the First Presbyterian Church gave the following program May 30 to open the organ built by George Kilgen & Son of St. Louis for Our Saviour's Lutheran Church: Toccata in F, Bach; Midsummer Caprice, Johnston; "Swing Low, Sweet Chariot," Diton; Prayer and Cradle Song, Guilmant; Funeral March and Seraphic Song, Guilmant; Norwegian Tone Poem, "To the Rising Sun," "Northern Lights" and "The Isle of Dreams," Torjussen-Milligan; "Pilgrims' Chorus," "To the Evening Star," and "Tannhäuser" March, Wagner.

Miss Mary Belle Schwend, Montgomery, Ala.—George Lewis Hodge presented Miss Schwend in a recital at St. John's Church June 12, with the assistance of St. John's choir and Mrs. Fanny M. Seibels, violinist. The program of Miss Schwend follows: Andante from Fourth Symphony, Widor; Prelude and Fugue in B flat, Bach; "To a Wild Rose," MacDowell; "Nymphs," Sellars; Grand Chorus in March Form, Guilmant; "Lohengrin" Prelude, Wagner; "Fantaisie Symphonique," Cole; Evensong, Johnston; Andante from Violin Concerto, Mendelssohn; March from Organ Suite, Rogers.

Frederick C. Mayer, West Point, N. Y.—In his fifty-eighth public recital at the Military Academy, April 29, Mr. Mayer played: "Une Fete a Trianon," Rouber; Sanctus from "St. Cecilia," Mass; Gounod; "Seixes," Old Spanish; Fantasia

in F, Polleri. Mr. Mayer was assisted by violin, flute, bassoon and saxophone in additional numbers.

D'Alton McLaughlin, A. A. G. O., Toronto, Ont.—Programs given by Mr. McLaughlin at his Sunday evening recitals in the Uptown Theater, Toronto, have included these:

April 22—Andante Religioso (Sonata in D minor), John E. West; "Drifting Clouds," d'Antalfy; Berceuse ("Jocelyn"), Godard; Andantino in G minor, Cesar Franck; "Pomp and Circumstance," Elgar.

April 29—Allegro (Sonata 11), Rheinberger; "Clair de Lune," Karg-Elert; Prelude to "The Deluge," Saint-Saens; Pastorale (Sonata 1), Guilmant; Rondo, Hollins.

May 6—Prologue, Rogers; "Trümelei," Strauss; Allegro (Sonata 9), Merkel; "Beside the Still Waters," Coerne; Coronation March, Tchaikowsky.

May 13—Allegro Appassionato (Sonata 5), Guilmant; Scherzo, Kreisler; "In Springtime," Hollins; "Priere," Borowski; Finale, Lemmens.

May 20—Andante Grazioso ("Dream of Jubal"), Mackenzie; "Invocation," Dubois; "Meditation in a Cathedral," Silas; Andante, Kopyloff; "Laud Deo," Dubois.

May 27—Sonata 2, Rheinberger; Offertoire, Salome; "Moto Perpetuo," Edgar Ford; Romance in A flat, H. Sandiford Turner; Overture to the Occasional Oratorio, Handel.

Kenneth D. Custance, Clinton, Mass.—Mr. Custance gave a recital May 25 in the Church of the Good Shepherd, with the assistance of Doris R. Seymour, violinist, and Mildred Farmer, reader. This was one of the practical efforts made by this young organist to advance the musical interest of Clinton. His program, which was well reviewed, contained these organ selections: Grand Offertory in D major, Batiste; Humoresque, Dvorak; Toccata in G, Dubois; Gavotte from "Mignon," Thomas; "Hosanna," Wachs; "Aubade," Miles; "Sunset Meditation," Biggs; Berceuse, Spinney; Triumphal March, Heintze.

Walter Blodgett, Grand Rapids, Mich.—Mr. Blodgett, who is only 15 years old, and is a pupil of Harold Tower, gave a most interesting recital May 23 in St. Mark's Pro Cathedral, presenting the following program: Grand Chorus in March Form, Guilmant; Sarabande, Bach; Air for G String, Bach; Passion Chorale, Bach; Prelude and Fugue in G major, Bach; "Elizabeth's Prayer," Wagner; "Träume," Wagner; Intermezzo, Callaerts; Sonata 5 (Allegro Appassionato, Adagio, Scherzo), Guilmant.

Arthur Dunham, Chicago—In playing the opening recital on the new Bennett organ in the Villa de Chantal at Rock Island, Ill., built in memory of Sister Agnes, Mr. Dunham of Sinal Temple played this program: Offertory in D minor, Batiste; Elevation, Rousseau; Scherzo in G minor, Saint-Saens; Prayer and Cradle Song, Guilmant; "March Nuptiale," Guilmant; "Will o' the Wisp," Nevin; Serenade, Moszkowski; Fanfare, Shelley.

Ernest L. Mehaffey, Houghton, Mich.—Mr. Mehaffey gave this program June 13 at the First Congregational Church of Hancock: Prelude and Fugue in B flat, Bach; Andante Cantabile from Fourth Symphony, Widor; Concert Variations, Bonnet; "Liebestod," from "Tristan and Isolde," Wagner; Scherzo, Gligout; Londonderry Air; Traditional Rhapsody on Breton Folk Songs, Saint-Saens; Minuet in A, Boccherini; Gavotte from "Mignon," Thomas; Triumphal March, Hollins.

G. A. Nelson, St. Paul, Minn.—Hamlin Hunt presented Mr. Nelson, who is completing the course leading to the degree of bachelor of music, in a recital at Plymouth Church under the auspices of the McPhail School of Music June 18. Mr. Nelson played these works: "Grande Piece Symphonique," Franck; Scherzo from Fourth Symphony, Widor; Finale from Third Symphony, Vierne; Pastorale in F sharp major, Ducaesse; Sonata, "The Ninety-fourth Psalm," Reubke.

David A. Pressley, Columbia, S. C.—In a concert for the benefit of the music fund at the Washington Street Methodist Church of Columbia May 24 Mr. Pressley played these organ solos: Sortie in F major, Rogers; Reverie, Dickinson; "Angelus," Massenet; Second Sonata (three movements), Mendelssohn; Andante Cantabile from String Quartet, Tchaikowsky.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium included: "Northern Lights" and "The Isle of Dreams," Torjussen-Milligan; "Pilgrims' Chorus," "To the Evening Star," and "Tannhäuser" March, Wagner.

Frank Merrill Cram, Potsdam, N. Y.—Mr. Cram gave this program in the Normal Auditorium May 27: Introduction to the Third Act and Bridal Chorus (from "Lohengrin"), Wagner; Love Song, Nevin; Largo (from the "New World" Symphony), Dvorak; "Evening Bells and Cradle Song," Macfarlane; Andante Recitative and Allegro assai vivace (from First Sonata for Organ), Mendelssohn.

Minor C. Baldwin, Middletown, Conn.—Dr. Baldwin gave this program in a recital at the First Baptist Church of East Greenwich, R. I., May 31: Toccata and

Fugue, Bach; Reverie, Baldwin; Scherzo, Bossi; "At Evening" and "Orange Blossoms," Baldwin; Adagio et Minuet, Haydn; Overture, Rossini; "By the Sea," Schubert; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

In a recital at the Wickford, R. I., Baptist Church June 15 he played: Sonata, Schult; Reverie, Baldwin; Allegretto, Cametti; Overture, Rossini; "Consolation," Baldwin; "La Cinquantaine," Gabriel-Marie; Selections from "Il Trovatore," Verdi; "Pilgrims' Chorus" (From "Tannhäuser"), Wagner.

John T. Erickson, New York City—Dr. Erickson rendered the following selections at his recital in May at Gustavus Adolphus Church: Grand Offertory in F minor, Bach; Air in A minor, from the "Tocatta and Fugue in C, Bach; Prelude, "L'Arlesienne," Bizet; "Noel," Bossi. At a prelude recital before a wedding June 9 he played: "The Golden Wedding," Gabriel-Marie; Mazurkas, Chopin; Swedish Wedding March, Södermann; "Dance Caprice," "Dance of the Elves," "Norwegian Bridal Procession," Grieg.

COURBOIN RECITALS AT 88.

Record Achieved During Season Which Came to a Close June 20.

Charles M. Courboin completed his 1922-23 season June 19 and 20 with commencement recitals at Allegheny College, Meadville, Pa. This was his second appearance at Allegheny this season. On June 5 Mr. Courboin dedicated an organ in the Seventh Presbyterian Church of Cincinnati. During the month Mr. Courboin also gave a recital in Scranton for the Northeastern Pennsylvania chapter of the American Guild of Organists, and broadcast a radio recital from New York City. In the last season Mr. Courboin played eighty-eight recitals, besides being nearly every Sunday at the Hickory Street Church of Scranton—a record almost without precedent in the organ world. His management reports that the demand for him for next season promises to be greater than ever, judging from the inquiries for recitals already received. Mr. Courboin expects to make several western and southern tours and in January, 1924, hopes to make a tour in which he will make his debut on the Pacific coast in several recitals there.

PEARSON IS SENT TO FRANCE

Pittsburgh Organist Selected for Fontainebleau Course.

On the invitation of the music department of Carnegie Institute of Technology, Charles A. H. Pearson gave a recital May 21 at Carnegie Music Hall, Pittsburgh, playing the following numbers: Chromatic Fantasy in A minor, Thiele; Nocturne, Ferrata; Fantasy and Fugue on the Choral, "Ad nos, ad salutarem undam," Liszt; Passacaglia, Bach; Allegretto from Seventh Symphony, Widor; Finale in B flat, Franck.

Mr. Pearson was graduated from Carnegie Institute in 1921, with a B. A. in music, and earned his master's degree in 1922, playing a recital at Carnegie Hall. This was so successful that he was asked to play again this year, as he has been doing post-graduate work in organ with Dr. Caspar P. Koch.

The Art Society of Pittsburgh decided to send someone to the American Conservatory at Fontainebleau, France, and asked the Carnegie Institute of Technology to nominate a candidate. The faculty of the music department, by unanimous vote, selected Mr. Pearson. He left for New York June 12 and sailed on the French Line steamer France June 13. The school opens the last of June and is conducted for three months at the beautiful old palace of Fontainebleau. Charles Marie Widor is general director and organ professor. The fund with which the Art Society provided Mr. Pearson will cover transportation, tuition, board and lodging, and comes from what is known as the Russell Hewlett Memorial Fund, maintained in memory of Russell Hewlett, who was the first dean of the Fine Arts School of C. I. T., and an active member of the Art Society.

G. Albert Schollin of Waterloo, Iowa, conducted a performance of Mendelssohn's "Elijah" by his choir and soloists at the First Methodist Church of Waterloo May 28 and the work done received high commendation. Piano and organ pupils of Mr. Schollin gave a recital June 12. William T. Gordon played Boellmann's Gothic Suite from memory and also played Bach's Prelude and Fugue in G major. Miss Anna Moline did excellent work in Yen's "Concerto Gregoriano," with Miss Pauline Garmon at the piano, and the Andante Cantabile of Tschalkowsky and Guilment's "Chant Seraphique."

CLOSE OF 24TH YEAR FOR GUILMANT SCHOOL

CLASS OF 1923 GRADUATED

Program at First Presbyterian Church, New York, Shows Quality of Work Under Dr. Carl—Carolyn M. Cramp Wins Medal.

At the close of the twenty-fourth year of its notable history, Dr. William C. Carl, as director of the Guilment Organ School, presented a program in the First Presbyterian Church of New York City Monday evening, May 28, which once more demon-

heartiest congratulations and good wishes.

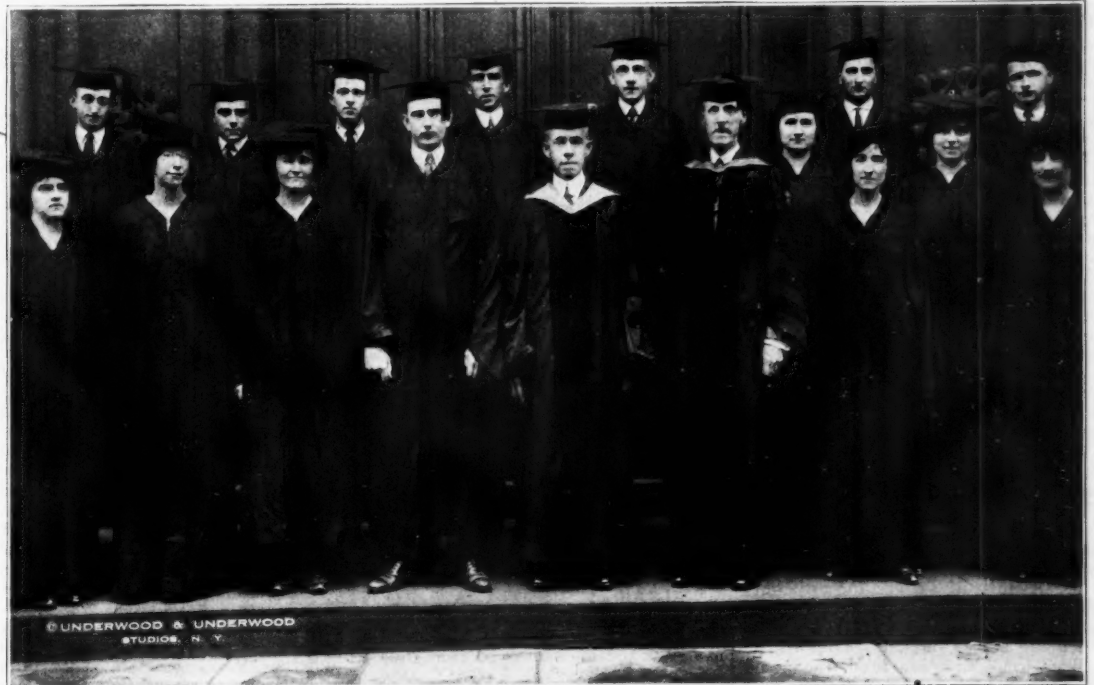
Dr. Eugene A. Noble, director of the Juilliard Foundation, made the presentation of the William C. Carl gold medal, which goes to the student having the highest general average throughout the course. The fund for this medal was created by Philip Berolzheimer, honorary president of the alumni association. Carolyn M. Cramp was the winner this year. Those receiving honorable mention were Lillian M. Grange, Doris C. Eber and Francis X. M. Attanasio.

Dr. Noble told a most interesting story in making his presentation address. He recalled that some years ago when he was at the head of a col-

OPENS NEW THREE-MANUAL

Melville Charlton Plays Möller in Abyssinian Baptist, New York.

The dedicatory recital on an organ built by M. P. Möller for the Abyssinian Baptist Church of New York City was played by Melville Charlton on the evening of June 11. This organ stands in a very large and imposing auditorium. The dedicatory program included: Tocatta in F major, Bach; First Sonata (first movement), Guilment; Offertory, King Hall; Sonata (last movement), Fleuret; Meditation, Mailly; Chromatic Fantasia, Thiele; Sixth Symphony (first movement), Widor; "Dialogue," Klein; Gothic Suite, Boellmann; Two Spirituals



FACULTY AND GRADUATING CLASS OF 1923 AT THE GUILMANT ORGAN SCHOOL.

strated the ability of his graduating classes. Next season the Guilment Organ School will celebrate its silver anniversary. This year it had the honor of making the commencement exercises a part of the silver jubilee celebration of Greater New York.

The program showed the graduates to be technically well equipped and to have a musicianly conception of the content of each number played. Artistic registration and good rhythm won spontaneous applause for the performers, and when the listener considered the fact that many of the class entered the school two years ago with no knowledge of the organ, he realized the efficiency which Dr. Carl and his staff bring to the training of organists. The large audience seemed to appreciate this and remained until the end to share in the achievements of all.

The program follows: Processional—"Marche de la Symphonie Ariane," Guilment (George William Volkel); Tocatta and Fugue in D minor, Bach (Lillian M. Grange); Andante Cantabile (Fourth Symphony), Widor (Vivian Calista Fell); "Piece Heroique," Franck (Margaret MacLaren); "Fantasietta avec Variations," Dubois (John Blockhaus); Finale from D Minor Symphony, Guilment (Doris C. Eber); Introduction and Allegro from First Symphony, Guilment (Francis X. M. Attanasio); Theme, Variation and Finale in A flat, Thiele (Carolyn M. Cramp); "Rhapsodie Catalane" (with pedal cadenza), Bonnet (Ralph Arthur Harris, postgraduate).

Charles Hart, solo tenor of the First Presbyterian Church, was the soloist of the evening and sang an aria from Massenet's "Le Cid" with beautiful tone and diction.

At the close of the program the Rev. Dr. George Alexander, pastor of the First Presbyterian Church, introduced Dr. Carl. Two letters from those who could not be present were read by Dr. Carl—one from Philip Berolzheimer, city chamberlain and graduate of the Guilment School, and the other from Dr. Humphrey J. Stewart, city organist of San Diego, Cal. Both sent their

lege he found it necessary to engage an organist. The young organist arrived, played his solo numbers creditably, but when called upon to read at sight a simple college song before the assembled school he was a failure. When Dr. Noble talked to him later and told him he was unfitted for the position he learned that the young organist had graduated from a school where the only requirements were that a certain number of difficult compositions be learned.

Dr. Noble then told of calling upon the Guilment Organ School and of securing a young man who came so well prepared that he is continuing his work there with great distinction.

Dr. Alexander presented the diplomas to the graduating class.

Alumni of the Guilment School number well over 150. A large number of these are holding important positions in or near New York City.

Robert N. Watkin, the Dallas, Texas, organist and member of the well-known southwestern music house, the Will A. Watkin Company, has been elected president of the National Association of Music Merchants.

("Through Moaning Pines" and "On Bended Knees"), Burleigh; Tocatta from Fifth Symphony, Widor.

Following is the scheme of stops of the organ:

- GREAT ORGAN.**
Tuba, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Violoncello, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Wald Flöte, 4 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Chimes, 20 bells.

- SWELL ORGAN.**
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Celeste, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Tremolo.

- CHOIR ORGAN.**
English Open Diapason, 8 ft., 73 pipes.
Clarebella, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Tremolo.

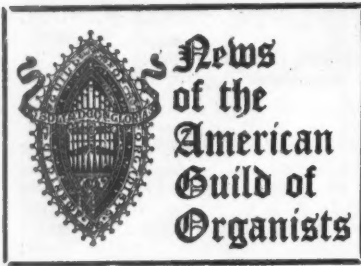
- PEDAL ORGAN.**
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Double Open Diapason, 16 ft., 44 pipes.
Octave Bass, 8 ft., 32 notes.

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CHURCH SCHOOL HOME LODGE AUDITORIUM THEATRE



Headquarters.

The annual meeting of the American Guild of Organists took place at Hotel Lucerne, New York, May 24, with thirty-one present. The minutes of the last annual meeting were read and approved. The general secretary reported as follows:

One chapter was organized, North Carolina, making thirty chapters in all. The death of Wilhelm Kaffenberger of Buffalo, a founder, was announced. The accession of 230 new members for the year did not equal the number for last year, when it was 300.

The general treasurer reported a balance, Jan. 1, 1922, of \$1,316.54 and receipts of \$5,221.55, a total of \$6,538.09. Expenditures were \$4,865.03, leaving a balance of \$1,673.06. Assets in bonds, are \$4,000, making a total of \$5,673.06.

The chairman of the examination committee reported fewer applications than usual and some complaints over the difficulty of the tests, though an effort has been made to maintain the same standard. Good interest is displayed by the far western chapters, where a good number of candidates came forward for this year's tests.

The chairman of the public meetings committee reported a successful season's activities.

The warden reviewed the activities of the year, stressing the need for an adequate headquarters building. At present we are accepting the courtesy of the organist of Trinity and are considerably handicapped for lack of space, having no room for the safes, which are stored outside. To form a nucleus for a building fund, the general treasurer has started a savings account in which is deposited interest from bonds. It is to be hoped that some interested person, seeing the guild striving to help itself in this way, will come forward and lend a helping hand to acquire a guild home.

The tellers, Messrs. Hedden and Blecker, after counting the ballots, reported a unanimous election of the officers nominated, and for councillors the following: Comstock, Coombs, Demarest, Williams and Woodman.

A rising vote of thanks was tendered the warden, the general secretary, the general treasurer, the chairman of the public meetings committee and the chairman of the examination committee for their faithful and efficient work. Adjournment followed and a social hour and supper were enjoyed by all.

Eastern New York.

This spring the chapter had two delightful recitals on the four-manual Casavant in the First Presbyterian Church of Albany, Dean Harold W. Thompson's new instrument. The first recital was by Dr. Healey Willan of Toronto, who thrilled his audience by his playing of his own great Introduction, Passacaglia and Fugue, and by his marvelous improvisation of an entire sonata on themes presented by guild members. The chapter assures those who will attend the N. A. O. convention this summer that a treat is in store in the recital of Dr. Willan.

The second recital was played by Lynnwood Farnam of New York—his first appearance in Albany. He won the same enthusiastic response that he had earned before the guild in his Troy recital during the winter. Especially admired were his playing of the Jacob "Heures Bourguignonnes" and the Karg-Elert "Chaconne." The Albany Journal referred to his playing as the finest ever heard in the city.

The season closes with the largest sum ever held by the chapter at a season's close and with a memory of four great and crowded recitals by assisting artists. Dean Thompson refused to accept a renomination. The officers elected for next year are:

Dean—Joseph D. Brodeur, Cathedral

of the Immaculate Conception, Albany.

Sub-Dean—Richard P. Law, St. John's, Troy.

Secretary—Esther D. Keneston, Grace Church, Albany.

Treasurer—Lydia Stevens, Emmanuel Baptist, Albany.

Indiana Chapter.

The May meeting of the Indiana chapter was held May 20 in the Tabernacle Presbyterian Church, Indianapolis. The following officers were elected:

Dean—Horace Whitehouse, A. A. G. O.

Sub-dean—W. T. Shannon.

Secretary—Mrs. Roy L. Burtch.

Treasurer—Jesse G. Crane.

Registrar—Martha Margaret Palmer.

Librarian—Paul Matthews.

Auditors—Adelaide Carman and Van Denman Thompson.

Executive Committee—Mrs. W. E. Duthie, Mrs. Ida Burr Bell and Edward Baily Birge.

Following the business session a recital was played on the beautiful new Casavant organ by Paul Matthews, organist at Tabernacle Presbyterian Church. Mr. Matthews was assisted by Miss Rachel Hamilton, soprano. The program follows: "Pomp and Circumstance", Elgar; "In Moonlight", Kinder; "Arpa Notturna" and "Echo", Pietro A. Yon; "Shepherd, Take Me by the Hand", Ward Stephens; Fantasia on "Duke Street", Kinder.

Southern Ohio.

The annual dinner and election of officers took place at the Grand Hotel, Cincinnati, on the evening of Saturday, May 26. All the old officers were re-elected, as follows: Sidney C. Durst, F. A. G. O., dean; John Yoakley, A. A. G. O., sub-dean; Miss Grace Chapman, secretary; J. Warren Ritchey, treasurer; William A. Grubbs, registrar. J. Alfred Schehl, A. A. G. O., Gordon Graham and Miss Eva Peale were elected to the executive committee. A program committee consisting of Prover Symons, F. A. G. O., Mrs. Lester Blair, and Miss Allie Winans, and an entertainment committee consisting of Gordon Graham, Mrs. L. A. Rixford and Miss Goldie Taylor was appointed.

Resolutions on the death of Miss Helen Peters, organist of the Clifton M. E. Church, were adopted. Miss Peters was one of our most interested members and will be greatly missed by all.

Western Pennsylvania.

A recital was given in Carnegie Music Hall June 6, under the auspices of the Western Pennsylvania chapter. The entire program was devoted to the

music of Cesar Franck. The organists who played were Arthur B. Jennings, Jr., of St. Stephen's Episcopal Church, Sewickley; Charles A. H. Pearson of the Second United Presbyterian Church, Wilkinsburg, and William K. Steiner of Rodef Shalom Congregation, Pittsburgh. An explanatory talk was made by Charles N. Boyd.

Northeastern Pennsylvania.

The annual meeting and election of officers of the Northeastern Pennsylvania chapter was held June 22 in the parish house of the Hickory Street Presbyterian Church, Scranton. The following officers were elected:

Dean—Isabel Pearson Fuller.

Sub-dean—Ellen M. Fulton, F. A. G. O.

Registrar—Alwyn T. Davis, A. A. G. O.

Secretary—Ernest Dawson Leach.

Treasurer—Frieda C. Nordt.

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

Librarian—Ellen M. Fulton.

Executive Committee—Charles M. Courboin, Frank J. Daniel, F. A. G. O., and D. J. Murphy, F. A. G. O.

Following the meeting Charles M. Courboin gave a superb Bach recital. Mr. Courboin prefaced the playing of each number with a short explanatory talk, making the recital one of unusual interest and value.

Northern California.

A recital on the new two-manual Robert-Morton organ in the First Methodist Church of Palo Alto, Cal., was given under the auspices of the chapter June 12. Representative organists from San Jose, Palo Alto and the Bay cities were assisted by Esther Houk Allen, contralto, and Elizabeth Peirce, violinist, in this program: Fugue in D major, Guilman, and Adagio from the "Symphonie Gothique," Widor (Virginie de Fremery, Oakland); Cradle Song, Parker, and Scherzo in E major, Gigout (William W. Carruth, A. A. G. O., of Mills College); Theme, Arabesques and Fughetta, Van Denman Thompson (Allan Bacon, A. A. G. O., of the College of the Pacific); "The Day Is Ended," Homer N. Bartlett (Mrs. Allen; violin obligato by Miss Peirce; Warren D. Allen at the organ); "The Nightingale and the Rose," Saint-Saens, and Andante Cantabile, Tschaiikowsky (Beatrice Clifford, San Francisco); Funeral March and Seraphic Chant, Guilman (Myrtle Shafer, San Jose); "Finlandia," Sibelius (Latham True).

The following officers have been re-elected for a year by the Northern California chapter: Warren D. Allen, dean; Emil Breitenfeld, sub-dean; Edgar L. Reinhold, secretary; Mrs. Naomi Weaver Gannon, treasurer;

Mrs. A. L. Garthwaite and John Haradan Pratt, auditors, and Wheeler Beskett, William W. Carruth and Latham True, members of the executive committee.

Dupre Wins Honors in Britain.

Marcel Dupre has returned to Paris after an extensive tour of the British Isles in which he drew encomiums from the newspapers. For the second time he played the famous new organ at Westminster Cathedral, London, which, when completed, will be one of the largest in the British Isles. At this recital, Dupre, for the first time in England, improvised a complete symphony in four movements. Themes for this symphony were presented by Sir Henry Wood, famous conductor; Dr. Alcock, organist of Salisbury Cathedral, and four other eminent English musicians. The London Morning Post called it "an astonishing performance * * * * Most composers take months or years to compose a symphony * * * * Marcel Dupre, the world's famous organist, achieved this feat last evening in just twenty-five minutes. He improvised in symphonic form with a fecundity of resource that seemed literally inexhaustible. To the thousands who had foregathered to hear the famous Frenchman it must have been a new musical experience. Dupre's eager thought came to them pulsating with the very life of his extraordinary musical personality." Following Dupre's recital at Usher Hall, Edinburgh, the Scottish Chronicle remarked: "The designation of Marcel Dupre in the program as 'the world-famous organist' is not a mere catchphrase fresh from America, but a strictly true statement of the position he has achieved, not only as organist of Notre Dame, Paris, but as a most outstanding virtuoso.

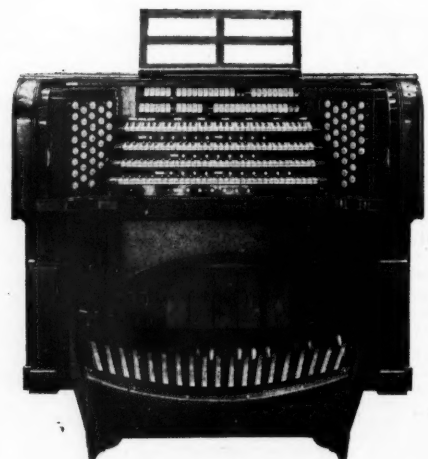
Recital by Mueller's Pupils.

Pupils of Carl F. Mueller were heard in a recital June 12 at the Milwaukee Institute of Music. The character of the work done during the year was illustrated by the following program: "In dulci Jubilo," Bach, and Gavotte from "Mignon," Thomas-Westbrook (Miss Marion Paulson); "At Twilight," Stebbins, and "L'Arlequin," Nevin (Mrs. Viola Rosenau); Adagio Triste, from Sonata Cromatica, Yon, and Fugue in C, Buxtehude (Erving G. Mantey); "A Song of Consolation," Cole, and Fantasia (Allegro moderato e con brio), Tours (Miss Frances Harland); "In Summer," Stebbins, and Andante Cantabile from Fourth Symphony, Widor (Miss Lydia Luecker); "In Springtime," Kinder, and First Sonata in G minor (first movement), Rene L. Becker (Mrs. Florence Clasen); Prelude, Fugue and Variation, Cesar Franck (Mr. Mantey at the organ and Mr. Mueller at the piano).



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ECHO SERVES TWO PURPOSES

Hillgreen, Lane & Co. Install Instrument of 42 Stops—One Section Used in Dual Capacity by Variation in Openings.

Hillgreen, Lane & Co. of Alliance, Ohio, have installed a three-manual organ of forty-two speaking stops in Trinity Community Church (Methodist) at Grand Rapids, Mich. Eric De Lamarter of Chicago gave a recital on the instrument May 31. In addition to the main organ this instrument has an echo section which serves a double purpose. It is voiced on high pressure, and is built between two large auditoriums. It serves as an echo section in the larger of these rooms, by reason of the tone exit space being limited to a small area. This reduces the quantity of the tone to such a degree as to make it produce an echo effect. The tone opening on the other side of the echo organ chamber, however, is large, and the volume delivered into the community auditorium is sufficient to make it acceptable as a separate instrument. For this the builders have provided the echo pipes with a duplex chest, and made this section playable by means of a two-manual console placed in the smaller auditorium. The treatment is novel, but regarded as very successful.

Following is the specification of the new organ:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Viola de Gamba, 8 ft., 61 pipes.
3. Dulciana, 8 ft., 85 pipes.
4. Doppel Flöte, 8 ft., 97 pipes.
5. Harmonic Flute, 4 ft., 61 notes.
6. Dulcet, 4 ft., 61 pipes.
7. Octave Quint, 2 1/2 ft., 61 pipes.
8. Piccolo, 2 ft., 61 pipes.
9. Tuba Mirabilis, 8 ft., 61 pipes.

SWELL ORGAN.

10. Bourdon, 16 ft., 97 pipes.
11. Diapason, 8 ft., 73 pipes.
12. Viol d'Orchestre, 8 ft., 85 pipes.
13. Vox Celestis, 8 ft., 61 pipes.
14. Aeoline, 8 ft., 73 pipes.
15. Gedeckt, 8 ft., 73 notes.
16. Quintadena, 8 ft., 73 pipes.
17. Flute a Cheminee, 4 ft., 73 notes.

18. Orchestral Oboe, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

20. Greige Principal, 8 ft., 73 pipes.
21. Concert Flute, 8 ft., 73 pipes.
22. Dolce, 8 ft., 73 pipes.
23. Flute d'Amour, 4 ft., 73 pipes.
24. Flautina, 2 ft., 61 pipes.
25. Clarinet, 8 ft., 73 pipes.
26. Harp, 37 bars.

ECHO ORGAN.

27. Echo Salcional, 8 ft., 73 pipes.
28. Unda Maris, 8 ft., 61 pipes.
29. Diapason (Leathered), 8 ft., 73 pipes.
30. Flauto Dolce, 8 ft., 73 pipes.
31. Rohr Flöte, 4 ft., 73 pipes.
32. Vox Humana, 8 ft., 73 pipes.
33. Cathedral Chimes, 25 tubes.
34. Echo Bourdon, 16 ft., 32 pipes.

PEDAL ORGAN (Augmented).

35. Resultant, 32 ft., 32 notes.
36. Open Diapason (5 stopped), 16 ft., 32 notes.
37. Bourdon (From No. 4), 16 ft., 32 notes.
38. Violin (From No. 12), 16 ft., 32 notes.
39. Lieblich Gedeckt (From 10), 16 ft., 32 notes.
40. Gross Flöte (From 34), 8 ft., 32 notes.
41. Dolce, 8 ft., 32 notes.
42. Violoncello, 8 ft., 32 notes.

M. P. MOLLER, JR., MARRIES

Son of Organ Builder Weds Miss Mackenzie at Baltimore.

A wedding of special interest occurred May 9 at noon in Baltimore, when Miss Hilda Mackenzie, daughter of Mr. and Mrs. Walter J. Mackenzie, became the bride of Mathias P. Möller, Jr., of Hagerstown. The ceremony was performed at the Garrett Park Methodist Church by the pastor, Dr. C. L. Pate, an uncle of the bride. Only the families of the bride and groom were present. Following the ceremony a wedding breakfast was served at the Hotel Emerson. The couple left in the afternoon on their honeymoon in a blue Dagmar sedan, the gift of the bridegroom's father.

Mrs. Möller, who is a graduate of Shepherd College, Shepherdstown, W. Va., is an attractive woman, with a wide circle of friends. Mr. Möller is the son of Mr. and Mrs. M. P. Möller, and since his graduation from Susquehanna University, has been associated with his father in the organ building business.

It is something to think about when a large organ, a powerful instrument with heavy pressure diaphones and tubas, built to support the Chicago Symphony Orchestra and a chorus of six hundred voices, can be taken down and stored in a concrete and brick gymnasium with a dirt floor from year to year, then re-erected and used for the annual Chicago North Shore Music Festival and the Northwestern University Commencement without a hitch.

It is something more that this organ was loaned for last summer's Pageant of Progress and installed away out in Lake Michigan at the end of Chicago's "mile long" Municipal Pier, where it supplanted the orchestra of the previous Pageant and was used three weeks two recitals a day and then stood ten months in the unheated and anything but wind-tight Congress Hall, until returned to its rightful place on the Patten Gymnasium stage for the third May Festival of its career.

When re-erected and the wind turned on there was not a cipher, not a silent note! Think THAT over! Silver contacts, magnets, pneumatics, valves, pipes, all in perfect condition, requiring less repair or regulation than many other organs require quarterly or monthly.

Why not examine a modern Kimball organ and find out how these things can be?

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Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, PUBLISHER.

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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, JULY 1, 1923.

It was a wedding—one of those which are accompanied by all the pomp and circumstance that can attend such a society pageant. The organist was to give a half-hour program, and then, just before the bride was to enter there was to be a violin selection by a friend of the bride and the inevitable "O Promise Me" by another friend of the bride. The signal for these two special numbers was to be given by one of the officiating clergy. The organist did as much as the proverbial angels could do and as the perspiration stood on his brow he felt satisfied to think that the hour for the ceremony was at hand and that—so far as he was concerned—the worst was over. Just then the clerical hand rested on his haw shoulder and the minister said gently: "It is time for the music to begin." Sela.

IGNORING NEW WORKS.

Co-operation and unity of effort—principles on which great modern business successes are founded—are just as necessary in the field of the organ as in any industrial field. None of us can stand alone, and the earliest evidence of this came early in life to many of us in the example of the organ blower whose uninterrupted pumping of the wind was a sine qua non of organ playing.

There are three great factors that make for the success of organ music. First there must be a good organ, and for that we have to look to the organ builders. To cooperate with them is imperative for the organists' success, and if there were more such co-operation those old questions of standardization, etc., etc., might soon be solved at least to the satisfaction of a sane majority which, like good business men, would adopt the principle of give and take. The second factor is the ability of the organist to play well. The third, and just as important a factor, is that of organ composition. Many are prone to look upon the publisher as merely a commercial proposition. They do not stop to think of the value of the publisher to the music purchaser and to the composer, and the important function that is his. These three—organ builder, publisher of organ music and organist—must work together, and if they do, the good of the organ will be promoted.

Such being the case, the complaints that come from publishers deserve attention, for our own good. Although the address was delivered last fall, many no doubt will recall the statements of B. M. Davison of Boston before the New England chapter of the A. G. O., in which he told of the manner in which American compositions are ignored, if not scorned, by many musicians. Mr. Davison made some excellent points and his address attracted attention throughout the country.

Here is another complaint, from another publisher—one of the most prominent in the United States and one of the most successful. Writing to the editor he says among other things:

"We wonder if you are aware that the publication of organ music in the United States, even when written by

the best American organists and composers, is a risk which in a great number of cases goes against the publisher. For some reason or other, and the proof, we believe, is supplied by the concert and recital programs in your columns and those of other organ periodicals, the American organists do not spend much money in buying contemporary music. * * * It is the writer's opinion, based on a great deal of experience and interesting observation, that the organists do not properly support the efforts of the publishers to supply and encourage contemporary music. If they did, practically all of our really extensive efforts in behalf of our organ music would have gathered greater results. * * * Yet the organists seem to be indifferent, and their programs devoted to Bach, Widor, Guilmant and all the English popular writers, appear just as monotonously as they have for many years past. It is not that we desire contemporary music exploited to the neglect of the immortal classics; but we have no hesitancy in saying that most of the new music published by us within the last ten years is far better organ music than a great deal of the material found on the programs of our most representative American organists.

"The sum and substance of this is that the writer would like to see The Diapason publish some good articles on behalf of contemporary organ music. We believe organists should be awakened to the necessity of supporting the commendable new music of their compeers."

This paper has always made an effort to awaken interest in present-day compositions that are worth while. Our correspondent takes a reasonable attitude. He does not say that the classics should be neglected. And we should regret to see the day when they are. The answer to what has been written in the foregoing no doubt will be: "If so much trash were not published we would be glad to use more contemporary music." There is much truth in this. At the same time there has been too manifest a patronizing attitude toward the new. If we wish to help establish high standards of American organ composition we must pay more attention to it, we must encourage the meritorious and we must make it worth while for the publishers and for the composers to give us new things. It is not a swallowing whole of everything that comes out which is desired, but more eager perusal and scrutiny of what is issued from month to month, with a weeding out of the chaff and a hearty welcome for the worthy, will be the most practical support the rank and file of organists can give in the movement to improve our native organ music. With our leading concert players preparing American programs and calling for new works, there should be encouragement to the publishing houses. It is the duty of the rest of us to follow the example.

Along the line of the preceding editorial, and apropos of what Professor Macdougall has written from time to time in his valued column on this page, it will be of interest to know that our indefatigable friend, Dr. Roland Diggle, who is never weary of well-doing with his pen, whether in writing organ music or in preparing interesting articles, has helped to force English organists to give attention to American organ compositions through an article in the latest issue of Musical Opinion of London. In this article, headed "New American Organ Publications," he lists and reviews the latest issues from American publishers' catalogues. This is probably the first time that American organ works have been thus written up in an English journal. Dr. Diggle deserves credit for his idea and for the manner in which he carried it out.

ADJUSTABLE BENCH IN 1878.

Boston, June 9, 1923.—Editor of The Diapason: Referring to the various claims on the invention of the "adjustable organ bench," I wish to state that in 1878 the organ in the hall of the New England Conservatory was equipped with an adjustable bench that must have been at least five years old at that time. The bench was adjusted by means of two large hand-screws placed under the seat. The organ was built by the E. & G. G. Hook & Hastings Co., and I presume that the same company constructed the bench. Yours truly, EVERETT E. TRUETTE.

The Free Lance

By HAMILTON C. MACDOUGALL

I have written so often in appreciation of the "movie" organist that I may be allowed a word of questioning about him and his business without being thought his enemy.

I am wondering whether the picture player is not developing another and a less praiseworthy attitude toward music than the older-fashioned, more solid attitude of the past. The older type of organist, devoted to Bach fugues, Mendelssohn organ sonatas, and the legato touch, was in some respects a fearsome individual, but he was—or at least his class was—the backbone of the musical profession in all that pertained to musical scholarship. Take the English parish church organist as an example: He not only played the organ and trained the choir, but he was choral and orchestral conductor for the county, composer, musical adjudicator and arbiter at large. These activities developed those qualities that we, in bulk, term scholarship; they demanded study, reflection; they encouraged an acquaintance with the history of music; their daily tasks demanded a working knowledge of the older culture.

Yesterday I met a vocal teacher who had been visiting the Eastman School of Music at Rochester and who was loud in praise of the magnificent equipment for music students, especially for organists; he referred to the beautiful picture theater and the large and unusually well-equipped music library. "But," he said, "the librarian tells me the library is not used at all by the organ students."

I do not know whether the tendency of the job of a picture player is to develop imagination at the expense of reason and reflection, but it would seem to be so.

Put together the facts of the visit, a few years ago, of the French band, under Messager, the tours of Bonnet and Dupre as virtuoso organists, and the establishment by the French government of the music school for Americans at Fontainebleau, and ask yourself this: Are we Americans the objective in a campaign of "peaceful penetration" by the French in the interests of French musical art?

Previous to 1914 our musical art was Teutonized; do we now wish it to be Gallicized? As a people we still hold ourselves as of Anglo-Saxon stock. Do we prefer the French artistic co-operation to that of the English? When one notes how cleverly the French have seized post-war conditions for the advancement of their art interests in the United States, and contrasts their action with the inaction of our cousins and friends, the English, one wonders whether the latter are indifferent or simply thick-headed.

Frederick Corder once complained to me of the French horn parts in one of the Strauss Symphonic Poems. He said Strauss made the brass instrument play with the rapidity and technical aplomb of the 'cello. Of course, a horn virtuoso would give a good account of his part, but it would have much the same effect as the performance of the educated pig; it would be marvelous but unconvincing.

And not much different are the reflections of the organist on listening to a virtuoso organist playing the "Ride of the Valkyries" or a picture organist playing an orchestral march while the Pathe news film is being shown. Listen to the horn in the first page of the "Der Freischuetz" overture, or to the organ in a diapason, sustained movement, and you hear each instrument at its best.

Lately I've been reading Banister's life of G. A. Macfarren and have been surprised to find what a really broad thinker Macfarren was, at any rate along certain lines. As a theorist his pitiless logic made many disciples as well as bitter enemies. Early in life I remember being quite stumped by his theory of the notation of the chro-

matic scale, which he writes quite the same ascending and descending. "And yet," I reflected, "one does not write the G major scale with F sharp ascending and G flat descending."

Degrees for Organists.

Brooklyn, N. Y., June 9, 1923.—The Diapason, Chicago. Dear Editor: Will you kindly publish in The Diapason, in your next issue, the various titles an organist can attain.

I have been reading The Diapason right along and find it to be very interesting and instructive to me.

Kindly let me know how many stops the largest organ has and how many manuals.

Thanking you in advance for this information, I am,

Very truly yours,
ERNE E. MATHISEN.

An organist is eligible for any title to which his ability at or away from the bench may entitle him or with which he is able to persuade any institution to reward him. There are various degrees won through actual work done and as many which are conferred as honors. Some of the latter are very hard to achieve and others are purchasable from certain institutions at moderate prices. The most common degrees won by organists are those of Associate and Fellow of the American Guild of Organists, awarded after passing examinations which are held annually.

The largest organ in the world is that in the Wanamaker store at Philadelphia, and at last accounts it had five manuals and 267 speaking stops.

GEDECKT AND GEDACKT—YET AND AGAIN.

Pittsburgh, Pa., May 9, 1923.—To the Editor of The Diapason: Your editorial remarks on my communication to The Diapason of May evoke a few brief observations. I thoroughly agree with your statement that a "limited knowledge of German would indicate that 'gedeckt' means covered and that 'gedackt' is not a modern German word." It is for this very reason that I ventured to refer to German scholars whose knowledge of the language may not fitly be described as being "limited."

There is a distinction between the verb "gedeckt" (covered) and the noun "Gedeckt" (secret dove-tail), between the verb "gedackt" (obsolete of "gedeckt") and the noun "Gedackt" (medieval and modern technical term). The nouns are properly capitalized, but upon first reading I discovered no less than ten discrepancies when comparing The Diapason copy with my carbon copy.

To lighten your burden somewhat and to assist you in your proposed research I respectfully submit the following references, quoting chapter and verse:

Grimm, Deutsches Woerterbuch, Vol. IV, p. 194. "Gedeckt" is referred to as a noun, medieval meaning "cover."

Grimm, do., Vol. IV, p. 199. "Gedackt" still in use in organ building.

Meyer, Konversationslexikon, Vol. VII, p. 168. "Gedackt (Gedakt) common designation for the covered . . . labial voices of the organ."

Brockhaus, Konversationslexikon, Vol. VII, p. 526. "Gedackt"—Same definition as in Meyer.

Meyer, Vol. VII, p. 170. "Gedeckt" is defined as the "secret dove-tail" of English terminology.

Additional references can be furnished upon request.

I have been unable to find a single German authority to support the spelling "Gedeckt" as a technical organ term. Notwithstanding this unanimous verdict, organ architects and builders have been cheerfully insistent upon the incorrect spelling. Even those of the confraternity who have been relegating Dr. Audsley to a happier clime in this instance proudly referred to him as their Moses. Audsley, at least, has exercised unusual care in the use of foreign terms, but what shall we say of Wedgwood? His book abounds in such correspondence school anomalies as "Gedeckts," "Choir Lieblieh," "a Geigen," "Geigens," "Rohrflutes," "gar kein Floete," and many others of the kind.

Yours very truly,
CASPAR P. KOCH.

Skinner Opened at Reading.

On the occasion of the dedication of the Skinner organ in the Lutheran Church of the Holy Spirit at Reading, Pa., Miss Marguerite A. Scheifele, the organist and director, gave a recital on the evening of May 17, playing this program: Prelude and Fugue in C minor, Bach; "In Moonlight," Kinder; "Will o' the Wisp," Gordon Balch Nevin; Toccata, Yon; Largo, Handel; Andante Cantabile, Tschaikowsky; Evensong, Johnston; "Marche Champetre," Boex; Italian Rhapsody, Yon. This is the first Skinner organ to be installed in Reading. Miss Scheifele is a pupil of Henry F. Seibert. He will give a recital on the new organ in September.

HONOR SUMNER SALTER AS HE LEAVES COLLEGE

FACULTY GIVES LOVING CUP.

After Eighteen Years' Service as Director of Music at Williams, Well-Known Organist Is Retired—Will Go to New York.

Sumner Salter, for the past eighteen years director of music at Williams College, Williamstown, Mass., retired from his position at the close of the academic year as a result of the automatic operation of the college rule requiring the retirement of professors at the age of 68, which Mr. Salter will attain in 1924. In view of his continuous service without leave of absence since coming to Williams, the trustees have granted such leave for the final year as a sabbatical year, so that his term of active duty closed with the 1923 commencement.

The North Adams (Mass.) Transcript contains the following concerning Mr. Salter's work at Williams:

"Mr. Salter came to Williams at the time of the opening of Thompson Memorial Chapel in September, 1905. He organized a choir of twenty-four men's voices, for which he has composed and arranged a large amount of music. Organ recitals were begun in Thompson Chapel in 1905 and have continued periodically ever since, reaching a total of 239, with the one given on the evening of baccalaureate Sunday. The four-manual organ in Chapin hall was built by the Skinner Organ company in 1912 from specifications drawn by Mr. Salter and is famous among the leading organists of the country for its exquisite quality and the fact that it contains the first French horn stop of Skinner's make, produced at Mr. Salter's request, and since become a standard item in the construction of all Skinner organs.

"In 1914 the Williams Ode, 'Carmen Guilielmense,' the joint production of Professor Henry D. Wild and Mr. Salter, was written at the request of Pres-

ident Harry A. Garfield for use at the commencement exercises, and has become a traditional feature. The Mendelssohn Choir of mixed voices, under the direction of Mr. Salter, was organized to celebrate the centenary of Mendelssohn in February, 1909, and continued until 1913, giving nine concerts."

Mr. and Mrs. Salter were presented with a silver loving cup, at a dinner and reception tendered to them by members of the Williams College faculty and their wives at the Williams Inn on the evening of June 14. Over fifty persons were present. The loving cup was presented by Dr. Harry A. Garfield, president of Williams, in behalf of the faculty. The inscription on the cup is as follows:

"To Mr. and Mrs. Sumner Salter in recognition of their services to the musical life of the college and the community, 1905-1923, from their friends on the faculty of Williams College."

Mr. and Mrs. Salter will return to New York in the fall and resume active professional work.

Chicago Society of Organists.

The May meeting of the Chicago Society of Organists was held at the Robert-Morton organ rooms with an attendance of about fifty. Alfred L. Flude of the Billboard gave an interesting talk on music of the different continents, interwoven with humorous anecdotes. Several points of interest were discussed and the meeting was adjourned with a luncheon.

The June meeting was held at the same place with the usual attendance. The July meeting is to be held July 17 at midnight at the Robert-Morton rooms, this being the third Tuesday of the month. This arrangement will prevail until further notice.

Leslie Kay Doyle, late of the Oakley Theater, Chicago, accepted a contract with the Crandall Theaters Corporation in Washington, D. C., to play a large Hope-Jones unit at the Apollo Theater. Reports show Mr. Doyle is popular, being requested to play spotlight solos three and four times a night.

MARCEL DUPRÉ



Read what local managers said who engaged *Marcel Dupre*, the famous Notre Dame Cathedral organist of Paris, last season.

SYRACUSE: "*Dupre drew capacity audience—great enthusiasm—made tremendous hit in every way—improvisation created a sensation.*"

BOSTON: "*Dupre recital was a wonderful success. He is one of the wonders of the organ world. There is absolutely no doubt about that.*"

SCRANTON, PA.: "*Dupre recital a most unqualified success—farexceeded our most sanguine hopes—church was filled—(an unprecedented thing for an organ recital)—everyone spell-bound by his playing.*"

WORCESTER, MASS.: "*After I heard Dupre play a few minutes I decided he should come to Worcester again next season.*"

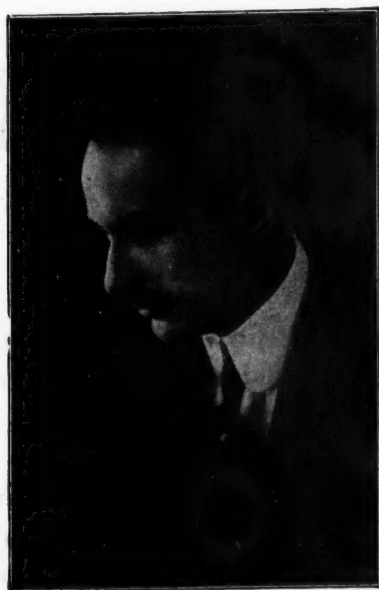
MARCEL DUPRÉ
Organist at Notre Dame Cathedral, Paris.

NOW BOOKING FOR NEXT SEASON

NOTE: *Marcel Dupre* will be in America from late September 1923 to the middle of April 1924. Nearly 70% of his time is already reserved. For terms and dates address:

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Rambles in Paris by a Chicago Organist

By LOUIS P. HOYT

Tells of Many Visits to Choir Lofts,
Where He Heard Notables of French
Capital and Saw Them in Their Home
Surroundings.

We spent about six months in Paris. The first Sunday morning I went to St. Sulpice to meet Widor, with whom I studied once. The great organ is placed high over the front door and is the largest in Paris. To reach it one goes up a long flight of spiral stairs in one of the ugly towers and finds himself inside the organ, where is a slab saying it was installed in 1687 and has been added to from time to time. A tablet bears the names of the organists who have served, quite a short one, about nine. Widor has been there fifty-three years. At the console I found a strange face. It was Marcel Dupre, playing for Widor, away on his honeymoon, he having embraced matrimony for the first time at 79. I heard it was quite romantic.

Dupre told me, and several others gathered there, that he was to play at Notre Dame quickly following the St. Sulpice service. He invited me to come up to the organ. I did so then and almost every other Sunday afternoon. We hustled over to Notre Dame in a taxi with Dupre's parents. It was quite a winding and tortuous way to the organ. One enters through an iron gate, traverses a court to the south tower, up many stairs therein to a little chapel, which reminded me of Esmeralda in Hugo's "Hunchback," and to a door leading into the organ. This is a five-manual instrument noted chiefly for its power and brilliancy. I thought it the most magnificent and thrilling-toned I had ever heard.

All the large churches have two organs—a small one at the altar where most of the work is done by some unknown player. The great organ is at the other end, presided over by the

eminent one who carries the title of organist. He really does little playing. He gives out a chant with full organ. As it dies away it is echoed by the choir in the chancel. The effect is marvelous. Once during the service there is a solo number on the great organ, generally a Bach fugue or a work by Vierne or Widor. Frequently there are no preludes or postludes, but the services begin on the dot. If at 10 o'clock it starts with the clock's third stroke.

Paris organs, while wonderful of tone, are quite ancient, lacking modern appliances—no ravishing vox humanas, no tinkling chimes. At Notre Dame there is not even a motor. Half a dozen men pump by treading, a weird sight. They are glad to have someone talk to them and relieve monotony. One took us out on the roof and showed us those stunning gargoyles. We had a majestic view of the city.

I and a number of others acquired the habit of going to Notre Dame each Sunday. It was a sort of meeting-place for those who cared for organs and we came to know one another well. So much were we at home that we often forgot there was a service at the other end of the cathedral until the telephone sharply advised Dupre to lay aside other matters and attend the service for a few moments. We were sorry when it became time for Dupre to leave for America. But he introduced me to Vierne, who really carries the title of organist at Notre Dame, though Dupre divides the honors and there are several other players who act as substitutes. The position is held more for honor than salary. A friend of Vierne told me the salary would hardly supply an organist's cigarettes.

Vierne was fully as cordial as Dupre, always a pleasant word of greeting and welcome and an invitation to come because it gave him pleasure. A somewhat pathetic figure he is (if one can pity so great an artist) as he enters the organ loft with his little electric stove under his arm. Being blind, he has an attendant, a young woman, who places his stove and arranges his music, the latter of raised letters, so that

he may refresh his memory as to the chants, etc. He is picturesque when seated there, with his slouched hat, worn in cold weather. He knows where every stop is and makes his own combinations by running his hands over the rows of knobs rapidly. A wonderful sight to see and hear him play the D major with never a slip! It is fascinating to watch the service going on from such a height, so far away that the choir and priest are tiny.

Dr. Clappett of Holy Trinity Episcopal Church in Paris had me present Vierne on Christmas afternoon. He wished to write an article for the Outlook about Vierne and the Christmas service. He stood back of Vierne for two hours, fascinated as he watched every movement. Afterward we went to Vierne's apartment and he entertained us while an artist made sketches for the article. Vierne thinks highly of America and American organists, desiring to be remembered to many we knew in common.

As you know, Bonnet plays at St. Eustache. He has not the fondness for visitors that the others have. A sign forbids intruders without special permission from the sacristy. He was cordial to me and I made my way one Sunday to St. Eustache. "Made my way" is literally true, for this beautiful church is in an unbeautiful locality—the market-place of Paris. Imagine a cathedral on South Water street in Chicago and you get the setting. On Sunday things are in full blast on the square, rivers of green water bearing spinach and cress running past chicken coops where thrifty women do their marketing amid odors so unspeakably strong that they penetrate even to the organ loft. The church interior is almost the loveliest in all Paris, very spacious, a double colonnade of pillars the entire length. It will hold 18,000 people. Bonnet is more generous with solos and they were superb. The organ is ancient, the draw-stops scattered all around, even by the player's feet. I smiled to see the efforts needed when he struck a crescendo, father assisting on one side and sister on the other, as ordered. His prede-

cessor at St. Eustache was Batiste, a familiar name in America, but almost unknown in France.

Christmas Eve in Paris is something to make memories. With a real thrill I entered St. Eustache at 11:30, finding it packed by people who paid for admission. Bonnet played until 12, when the brilliant procession of red-robed choristers entered, followed by a long line of priests and students. Vierne's mass was given with chorus, organ, orchestra and soloists. All was very beautiful and impressive although a bit long. I left at 2:15 and no end in sight.

The most notable service I attended was a memorial on Saint-Saens' anniversary. He wrote his own requiem mass. It was elaborately given with every accessory, including trumpeters behind the altar and in other parts of the church—a tremendous effect.

Another memorable occasion was the centennial celebration of Cesar Franck in St. Eustache, where he was organist many years. Such a crowd stormed the entrance that the police were called. Bonnet played the three Franck Chorales. Next followed the eulogy. Then all save the altar light were extinguished and the exquisite "Salut Solennelle" was given in the darkened church by selected voices and orchestra. Something long to be remembered! Another service on the real birthday at St. Clotilde drew thousands when Gigout and Tunnemeyer played, illustrious soloists sang and the Palestrina mass was used.

I should enjoy telling you of the enthusiasm at organ recitals in Paris. When Bonnet appeared once he played a Vierne symphony. The composer happened to be present and the audience insisted that he appear to the applause. When he and Bonnet came on, arm in arm, no heroes could have had a greater ovation. These and other experiences that I may not chronicle make the background rich for future contemplation.

Christ Episcopal Church at Streator, Ill., has signed a contract for an organ to cost \$4,000 with M. P. Möller. It will be a two-manual of fourteen stops, with detached console, and is to be installed in the fall.

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—*Springfield, Mass., February 15th, 1922*

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Philadelphia Organization Closes Year
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The close of its thirty-second year of successful operation was celebrated by the American Organ Players' Club of Philadelphia, June 4, with a garden party at the suburban residence of David Edgar Crozier, one of its members, at Mount Airy. The members and guests arrived early and wandered around the garden, farm and woods of this charming estate, until the meeting was called to order for a business session. Various reports were presented on the activities of the club, notably the series of recitals given during the winter; the participation in the Philadelphia, New York and Lancaster music week celebrations; the special recitals by club members during each day of music week, etc. The election of officers resulted as follows: President, John McE. Ward; vice president, Henry S. Fry; secretary, Bertram P. Ulmer; treasurer, Herbert S. Drew; librarian, Miss J. M. Carroll; board of directors, Harry C. Banks, Jr., Rollo F. Maitland, Frederick Maxson and George Henry Day.

The honored guest was Charles Heinroth of Carnegie Institute, Pittsburgh, who gave a most illuminating and entertaining lecture on "Oberammergau," explaining in minute detail all of the items necessary in making this great and momentous play. Music was furnished by Mr. Crozier and his talented pupil, Miss Hamilton, a Mozart Fantasia for two pianos being the piece de resistance.

About seventy members and guests were in attendance, each helping to dispose of a bountiful and refreshing repast at the conclusion of the meeting.

Bach Festival at Leipzig.

The eleventh German Bach festival by the New Bach Society was held in Leipzig from June 23 to 25. This festival coincides with the 200th anniversary of the appointment of Bach to the office of cantor at the Thomaskirche, and began with a performance of motets in the Thomaskirche. On the second day (Sunday, June 24), the celebrations were to be continued in the morning in the Thomaskirche; in the afternoon there was an orchestral concert in the Gewandhaus and in the evening, chamber music. For the third

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day an organ recital in the Thomaskirche has been arranged and in the evening the B minor Mass was to be heard.

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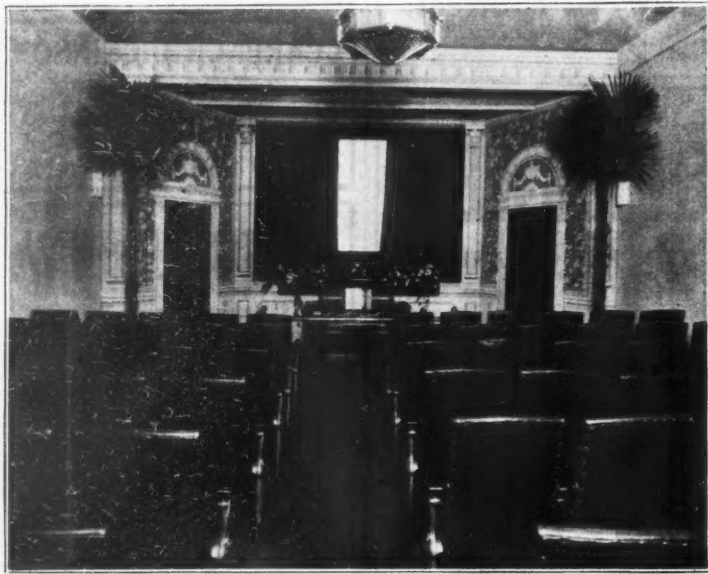
Frank Van Dusen and His Aids Cooperate with Fulco Company in Equipping Small Model Moving-Picture Auditorium.

Frank Van Dusen, director of the School of Theater Organ Playing of the American Conservatory, and his associate teacher, Edward Eigenschenk, have joined with the Fulco Sales Company, handling equipment for moving picture theaters, in equipping a little model theater for the projection of motion pictures. The thea-

ward Benedict, organist at the Capitol Theater, to give special courses of instruction on the modern unit organ along practical lines.

Springfield Organists Heard.

Pupils of Miss Bernice L. McDaniel of Springfield, Ill., gave a recital at the Third Presbyterian Church of that city May 29 and rendered the following program: Pastoral Idyl, Diggle (Mrs. Alva Roberts, organist Third Presbyterian Church); "Pilgrims' Chorus" from "Tannhäuser," Wagner (Sumner Woodland, assistant to Miss McDaniel at First M. E. Church); Prelude and Fugue in F major, Bach (Miss Gladys Kerbaum, organist First Christian, Virden); March, from "Tannhäuser," Wagner (Robert Car-



INTERIOR OF FULCO LITTLE MODEL THEATER, CHICAGO.

ter is called "Fulco Little Model Theater," and is something original and individual in that it gives the pupil and inexperienced theater organists an opportunity to practice before the screen under the same conditions which they will meet in any large theater. The pupil may play with auditors as in a theater or may arrange for individual private practice before the screen, and it gives to the school an opportunity to conduct classes before the screen and thus offer the pupils the practical training needed for their work and heretofore impossible to obtain.

The Little Model Theater is at 24 East Eighth street, Chicago. It is complete in every detail, having a small stage, with an attractive painted drop curtain, beautiful plush drape curtains and an automatic screen curtain, back of which is a good-sized screen and in front of the stage is a small orchestra pit containing the console of the newly-installed organ. The little auditorium has leather-cushioned chairs which will seat approximately 100 people. The theater is tastefully decorated, nothing being spared to secure artistic and harmonious effect even to the carrying out of changing colored lighting effects.

In this little theater Mr. Van Dusen and Mr. Eigenschenk have installed a two-manual Kimball organ of modern type with registration to meet the demands of theater playing of the highest order. In addition to the regular 16, 8, 4 and 2-foot strings, flutes and diapasons, it contains vox humana, oboe, horn, clarinet, kinura, orchestra bells, glockenspiel, nazard and tierce, and is equipped with all the couplers, pistons and accessories of the modern theater organ.

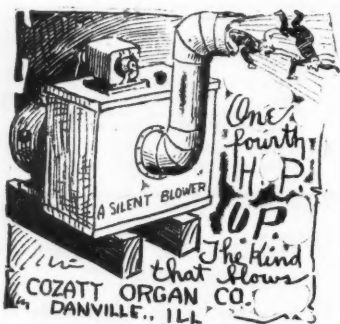
Classes before the screen were opened by Mr. Van Dusen and Mr. Eigenschenk early in May. Mr. Van Dusen has added to his list of assistant teachers and now has four assistants, all organists of his own training. These are, besides Mr. Eigenschenk, organist at the Michigan Theater, Helen Searles, organist at Portage Park Theater; Mrs. Gertrude Bailey, assistant organist Michigan Theater, and Emily Roberts, teacher of organ at the American Conservatory. Arrangements also have been made with Ed-

ments also have been made with Eder; Largo from "Xerxes," Handel (Roman Hodalski, organist St. Joseph's Church); Russian Romance, Friml, and Evensong, Martin (Robert Carter); "Sunset Meditation," R. K. Biggs (Sumner Woodland); Melody, Dawes, and Russian Boatman's Song on River Volga, arr. by Eddy (Roman Hodalski); Gavotte from "Iphigenia in Aulis," Gluck-Brahms, and Allegro Pomposo, Galbraith (Miss Gladys Kerbaum).

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RECENT NEWSPAPER CRITICISM:

Moline, Illinois Daily Dispatch, April 23, 1923: Clarence Eddy is the dean of American organists. His powerful revelation has commanded the attention of two generations of music lovers. The coming of this great artist is always an event in a community.

Yon's Hymn of Glory was played by Mr. Eddy with a stately crescendo and with a finesse attainable only by a true artist. Bossi's Ave Maria evinced the colorful meditation of this Italian composer in his quieter mood.

Sigfrid Karg-Elert's Evening Memories came with soft and reminiscent contrast to the broad openness of the choral number, and the subdued registers of the organ were displayed to advantage. The Bennett organ was equal to the demands on it here, as in the great climaxes, and the romantic mood of the organist interpreted the composition with sympathetic beauty.

The stately and rich voice of Mrs. Eddy was displayed in undimmed vigor in her fine numbers.

In the Gloria of Buzzi-Peccia Mrs. Eddy sounded forth the magnificent splendors of that piece.

Mrs. Eddy's two closing songs appealed very much to the audience, especially the last, Lullaby by Kate Vannah.

The final organ numbers were Souvenir by Sumner Salter; In a Monastery Garden by Albert W. Ketelby; and Concert Variation in E Minor by Joseph Bonnet. The differing character of these works finished an almost overloaded program, with the needed variation and contrast to hold the audience spellbound to the last.

In its entirety the concert must be styled one of the most satisfying of those given in this vicinity during the last year.

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News Notes
from Boston

By S. HARRISON LOVEWELL

Boston, Mass., June 21.—The many pupils and friends of George E. Whiting will be pained to learn that for several months he has been a patient at Holy Ghost hospital, Cambridge. At last accounts he was resting comfortably.

Among the organists and composers of a generation ago no one in New England ranked higher than Mr. Whiting. His technique at the organ was phenomenal. For many years he was organist and choirmaster at the Church of the Immaculate Conception on Harrison avenue, an edifice that was of remarkable acoustical perfection, with an organ that for voicing and brilliancy had no superior in this section. The solo singers under Mr. Whiting's direction were also persons of note. The great festivals of the church year invariably were celebrated in the most gorgeous manner. A large orchestra as well as the organ accompanied the mass. Mr. Whiting's improvisations were strictly in form and patterned after the best English and French traditions. Nearly all his largest works for the organ were written for use in this church. His Mass in C minor was thrilling when he played the accompaniment on the organ.

During the season several of the best-known organists of Boston give recitals in connection with the church services. Among these perhaps the best known is Albert W. Snow, organist and choirmaster at Emmanuel Church, on Newbury street. The Evening Traveler in its issue of June 8 had this to say about Mr. Snow and his recitals: "Churchgoers are more or less familiar with the sight of people flocking out the moment the final prayer has been said. Sometimes at the afternoon service when an organ recital follows a handful may stay to enjoy the recital. It is no small tribute, therefore, to Albert W. Snow, organist and choirmaster at Emmanuel Church, that practically the entire congregation stays after the Sunday afternoon service to hear his organ selections. Those who leave the church before the recital can be counted on the fingers of one's hands."

Pupils of Everett E. Truette gave an organ recital at Jordan Hall, Boston, on the evening of Thursday, June 7. The unusual feature about this recital is not the fact of the program and its musical excellence, but rather that each of the "pupils" is a professional musician and some of them have passed the examinations of the American Guild of Organists. The program for the occasion was as follows: Toccata and Fugue in D minor, Bach; Berceuse, Guilman; Chorale in B minor, Franck; "Vision," Rheinberger; Toccata in F, Bach; Funeral March and Song of the Seraphs, Guilman; Offertoire in B flat, King Hall; Sonata No. 1 (first movement), Guilman. Those who took part, in the order in which they played, were: Alfred W. G. Peterson, organist of St. Thomas' Methodist Church, Worcester; Miss Ruth H. Smith, organist of the Methodist Episcopal Church, Medford Hillside; Rodolphe Pepin, organist and choirmaster of St. Jean Baptiste Church, Lowell; Gordon F. Gilmore, organist and choirmaster of St. Michael's Church, Milton; Miss Mildred M. Partridge, organist of Beth Eden Baptist Church, Waltham; Leland A. Arnold, organist and choirmaster of Trinity Church, Newton Center; Martin C. Jensen, organist of Swedish Congregational Church, Brockton, and Frederick H. Johnson, First Congregational Church, Bradford.

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The Hanover Presbyterian Church of Wilmington, Del., has signed a contract with F. A. Bartholomay & Sons, Philadelphia, for a three-manual organ to be completed by Oct. 15. The specifications were drawn up by Herbert S. Drew, organist of the church, and are as follows:

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 Lieblich Gedeckt, 16 ft., 73 notes.
 Open Diapason, 8 ft., 73 pipes.
 Viol d'Orchestre, 8 ft., 73 pipes.
 Vox Celeste, 8 ft., 61 pipes.
 Aeoline, 8 ft., 73 pipes.
 Stopped Diapason, 8 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Flageolet, 2 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Chimes, 20 notes.
 Harp, 40 notes.
 Tremulant.
- CHOIR ORGAN.**
 Open Diapason, 8 ft., 73 pipes.
 Dolce, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Piccolo, 2 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Tremulant.
- PEDAL ORGAN.**
 Open Diapason, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt, 16 ft., 32 pipes.
 Resultant, 32 ft., 32 notes.
 Bass Flute, 8 ft., 32 notes.

The entire organ, including pedals, is to be enclosed in swell boxes. There will be twenty-two couplers and twenty pistons, five of which are general pistons affecting stops on the entire organ.

GOLD MEDALS AT CLEVELAND

Contestants for Organ Prizes Heard by Musical Association.

The Cleveland Musical Association, numbering about 400 members, was to award, on June 29, through competitive examination, the Wilson G. Smith gold medals to talented Cleveland music students. Two medals each, an A and B for piano, violin, voice and organ, were offered. The winners will have an opportunity of appearing in a concert to be given by the association at Masonic Hall, Sept. 28.

The committee on the organ, composed of Albert Riemenschneider, James H. Rogers and Edwin Arthur Kraft, decided as follows: Each contestant must be prepared to play one of the modern numbers and one of the Bach numbers selected from a list for the class in which he decides to compete. When a prelude and fugue or toccata and fugue are grouped they are considered as a single number. The list follows:

- GRADE A (ADVANCED).**
 Modern—Concert Overture, Rogers; Toccata (Fifth Symphony), Widor; Finale (First Symphony), Vierni; Rhapsody, Cole; Chorale in A minor, Franck.
 Bach—D major Prelude and Fugue. C major Toccata, Adagio and Fugue. E minor Prelude and Fugue (The Greater). C major Prelude and Fugue. Toccata and Fugue in F major. Fantasia and Fugue in G minor. Prelude and Fugue in A minor.

- GRADE B (INTERMEDIATE).**
 Modern—Toccata in C. d'Evry; "Marche Religieuse," Guilmant; "Grand Choeur." Kinder; Allegro Maestoso (from Third Sonata), Guilmant.
 Each—Prelude and Fugue in C minor (The Lesser). Toccata and Fugue in D minor. Fugue in G minor. Prelude and Fugue in C minor. Prelude and Fugue in G minor.

Miss Nason at Mansfield.

Miss Ruby Belle Nason, who has left the Woodlawn Theater, Chicago, has accepted a position as organist at the Majestic, Mansfield, Ohio. She has a two-manual Kimball organ of excellent tone and good variety. Miss Nason is a recitalist as well as being a pioneer theater organist. Among the organs on which she has given recitals are the municipal organ in Buffalo (being the first woman engaged for the municipal series and the only woman re-engaged, playing a recital for ten consecutive years). She is the first woman to give a recital at the City College, New York. She has also played in Boston, at the University of Tennessee, the University of Kansas, Fort Worth, Texas, and many other places.

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Eddy Plays in New Linwood Presbyterian Church, Kansas City.

A large three-manual organ, with echo, built by George Kilgen & Son of St. Louis for the new Linwood Presbyterian Church of Kansas City, Mo., was opened by Clarence Eddy in June, and Mr. Eddy played before three audiences, each of 1,500 people, while many were unable to gain admittance. The principal program was that on Friday evening, June 15, when Mr. Eddy played as follows: "Grand Choeur Dialogue," Gigout; "Meditation a St. Clotilde," James; Prelude and Fugue in A minor, Bach; "Ave Maria" No. 2, Bossi; Concert Variations, Bonnet; Intermezzo, (from "Cleopatra's Night"), Hadley; A Southern Fantasy, Ernest F. Hawke; "In a Monastery Garden," Kettelby; "Hymn of Glory," Yon.

On July 8 Mr. Eddy will play a new organ in the First Baptist Church of Maryville, Mo.

The summer term of six weeks at the Chicago Musical College began June 25 and all of Mr. Eddy's time is booked. His organ scholarship for the summer was won by Miss Mae V. Hurst of New Philadelphia, Ohio.

Dr. Clemens at Los Angeles.

Dr. Charles E. Clemens of Cleveland passed through Chicago June 26 on the way to Los Angeles, where he will again conduct a six weeks' summer course in harmony at the southern branch of the University of California. He was accompanied by Mrs. Clemens. Dr. Clemens' work on the Pacific coast was so popular last summer that this year the university increased the number of his classes materially.

Louisville Organists in Recital.

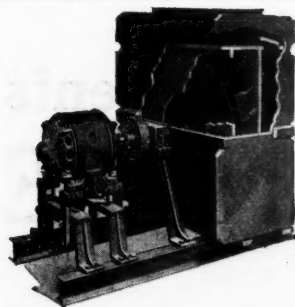
A recital by students in the organ department at the Louisville Conservatory of Music, under W. Lawrence Cook, head of the department, was given at Calvary Episcopal Church in Louisville, May 31. The program follows: "Entree du Cortege," Dubois (Miss Agnes Kastner, assistant organist, St. James' Catholic Church); Prelude and Fugue in D minor, Bach (Mrs. Charles Leslie, Jr., organist, Trinity Methodist Church); Andante from First Organ Sonata, Borowski (Miss Anna Jacobs, Walnut Theater); Adagio from Third Sonata, Guilman (Miss Ellen Bachus); Grand Chorus in A flat, Faulkes (Miss Dorothy Adams); Nocturne in A flat, Stoughton (Miss Nettie Kate Evans, First Baptist Church, Richmond, Ky.); Idylle, Kinder (Miss Mollie Johnston, Wesley M. E. Church); Grand Chorus in B flat, Dubois (Mrs. L. C. Menard); Second Berceuse, Kinder (Miss Birdie Hughes, First Baptist Church, Florida, Ala.); "Priere a Notre Dame" from "Suite Gothique," Boellmann (Miss Alma Kriete, Zion Reformed Church); Allegro from Fifth Sonata, Guilman (Miss Lucile Herget, Stuart Robinson Memorial Church).

John W. Teed, the Bloomfield, Iowa, organist, has gone to Des Moines after an attendance of eighteen months at the University of Missouri, and is now state editor and music critic of the Des Moines Capital.

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New Three-Manual Used at New Jersey Rally—Other Instruments.

The Griffith-Beach Organ Company, Inc., of Newark, N. J., has received much favorable comment from organists attending the rally of the New Jersey N. A. O. members on the Earle Beach orchestral organ in the Regent Theater at Elizabeth, which was used at the rally, as recorded in another column. This is a three-manual unified instrument enclosed in two swell chambers with an echo organ at the rear of the theater. The basic stops are all well planned and in themselves make a well balanced specification with strings, diapasons, reeds and the necessary characteristic orchestral stops and a moderation of percussions. One of the outstanding features is a concert grand Steinway piano which is in the pit and is under the full control of the organist at the console. The piano is registered at unison, sub and super on two manuals with an independent swell pedal expression control. The sustaining pedal is controlled by a method which enables the organist to have complete control of phrasing as well as sustained passages without affecting the accenting of notes or FF to PP passages.

Recent installations of Earle Beach organs are as follows:
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 Ridgewood Opera House, Ridgewood, N. J., two-manual.
 Roosevelt Theater, West Hoboken, N. J., three-manual and echo.
 Regent Theater, Elizabeth, N. J., three-manual and echo.
 Organs are being built for:
 Elliot School, Newark, N. J., three-manual.
 Montauk Theater, Passaic, N. J., three-manual and echo.

Pupils of Carl Paige Wood Play.
 In an organ recital by pupils of Carl Paige Wood at the University Methodist Church of Seattle on the evening of June 5 the program and performers were as follows: Toccata and

Fugue in D minor, Bach (Talmage Elwell); Intermezzo and March, from First Organ Suite, Rogers (Edith Porter); Andante from First Organ Sonata, Borowski, and "The Primitive Organ," Yon (Viola Humphrey); Andante and Finale from Suite in D, Barnes (Jessie Mock); "Vision," Rheinberger, and Intermezzo, Callaerts (Muriel Newcomb); Gothic Suite, Boellmann (Sylvia Troeh).

Herman F. Siewert, organist of the Beacham Theater at Orlando, Fla., since its opening about a year and a half ago, has taken a leave of absence of five months. First he went to New York to take the guild fellowship examination and will spend the rest of his time at his old home in Michigan. Mr. Siewert is a graduate of the Guillemant Organ School and then went to France with the 85th division, playing the saxophone with the 337th Infantry band. On his return from the war he played in various parts of the country and went to Florida from the Criterion Theater in New York City.

Mazie M. Peralta of Chicago has opened her summer class at the Midway Masonic Temple, where she gives both church and "movie" work for the organ. Miss Peralta taught piano at the Denver Conservatory, later taking up organ with Henry Houseley, the well-known organist and composer. Her first position in the "movies" was at the Paris Theater, Denver, on a three-manual Hope-Jones Wurlitzer organ. Miss Peralta came to Chicago about four years ago, playing the four-manual organ at Covent Garden and later at the Pantheon, the Senate and the Riviera.

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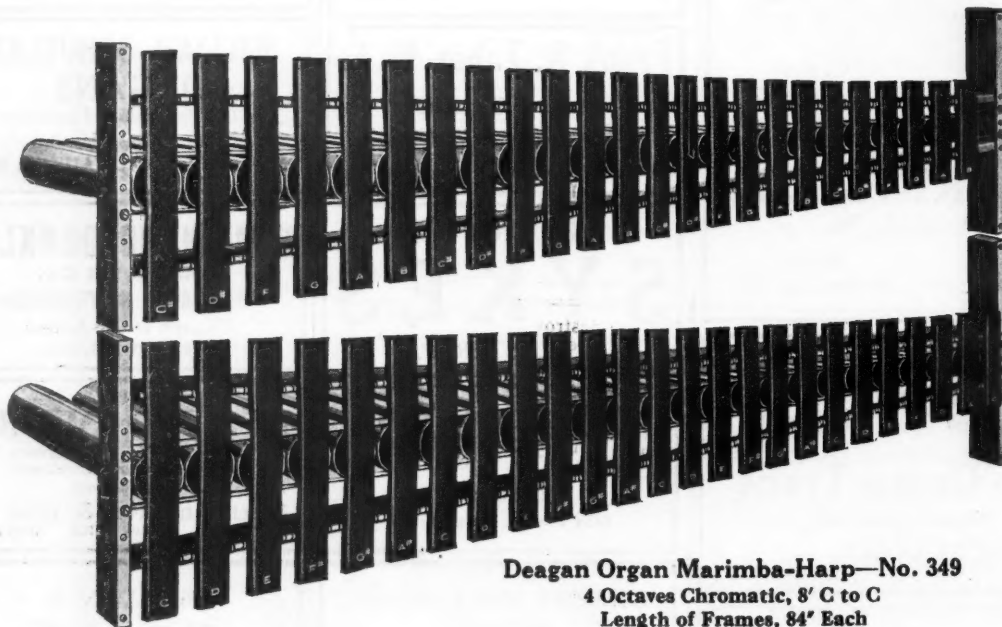
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Settings of the Te Deum.

Harvey B. Gaul tells me that Bernard Shaw records somewhere a conviction that he might have been a Christian had it not been for the Te Deum. The unfortunate canticle should not be censured too severely on this account, I think. Yet it seems to have been the subject of some serious meditation on the part of those who direct the church in which it is most often sung. To those outside the Anglican and Protestant Episcopal fold it seems a superb text for festival use, though perhaps a bit long for weekly presentation. In compiling the following list I have had in mind the many choirmasters who, like myself, look upon the singing of the great hymn as a joyful event and not as a tedious task. Therefore I have not hesitated to mention a number of settings that are rather difficult; for if you have the Te Deum only once in a while, there is no reason why you should present any settings but the best:

- Boyce in A. (G)
- Boyce in C. (G)
- Candlyn in D flat. (G)
- Clough-Leighter in G. (S)
- Croft in A. (G)
- Garrett in E. (G)
- Garrett in E flat. (G)
- Harwood in A flat. (G)
- Phillip James in C. (S)
- Jordan in C. (G)
- Lloyd in E flat. (G)
- Lutkin in C. (G)
- Martin in A. (G)
- H. A. Matthews in G. (S)
- Noble in A minor. (Su, B)
- Noble in B minor. (Su)
- Noble in D. (G)
- Noble in G minor. (S)
- Parker in A. (S)
- Parker in E. (G)
- Purcell in B flat. (G)
- Rogers in E. (D)
- Smart in F. (D, G, S)
- Stainer in A. (G)
- Stanford in B flat. (G, S)
- Stanford in C. (St)
- Wesley in F. (G)
- West in B flat. (G)
- West in G. (G)
- Willan in B flat. (G)

To me the finest of these settings is the one by Healey Willan. It has a manly and noble dignity, with a lofty modal flavor, and moments of tender lyricism, as on the words "When Thou Tookest upon Thee." I always look for those words first in a new setting; usually they are a fair index to the merit of the whole. It is to the credit of our leading choirmasters that this setting is very popular. When I ask for names of the best canticles, this is always mentioned.

Probably the most popular of the fine settings is Stanford in B flat. Anyone will agree that it belongs in the list of the half dozen best. It is unusually vivid in its illumination of the text, and at the same time it has an architectural unity and clarity that are beyond praise. It paints and it builds; but so does the Willan composition, and with a rarer beauty, I think.

Another setting in the same class is that by Harwood. It is a rhapsodical work, with suggestions of Brahms here and there, romantically colored throughout and not so virile as the Stanford setting. The first three pages are perfect, and there are other excellent portions, but the end trails off with the words in music that is below Harwood's best. Yet I should name it among the great settings.

Then, of course, there are the settings by Noble. I do not feel that any one of his Te Deums measures up to his perfect Communion Service in G minor, or to the evening services in A minor, G minor and B minor. But all that I list above are Noble and therefore fine. The easiest of them and the most popular is the one in B minor, a serene and reverent setting that yet falls a little short of the inevitability of the greater works of this composer. The setting in A minor has a difficult organ part, and the voice parts are very easy; I like it about as well as

the setting in B minor. The setting in D is in festival style, with those great sweeps of melodic line that lift you so in the writings of Noble; there is a very interesting organ part, too, with chances for tuba. Perhaps the most difficult setting of the four is the one in G minor, but I am inclined to think it the best, though the one in D is a close second. It happens also to be part of what I regard as Noble's finest service.

Another setting of great power and beauty is that by Philip James. This is truly original all the way through, with growing interest in a main theme. When the composer comes to the words "We therefore pray Thee", he gives us a lovely bit of subjective music of a kind unusual in this canticle. The music is not exactly easy vocally, but it is not one of the more difficult James things. I think that it is the finest setting by a native American.

Parker's setting in E is widely used, and it is a good one. There is a curious quotation from "The Mastersingers" in one spot. Do you remember the place? This is very good Parker, better than the easier setting in A, which yet has its value on account of its ease of performance and its decent style.

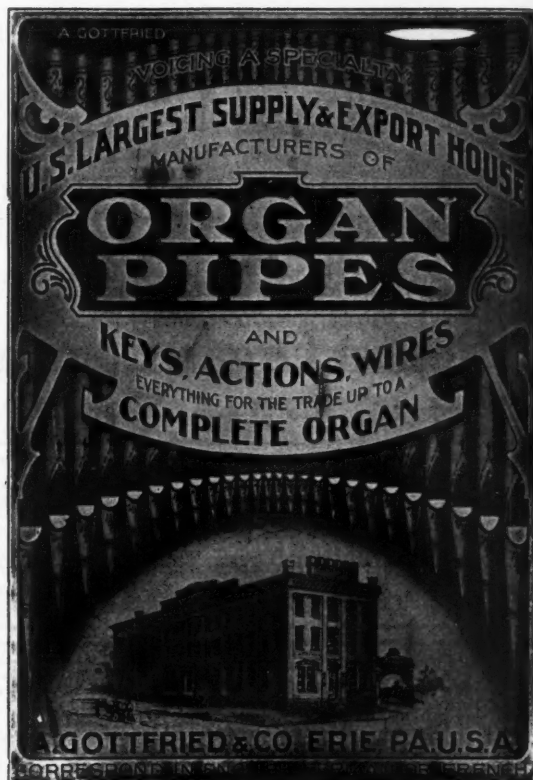
The Candlyn setting is a good one, with an interesting organ part and some original features, notably a bass solo in five-four time which really comes off, I believe. It is in the style of Noble—manly, serene, and vigorous.

I do not care much for most of Clough-Leighter's church works—not because they are not good music, but because they do not seem to me good church music, their idiom being secular and their incessant modulation detracting from proper serenity of tone. The very beautiful evening service in A minor is an exception, and the Te Deum in G, though not so fine, is also worthy of consideration. There is not so much fussy modulation here as in most of the composer's work.

The settings by Martin and Jordan are for festival use, with parts for special instruments if you so desire. The setting by Lutkin is a good one, strong and finely proportioned. The two by Boyce are both cheerful and vigorous; the one in A is positively jolly. The setting by Croft is another old one that has style and cheer. The one by Purcell is dignified and truly churchly; it is perhaps the weakest section of an excellent service—if you like the idiom, as I do. The setting by S. S. Wesley is not difficult, as you might naturally suppose; on the contrary, it is very easy, and in some churches it is sung unaccompanied. Some choirmasters regard the Stanford work in C as equal to his better known setting in B flat; it is certainly very fine—in the first rank.

If you must have the Victorians, here are a few of them. Smart in F is the most popular of all services, I suppose, and the Te Deum is not bad. Garrett wrote some very pleasing service music of its type, particularly the Service in E, with pretty tunes and an easy but attractive organ part. The Te Deum in E flat is not quite so good, but it is acceptable. The Lloyd setting is old-fashioned and melodious, and the same may be said for Stainer in A, which seems to me the best setting among many by that prolific composer. (I am experiencing a growing dislike for Stainer that has kept me from using anything of his these many months, even of his best anthems and most popular solos.)

The two settings by West are both easy and good; I like the one in B flat better than the one in G because it is more dignified, but they are both excellent works of their types. I class with them the Matthews Te Deum in G, not by any means Matthews at his best, but a good, straightforward, cheerful setting that is far superior to most of the Victorian sentimentalities which many choirmasters still present. The setting by J. H. Rogers is added for quartet choirs that need an easy setting; it gives opportunity to the soloists. Of course, the Te Deum is inappropriate to any sort of quartet use. One might as well speak of a "Grand Chorus for String Quartet." It is the singing of Te Deums by quartets



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that has destroyed the religion of many more "hopeful and promising professors" than Bernard Shaw.

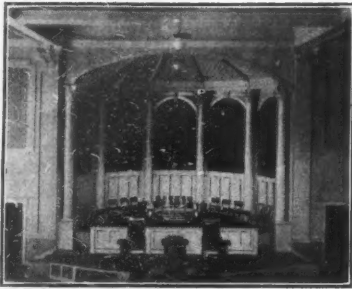
In conclusion, then, look over the settings by Willan, Stanford, Noble, James, Lutkin, Harwood, Parker and Candlyn first. Certainly you will find some of them that you like. If you have them all, try the others. I am prepared to receive about forty abusive letters as the result of my imprudence in discussing a subject about which I may be presumed to know so little. I will say in advance that I have consulted a number of our leading Episcopalian choirmasters on this subject. And, finally, let me remind you that in the country whence my family derives its pride—we Presbyterians are of the Established Church and you Episcopalians are Dissenters. But I like your Te Deum.

Herman Pouwels of Guelph, Ont., has moved to Toronto, where he has accepted the position of organist and choirmaster at St. Jude's Anglican Church.

Opens Colorado University Organ.

The four-manual Austin organ in Macky Auditorium at the University of Colorado, which has been described in The Diapason, and which is one of the largest instruments in the west, received its formal opening at Boulder, May 19. Professor Frank Wilbur Chace, Mus. D., A. A. G. O., director of the college of music, gave a recital marked by a varied program which served to show the many features of the large instrument. He played as follows: Prelude to "Lohengrin" and "Song to the Evening Star," Wagner; "Gesu Bambino," Yon; Toccata and Fugue in D minor, Bach; "Les Preludes," Liszt; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; "The Curfew," Horsman; "The Music Box," Liadoff; "Finlandia," Sibelius; Londonderry Air, Old Irish; "Drink to Me Only with Thine Eyes," Old English; "Annie Laurie," Old Scotch; "Swanee River," Foster; Toccata from Fifth Symphony, Widor.

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Valuable Advice for Theatre Players, Settings for Photo Dramas, Reviews of New Music, Etc.
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[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.]

Chester Outing and Other Scenics.

In our suggestions covering the short subjects we have endeavored to cite examples of unusual interest and merit, both in picture and music. The majority of these outing films show the glories of the outdoor life—a camping party, a pack-laden cavalcade wending its way across the mountains or a canoe or boating expedition exploring some hitherto unseen sections of the globe. For all of these we draw heavily on music classified as woodland pieces, reserving specific numbers for scenes of different nationalities, where such are required.

On "The Crater of Mount Katmai," Alaska, we opened with Wagner's "Forest Murmurs" ("Siegfried") to cover the volcanic eruption, and for the quiet last part Faulkes' Pastoral in B flat. "Hitting the Hot Spots" in Maoriland introduced Baron's "Reves d' Orient," Leigh's "Temple Dancer" and "Marsinah" valse. Still different was "The Worst Was True," an Educational scenic of the Chinese quarter of Hongkong. Cobb's "Almond Eyes" to begin with until the title Hongkong was terraced, etc.; then the popular song, "Hongkong" until the title, "We Returned," when "Chong," by Weeks, covered a comedy section, and we closed with Eville's "Say Yoh."

Two striking films now appear. "The Seven League Boots," depicting winter life in Switzerland, was accompanied by Victor Herbert's "Singing Girl" selection, and "Musical Scenes from Switzerland" by Langey, until the skiers appear drawn by horses and followed by an obstacle race, when two light galops served the purpose. The second film, "Could Columbus Discover an American?" was an intensely interesting and diversified reel of life in New York City. Beginning with scenes in the Ghetto, "Hebrew Love Song," by Rimsky-Korsakoff, and "Hebrew Dance," by Karganoff, were played until the title, "The Bowery," when the waltz of that name (in "Old Timers," by Lake) fitted perfectly. The title, "In Pell Street," with glimpses of Chinatown, gave opportunity for a popular number, Meyer's "Down in Chinatown," and also Kempinski's "Mandarin Dance." The final section, a church festival scene in Little Italy, required a religious processional. Verdi's Triumphal March from "Aida" immediately suggested itself, but as we used that opus recently we substituted another march.

On other scenics which are of a quiet, idyllic nature, showing the grandeur of lofty mountain peaks, isolated spots in the lake regions, and others of a similar character, many musicians invariably use a valse tempo. This is correct if it is to vary the rhythmic contrast of the program, but many times lovely pastoral movements and detached sections from suites may be drawn on for this purpose. Nevin's "A Shepherd's Tale" (from suite "In Arcady") and Massenet's "Angelus" are familiar to all picture players, but how many have ever used the suites "Three Country Sketches," by Richard Cowgill, and "Sylvan Scenes" by Percy Fletcher? The first contains an exquisite pastoral movement different in musical texture from the usual sleepy pastoral, with a central section, agitato con espressione, which can be of use to fit any scene of commotion in the scenic, and the second has four sections, two of which—"In Beauty's Bower" and "The Pool of Narcissus"—are exceptionally fine. These two suites are in Hawkes edition. Le-

mont's "Drowsy Afternoon" (Ditson) is also a pleasing number.

Next month Screen Snapshots and Starland Review.

New Photoplay Music.

Schirmer's Photoplay Series, volume 5, by Domenico Savino. This new series of looseleaf photoplay music includes pieces of great variety and treatment. (1) "Allegro Precipitoso" illustrates pursuit, intense wrangling, and the repeated single note D against harsh dissonances in chromatic keys in the bass part sharpens the monotony of the re-iteration of the treble part. (2) "Conspiracy" (D minor) aptly visualizes an undercurrent of sinister plotting and treason, and after the theme is given out *alla misteriosa* it is developed in a fine dramatic style. (3) "Tragic Andante" (F minor) opens with a bold and striking minor theme, which is repeated *pp* with tremulant and strings. A second major theme, and a third of restless character, reflect tragedy of any sort, shipwreck, terror due to destruction of homes, etc. (4) "Rustic Allegro" (B flat) is a bright, joyous bit of writing fitting carefree and happy woodland scenes. (5) "Dramatic Allegro" (G minor) begins in an allegro *mysterioso* style, after which the center section is a tremendously dramatic *appassionato*. The citation gives extreme tension, riots, storms, etc. (6) "Carnival Grotesque" (E minor) begins with a joyous abandon of spirit and continues in the major key to an accompaniment of fifths. For views of villagers, peasants, clowns and fantastic gatherings. (7) "Storm Music" (E minor) is the finest storm music that has yet been written for picture work. Chromatic and diatonic passages open the work. The second section contains the climax of the storm, with a pleasing change to the major, and finally rapid scale passages illustrate the sudden gusts of wind, which may be effectively given by the sudden opening and closing of the swell-box. After this a gradual diminuendo to a *pianissimo* finish occurs. By actual use this piece is excellently adaptable to the organ. (8) "Allegro Agitato" (C minor) portrays disputes, etc. (9) "Mysterioso alla Valse" (B flat) is a dramatic suspense in waltz form, the middle part being almost entirely dramatic. (10) "Processional" in B flat, the final number, is a militant and stirring *marziale*, and is useful on scenes of royalty, coronations, triumphal returns, etc.

An excellent feature of this set is the absence of the third staff and aside from due credit to the composer, great praise should be given Earle Hall for the successful achievement of one of the best photoplay series yet printed.

Two suites and several shorter pieces from the Chappell catalogue deserve recognition as good picture music.

ORIENTAL: "Three Arabian Dances" by Montague Ring are (1) "Caravan," which pictures the approach of the dromedaries, a short rest at the oasis, and the resumption of the journey. (2) "By the Fountain" is a musical sketch of a courtyard of palms of some oriental sheik, and the theme is accompanied by flute trills to reflect the playing of the fountain. (3) "Bedouin," which word one always associates with the Arabs, opens with a rugged minor accompaniment and clarinet solo. The martial spirit soon manifests itself through changing tonalities and then ends with the first theme, working up to a tremendous climax.

WOODLAND: "Rustic Revels" by Percy Fletcher contains: (1) "Dancin' on the Green," a twelve-eight country dance on which the tone color of strings, flutes, horn, oboe, brass, harp, clarinet, etc., are interwoven into a pleasing ensemble full of rhythmic lilt. (2) "At Quality Court," a graceful three-four movement, faintly resembles a minuet. (3) "All the Fun o' the Fair" is a rollicking and animated two-four dance suggesting the hilarities of carnival time, ten pages in length.

ROMANTIC: An exquisitely beautiful little piece is "A Night of Romance" by Horatio Nichols (composer of the tone poem "Life"). This tempo di valse is a dreamy aria appealing to the lovers of melody. "I Love Your Eyes of Grey" by Haydn Wood

is a sentimental chansonette, offering a splendid theme for soft reed solo. "The Legend" by Joseph Breil is labeled "intermezzo-dream music" and is in the same category.

DESCRIPTIVE: Most picture players are familiar with Poldini's "Poupee Valsante" (Dancing Doll) and so Charles Dennee's "The Whirling Doll" will prove a companion piece, in this musical niche. It is written high in the treble (piano solo), and depicts a mechanical French doll, which revolves upon a vertical rod. In organ transcription we suggest use of light string stops and the omission, excepting occasionally, of the pedal part.

WOODLAND MUSIC: "Nymphs Dancing," by J. W. Metcalf, an *alla minuet* in E, received its conception from an old Corot painting. "Fireflies" by Grant-Schaefer is a clever night picture of these will-o-the-wisps. Mari Paldi's suite, "A Day in the Forest," begins with (1) "Birds in the Trees," a moderato movement with imitations of carols, trills and warblings of our feathered songsters. (2) "The Firefly" is illustrated differently from the preceding number, the tempo being allegro and the rhythm six-eight. (3) "The Jolly Huntsman," an episode of the hunt, (4) "Butterflies," a delicate and evasive sketch and (5) "Sunset," a more serious and meditative number, complete the suite. This and the three preceding pieces are issued in piano solo form by the Arthur P. Schmidt Company.

Correspondence.

J. O. H., Madison Wis.—We will have articles on the subjects you mention in the near future. These will cover all the reels known as the short subjects in the program. Following these we are getting material into shape for articles on woodland music, American Indian music of recent issue, music suitable for scenes of circus, carnival and those at country fairs. New oriental music is listed under the various headings of Chinese, Japanese and other oriental numbers, from time to time, as we receive same. Some recent issues will be reviewed next month. We will be glad to comply with your request in your letter.

Pupils of Whitford Heard.

Organ pupils of Homer P. Whitford gave the following program at the Tabernacle Baptist Church of Utica, N. Y., June 20: Sonata No. 1 (first movement), Guilman (Mrs. Anna Lapp Roberts); Reverie, Dickinson (Loring Tillson); "Resurrection Morn," Johnston (Mrs. Charles Williams); "Invocation," Guilman (Laura Speece); Toccata and Fugue in D minor, Bach (Raymond Conrad); Romance from "Faust," Gounod-Eddy (Mildred Lalone); Wedding March, Buck (Zillah Holmes); Vesper Hymn, Truette (Ethyl Hutchings); "Will o' the Wisp," Nevin (Doris Thorne); Toccata from Fifth Symphony, Widor (George M. Wald).

WIN COMMENCEMENT HONOR

Pupils at American Conservatory Receive Organ Awards.

Commencement exercises of the American Conservatory of Chicago were held at the Auditorium Theater June 19. The organ department was represented by eighteen graduates—six in the postgraduate class, four in the graduating class and eight in the teachers' certificate class. Pupils receiving special honors for organ playing were:

Postgraduate class—Special honorable mention, Edith Potter Smith and Louis Nespo; honorable mention, Mrs. Gertrude Baily.

Graduating class—First prize, conservatory gold medal, Edward Eigenschen.

Teachers' certificate class—First prize, gold medal, Dorothy Pratt; second prize, silver medal, George Ceiga. Miss Smith is a pupil of Wilhelm Middelschulte. The other winners are pupils of Frank Van Dusen.

The American Conservatory of Music presented six pupils, members of the postgraduate class for organ, in a recital at Kimball Hall Saturday, June 2. The program follows: Toccata and Fugue in D minor, Bach, and Funeral March and Seraphic Chant, Guilman (Joseph Taylor); Spanish Dance, Granados-Kreisler, and Mazurka, Tor Aulin (Edith Peacock); "Romance sans Paroles," Bonnet, and Finale (Sonata in G minor), Piutti (Louis Nespo); Concerto in E minor, Nardini (Mary Arbuckle); Fantasia in G minor, Bach, and Finale, E flat major, Guilman (H. C. Gaertner); Canonetta, d'Ambrosio, and "Sur le Lac," Borowski (Grace Peacock); Introduction and Finale from Concerto, Guilman (Carl G. Alexis); Gypsy Serenade, Valdez, and Mazurka, Volpe (Ida Sugarman); Fugue in G minor, Bach, and Finale (Symphony No. 1), Vierre (Mrs. Gertrude Baily); Fantasia, G minor, Bach, and Allegro and Finale from Sonata, Guilman (Edith Potter Smith).

Degree for W. H. Humiston.

At its commencement, June 12, Lake Forest College conferred the honorary degree of master of arts on William H. Humiston of New York, well-known as an organist and musical critic. Mr. Humiston is a former pupil of Clarence Eddy and of MacDowell and is at present musical critic of the Brooklyn Eagle. He was graduated from Lake Forest College in 1891 and moved from Chicago to New York a few years later. He has been assistant conductor of the New York Philharmonic Orchestra for some years.

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[Continued from page 4.]

in momentum as we progress, provided we keep in mind that our work is a work of art and not simply an automatic machine, and that we are not making something that can be so standardized as to lose its many distinctive features in both art and science.

At a meeting of a group of manufacturers recently a cement manufacturer made the statement that all manufacturers of cement had adopted a standard of quality and in their association every member had to manufacture cement that would come up to the standard in texture and strength, or he would be boycotted. Now, I think that is a very good rule for manufacturers of cement and for many other manufacturers who make a standard commercial article, but it cannot be applied to our industry or to building pipe organs. We cannot adopt a standard action, quality of tone or pipes. A famous concert or opera singer may get a large salary for service rendered, compared with another singer whom some may consider just as good, but who has to accept a much smaller salary; or one painter may command a larger price than another artist on account of his more artistic taste and technique. So it is with the pipe organ, and it behooves us to let our light shine so the public can see our good work, get their commendation and applause—and also get their contracts.

I don't think that our association or any association should hinder us in bringing before the public the best and most artistic instruments, and whether we are really keeping abreast of the advancement and improvements in other industries I am not sure, but I believe we are. I believe the advances in the pipe organ business in the last five or ten years have been greater than in any other musical instrument made.

In all lines of manufacture much attention has been given to the introduction of labor-saving machinery, and that is an item to which we should give a certain amount of attention by introducing such machinery as will reduce labor cost. We appreciate that this is only possible in certain parts of an organ, but as labor is getting to be a factor, and more serious each year, it should be done wherever possible. Even the farmers are producing much more with less labor than they did a few years ago. It has to be accounted for—especially the skilled and more artistic labor which demands higher pay each year. Some years ago one of our organ builders advocated a standard wage, but this I don't consider practical, as we are differently located and working under different conditions; so I don't think we should consider a standard or common wage scale, nor would it be equitable, as some men are worth more than others, both in the quality of work they produce as well as the quantity and the more artistic work. For example, a pipe organ erector who can erect an organ in much less time than another may not be able to get the same artistic blending of tonal colors as the other, who, although he may take more time, is worth more money. It is artistic skill that counts in building organs.

I have found by experience that the best skilled labor I can secure I get by training young men in the organ business. All my highest paid and best men are those who have been trained from youth up in the factory. I have never been successful in getting many high-class men from other factories and have never made it a practice to hire men from other factories. My practice has been to train young men and make them efficient. Of course it is only a small percentage of the young men you get that can be made into successful organ builders—perhaps one in five is about the average that we can figure on. I mention this because I consider it an important factor in the future of our business, and we must consider the educational part.

Then another matter is standardization and co-operation with the National Association of Organists. I sent out copies of a letter which was sent

to me by Dr. T. Tertius Noble, president of the N. A. O., to get certain measurements and other information from the various builders. A number of the organ builders answered this letter, and all the communications were forwarded to Dr. Noble. I have asked Dr. Noble to be present at this convention or to have a representative here to discuss standardization of consoles or any parts of the organ in the hope that we can get together. This is a matter that seems quite important and one to which we should give attention.

Freight cost has been a considerable expense in our line of business for raw material as well as for finished organs. Perhaps some of our builders are contracting that the buyer pays the freight, but it has to be paid whether the buyer or builder pays it, and we have had some adjustments made in freight rates, which I am glad to report will take effect within the next thirty days, if I am rightly informed.

There has also been considerable tension in certain parts regarding the coal situation, but I don't believe there is much trouble in that line now. I expect there will be an ample coal supply by next winter, and I don't think we need to worry much about that.

Another matter that comes close to us, and which has been brought up at every one of our conventions, is the form of contracts. The best we have been able to do is to get together on certain general details such as the buyer installing wind conductors from blowing plant, doing necessary cutting in the church and preparing the proper chambers for organ and equipment. This seems to be as far as we have gone. Personally I don't use any standard contract which bears the mark of the Organ Builders' Association, as there have always been objectionable features to me in each proposed standardized contract form.

There is another point I wish to emphasize and which I consider affects the very life of our association. I have received a number of letters from our association members complaining of unfair sales tactics and several have resigned for no apparent reason except their claim that no benefit could be derived from remaining in the association when sales were made by deceiving and "knocking" the instruments and methods of competing builders. It is unfortunately true that salesmen sometimes use such methods and we are perhaps all guilty to a slight extent, either personally or through our representatives, and I do not think any member would have greater reason for complaint than we. I do not, nor have I at any time, indorsed such methods, and I consider them unethical and, in fact, harmful. The slogan "Every knock a boost for the other fellow" contains a truth recognized by every real salesman.

Surely our association has bigger things requiring its attention than the personal grievances of its individual members, and a little study will convince these members that such evils can be corrected only by education, and not by legislation, particularly when the threat of or the actual resignation and loss of a valuable member would be the only result. As the association grows in years and experience we will, through our personal touch with our members, correct this automatically. If settling personal grievances is our only object our time is wasted.

Let us look at some of the larger and real results: When the railroads changed our freight classification from first class to double first class, which would have meant increased freight costs of more than \$200,000 per annum, a personal protest of thirteen builders before the classification committee prevented the change.

Our association alone was responsible for pipe organs being free from war tax when all other musical instruments were taxed, and kept us on the list of war essentials. The above alone would justify the time and expense of our association for many years. Still more and even larger things loom before us in the future, which can be accomplished only by the co-operation of every organ builder and associated industry.

Advertisements by the association to promote the larger use of the organ in

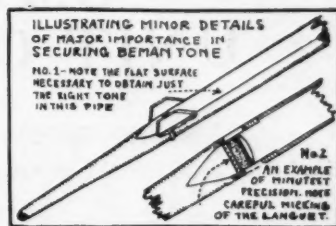
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schools, auditoriums, residences, lodge rooms, etc., by which all would benefit; conferences for the purpose of adopting a basic standard of fundamental console measurements, manual and pedal key measurements, distance of manuals from pedals, location of swell pedals, etc., would result in benefit to all, as would a standardization of pipe scales and weights, and none of these would necessitate a sacrifice of either art or individuality by any builder.

These are some of the many things that justify our existence and to their serious consideration could be devoted our time and effort.

Our association has progressed in many ways. We have not done all we had hoped to do, but we have all prospered, all have done more business in the past year than ever before, we have gained higher ideals, American organs are now recognized as the world's best, and the pipe organ industry has for the first time in history been recognized as a factor in both the commercial and educational life of our nation.

REPORT OF S. E. GRUENSTEIN,
SECRETARY OF THE ORGAN BUILDERS' ASSOCIATION OF AMERICA, AT THE ANNUAL MEETING AT THE DRAKE HOTEL, CHICAGO, JUNE 5.

Gentlemen: Your secretary deems it a high privilege to be able to make this his second annual report to your honorable body. The year since the New York meeting has been one of conservative adherence to the status quo. In the business of manufacturing organs it has been one of the most healthy activity. Contracts have been numerous and prices as a whole seem to have been well maintained. As a class organ builders appear to be learning gradually that there is no reason why their product should be sold at a ridiculously low profit, or no profit at all, and that even the art of organ building is not polluted by honest and reasonable gains. There has been plenty of work for every factory, and it has been well distributed. The latest census report, giving figures for 1921, showed nearly 1,300 pipe organs completed in that year. The total value of the product was \$7,913,602. A conservative estimate based on these figures would make the number of organs in 1922 at least 1,500, and the value of the factories' output \$12,000,000.

The first thing to occur to anyone surveying the organ field naturally would be that an industry of this size and importance, with an ever-widening field for its product, should make united efforts to protect itself and to further its own interests, eliminating unhealthy forms of competition and substituting therefor co-operative effort to make the situation better not only for the maker, but also for the purchaser. There has been some effort in this direction, but it has not

been as strong as the conditions warrant, in the opinion of your secretary.

The association today has a membership of forty-seven. Of these twenty-five are full voting members of the first class, paying \$100 a year dues. Six are associate members of the class created for makers of organ supplies, paying \$50 a year. Sixteen others are associates paying \$10 a year, a class consisting of organ experts, tuners, repair men, etc.

In the field of publicity your secretary feels that he has been able to be of service to you in the past year. Every effort has been made to boost the cause of the organ in the public prints, and the results, though not sensational or always immediately apparent, have been manifest and tangible. There is no question as to the growing popularity of the organ. The moving picture theater and the residence have offered most fruitful fields and continue to do so. The municipal organ is not a passing fad and by judicious publicity more cities may be made to see the wisdom of purchasing such instruments. That the churches are ordering larger organs than formerly is well illustrated by just the one fact that in the last eight months four large four-manual organs have been installed in Chicago and suburbs, in addition to various three-manuals and a large number of smaller organs. It is not many years ago when the installation of a four-manual organ in Chicago would have been the organ event of a decade.

As far as your secretary can see the great need at this time is for solidarity and team work among the builders. It would seem little short of a calamity if this association should abandon its efforts instead of enlarging its scope and strengthening its purposes. The organ business surely cannot be the one exception to the rule that in union there is strength and it hardly seems possible that while all other trades and professions are tightening their lines, one should find it to the benefit of the individual unit to work alone and without regard to his neighbor and competitor. Your secretary has been at your command as an association and as individuals to serve you in whatever manner seemed desirable, and feels well repaid for the efforts he has made to promote the cause of the organ and the creators of organs in the last fourteen years, but often has felt that there has been a lack of interest in the specific possibilities of this association which made him of less value to it as secretary than he would like to have been.

In closing, let me thank you for the cordiality which has characterized all relations between the membership and this office and to express the hope that by various means to be suggested on this floor the future of the Organ Builders' Association may be assured and its usefulness may be greatly increased for all of us.

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After several unavoidable postponements, the Vestry of Christ Episcopal Church met this evening, and the following resolution was unanimously adopted:

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(Signed) HARRY T. EGBERT,
Chairman, Music Committee of the Vestry of
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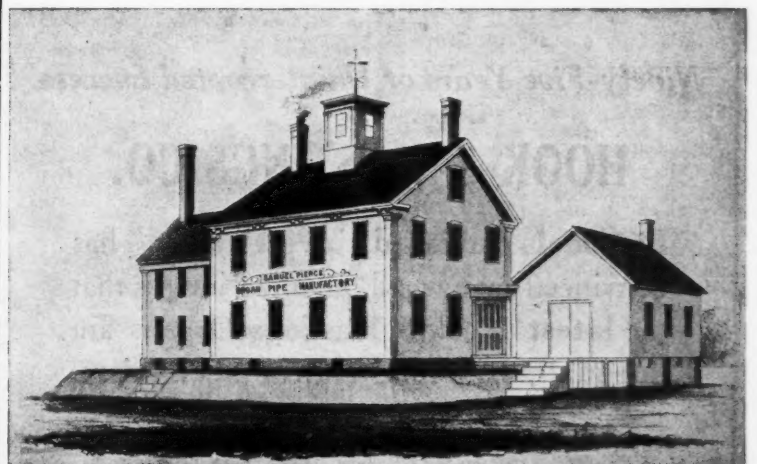
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We believe that what is true of other things is true of the organ, that a superior product can only be produced by those that *know how*, that have *faith* that there always will be a demand for worth-while things, that retain *confidence* in their own ability to turn out an unexcelled product, that are backed by an *experience* to establish them on a solid basis, and that have *resources* sufficient to place at their command the equipment necessary to expedite their work.

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Phone 41 Bldg. of REIDSVILLE Bldg.

Reidsville, N. C.

January 13th, 1923

Messrs. Hook & Hastings Co.,
Kendal Green, Mass.,

Gentlemen:-

RE: REIDSVILLE PRESBYTERIAN CHURCH

With reference to this organ, I can not resist the desire to express my real pleasure and delight in this instrument. As you know, I have devoted a great deal of thought and study to this organ, and felt when placing the order with your good selves that I was making no mistake, but now that it has been installed in the Church, it is intensely gratifying to find the tone quality, the workmanship and the ensemble, to fully measure up to my expectations. The refinement of tone and the artistic blending, under all reasonable combinations, is superb, while the volume is ample, without being in the least crashy or harsh. In fact, it strikes me that this is the most artistic two manual organ I have ever played on, so very naturally I am quite enthusiastic about it. I therefore congratulate you on your achievement, and thank you for your many courtesies in connection therewith.

I hope you will feel at liberty to refer your friends to this organ and it will be my pleasure to demonstrate it to them at any time.

With my best wishes for your continued success, I remain

Very truly yours,

Francis Womack

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