

# THE DIAPASON

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## MÖLLER INSTALLING PORTLAND, ORE., ORGAN

### FOUR-MANUAL OF 91 STOPS

First Presbyterian Church's New Instrument Will Be Opened in June, with Warren D. Allen as the Recitalist.

The forces of the M. P. Möller factory are installing in the First Presbyterian Church of Portland, Ore., a large four-manual, which is to be dedicated early in June with a recital by Warren D. Allen, organist of Stanford University. The specification of this instrument is the result of a thorough study of conditions by Professor John Stark Evans of the University of Oregon and William H. Barnes of Chicago. The Möller organization expects the organ to be one which will attract organists in the Northwest, and they have been invited to examine it, as it contains a number of new mechanical features recently developed at Hagerstown.

The scheme of stops is as follows:

#### GREAT ORGAN.

(All expressive except Nos. 1 and 2 with borrows. On 5-inch wind, excepting stops 4 and 14, which are on 8-inch wind.)

1. Double Diapason, 16 ft., 97 pipes.
2. First Diapason, 8 ft., 73 pipes.
3. Second Diapason, 8 ft., 73 pipes.
4. Gross Flöte, 8 ft., 73 pipes.
5. Melodia, 8 ft., 73 pipes.
6. Erzähler, 8 ft., 73 pipes.
7. Erzähler Celeste, 8 ft., 73 pipes.
8. Flute Harmonic, 4 ft., 73 pipes.
9. First Octave, 4 ft., 73 pipes.
10. Second Octave, 4 ft., 73 pipes.
11. Super Octave, 2 ft., 61 pipes.
12. Twelfth, 2 1/2 ft., 61 pipes.
13. Mixture, 4 rks., 244 pipes.
14. Tromba, 8 ft., 73 pipes.
15. Clarion, 4 ft., 61 notes.
16. Chimes, 25 tubes.

#### SWELL ORGAN.

(On 5-inch wind, excepting stop No. 33, which is on 8-inch wind.)

17. Bourdon, 16 ft., 101 pipes.
18. Diapason, 8 ft., 73 pipes.
19. Clarabella, 8 ft., 73 pipes.
20. Gedeckt, 8 ft., 73 pipes.
21. Salficional, 8 ft., 73 pipes.
22. Voix Celeste, 8 ft., 61 pipes.
23. Viol d'Orchestre, 8 ft., 73 pipes.
24. Viol Celeste, 8 ft., 61 pipes.
25. Dolce, 8 ft., 73 pipes.
26. Violina, 4 ft., 73 pipes.
27. Flauto Dolce, 4 ft., 73 pipes.
28. Flute Quinte, 2 1/2 ft., 61 notes.
29. Flautino, 2 ft., 61 notes.
30. Flife, 1 ft., 61 notes.
31. Principal, 4 ft., 73 pipes.
32. Dolce Cornet, 4 rks., 244 pipes.
33. Double Trumpet, 16 ft., 85 pipes.
34. Trumpet, 8 ft., 73 notes.
35. Cornopean, 8 ft., 73 pipes.
36. Clarion, 4 ft., 61 notes.
37. Oboe, 8 ft., 73 pipes.
38. Vox Humana, 8 ft., 73 pipes.
39. Harp, 8 ft., 49 bars.
40. Harp Celesta, 4 ft., 49 notes.
41. Chimes, 25 notes.

#### CHOIR ORGAN.

(On 5-inch wind.)

42. Dulciana, 16 ft., 97 pipes.
43. English Diapason, 8 ft., 73 pipes.
44. Concert Flute, 8 ft., 73 pipes.
45. Flute Celeste, 8 ft., 73 pipes.
46. Dulciana, 8 ft., 73 notes.
47. Unda Maris, 8 ft., 61 pipes.
48. Quintadena, 8 ft., 73 pipes.
49. Dulcet, 4 ft., 61 notes.
50. Flute d'Amour, 4 ft., 73 pipes.
51. Flageolet, 2 ft., 61 pipes.
52. Dulciana, 2 1/2 ft., 61 notes.
53. Dulciana, 2 ft., 61 notes.
54. Dulciana, 1 ft., 61 notes.
55. Mixture, 3 rks., 219 pipes.
56. English Horn, 8 ft., 73 pipes.
57. Clarinet, 8 ft., 73 pipes.
58. Harp, 8 ft., 49 notes.
59. Harp Celesta, 4 ft., 49 notes.

#### SOLO ORGAN.

(On 12-inch wind.)

60. Stentorphone, 8 ft., 73 pipes.
61. Tibia Clausa, 8 ft., 73 pipes.
62. Gross Gamba, 8 ft., 73 pipes.
63. Gross Gamba Celeste, 8 ft., 61 pipes.
64. Suabe Flute, 4 ft., 73 pipes.
65. Tuba Profunda, 16 ft., 85 pipes.
66. Tuba Sonora, 8 ft., 61 notes.
67. Tuba Mirabilis, 8 ft., 73 pipes.
68. French Horn, 8 ft., 73 pipes.

## Pilcher in Second Church of Christ, Scientist, New York



Members of N. A. O. headquarters chapter were guests of Henry Pilcher's Sons Tuesday evening, April 23, for dinner at the Town Hall Club in New York City. The tables were beautifully decorated with lilacs and daffodils grouped in large bunches. President McAll being in Toronto arranging details for the coming convention, Herbert S. Sammond presided.

Promptly at 8 taxicabs met the guests, taking them to Second Church of Christ, Scientist, Central Park West and Sixty-eighth street, for an informal demonstration of the new four-manual Pilcher organ. Miss Julia Broughton, organist of the church; Mrs. Charlotte Lockwood and John Doane played in a charming and artistic manner, bringing out the various solo stops and tonal ensembles from soft strings through different gradations up to the full grandeur of the full organ. There was a good contrast in the different groups and the organists seemed to enjoy the instrument thoroughly, as evidenced by their playing.

69. French Trumpet, 8 ft., 73 pipes.
70. Orchestral Oboe, 8 ft., 73 pipes.
71. Tuba Clarion, 4 ft., 73 notes.
72. Chimes, 25 notes.

#### PEDAL ORGAN.

73. Diapason Resultant, 32 ft., 32 notes.
74. Diapason, 16 ft., 44 pipes.
75. Second Diapason, 16 ft., 32 notes.
76. First Bourdon, 16 ft., 44 pipes.
77. Second Bourdon, 16 ft., 32 notes.
78. Lieblich Gedeckt, 16 ft., 32 notes.
79. Dulciana, 16 ft., 32 notes.
80. Major Flute, 8 ft., 32 notes.
81. Gedeckt, 8 ft., 32 notes.
82. Still Gedeckt, 8 ft., 32 notes.
83. 'Cello, 8 ft., 32 notes.
84. Flute, 4 ft., 32 notes.
85. Trombone, 16 ft., 32 pipes.
86. Tuba, 16 ft., 32 notes.
87. Tromba, 8 ft., 32 notes.
88. Double Trumpet, 16 ft., 32 notes.
89. Clarion, 4 ft., 32 notes.
90. Double Trumpet, 32 ft., 32 notes.
91. Chimes, 25 notes.

There will be six pistons for each manual and six affecting the pedal stops, besides six general pistons. A large Kinetic blower will provide the wind.

## ORGAN IS UNDER SIDEWALK

### Novel Installation by Kilgen in Actors' Chapel, New York.

On Sunday, May 5, the new Kilgen organ in the Actors' Chapel of St. Malachy's Church, Forty-ninth street, just west of Broadway, New York, was formally dedicated by Rt. Rev. Monsignor John P. Chidwick, D. D., representing Cardinal Hayes, after which Pietro A. Yon, organist of St. Patrick's Cathedral, gave a recital

The occasion being informal, Mr. Sammond announced the groups as rendered and after the demonstration extended a vote of thanks to Second Church for its cooperation in allowing the N. A. O. to use the church building and to the Pilcher firm as hosts.

A pleasant console party was then held for over an hour. Many of the guests played the instrument, remarking on the refinement and solidity of tone and precision of the action.

Following is the program played by Miss Broughton, Mrs. Lockwood and Mr. Doane: Elevation, Faulkes; Toccata, Bach, and Arioso, Bach (Julia E. Broughton); "Clair de Lune," Vierne; Scherzino, Ferrata; Angel Scene from "Hänsel and Gretel," Humperdinck, and Introduction and Fugue from Sonata on the Ninety-fourth Psalm, Reubke (John Doane); Variations on Chorale, Bach; Scherzo from Sonata, Parker, and Allegro Moderato from "Storm King" Symphony, Dickinson (Charlotte Lockwood).

assisted by members of the cathedral choir.

This installation is unique in that the organ is in chambers under the sidewalk and street, the tone coming into the chapel, which is under the main church auditorium, through vents at the rear of the chapel. This is believed to be the only organ in the world so installed.

The concrete pit in which the organ stands was specially constructed during the recent extension of the church building. The walls and ceiling are covered with hard plaster treated acoustically. The instrument was built by George Kilgen & Son, Inc., in conjunction with Robert J. Reilly, New York architect.

## OPENING AT MOODY CHURCH

### Reuter Four-Manual to Be Played by Stanley Seder June 13 and 14.

Dedication of the four-manual instrument built by the Reuter Organ Company for the new Moody Memorial Church on the north side of Chicago will take place June 13 and 14 and no doubt will attract many organists to hear this latest addition to the imposing organs of the city. On the evening of June 13 E. Stanley Seder, F. A. G. O., of the First Congregational Church of Oak Park will give a recital and on the second evening the Moody chorus will sing, assisted by Mr. Seder, in organ solos. The specifications of this organ appeared in *The Diapason* Sept. 1, 1928. It is the largest work of this firm to be placed in Chicago.

## WORK BEGINS ON HUGE ATLANTIC CITY ORGAN

### SCHEME SHOWS 297 STOPS

Midmer-Losh Start Construction of Instrument Designed by Senator Richards for Hall Seating 41,000 People.

Work on the huge organ of 297 speaking stops to be installed in the main auditorium of the new convention hall at Atlantic City, N. J., is already under way. As announced in *The Diapason* last month, the contract for the construction of the instrument was awarded April 25 to Midmer-Losh, Inc., of Merrick, N. Y., builders of the large organ in the high school of Atlantic City. It is expected, writes Senator Emerson L. Richards, designer of the organ and architect in charge of its construction, to have a part of the instrument ready to play before the end of the summer.

The stop specification of this remarkable organ will attract worldwide attention because of its size and various features to be incorporated in it. The specification is the result of long and thorough study by that unusual figure in the organ world—Senator Richards. Mr. Richards has been for many years a political leader in his home city and the state of New Jersey. His great hobby is the organ, and he is largely responsible for the enthusiasm which led to the installation of the high school instrument, as well as for the action of the city authorities which has led to the project for the huge convention hall work. The specification is therefore the work of one who is not himself an organ builder, nor yet a professional organist, but an amateur in the very best sense of the word.

The organ is to be erected in chambers situated on both sides of the stage in the main auditorium, in two chambers above the galleries in the arch of the roof and in two chambers at the gallery level. The auditorium is 487 feet long, 288 feet wide, and at the center of the arch is over 135 feet high. A gallery situated fifteen feet above the main floor projects into the auditorium twenty-two feet. The consoles will be placed upon an elevator situated in the orchestra pit to the right front of the stage.

The cubic contents of the auditorium is 15,500,000 cubic feet, and the seating capacity is estimated at 41,000. The right main organ chamber is 44 feet, 9 inches wide, 17 feet, 7 inches deep and 44 feet high. The left main chamber is 47 feet, 3 inches wide, 21 feet, 3 inches deep, and 44 feet high.

Two consoles are to be provided. The first, of six manuals, is to have a compass of seven octaves for the choir division and the great and swell are to have six octaves, while solo, fanfare and echo manuals will have the usual five-octave compass of sixty-one keys. The second console will be of the theater type and will have five manuals.

Wind pressures will vary from three and three-fourths to 100 inches. The stops on 100-inch wind will be the pedal contra posante and the tuba harmonic in the fanfare organ. The first division of the gallery organ will all be on fifty-inch wind.

The great will be unenclosed and is intended to produce a great chorus of pure diapason tone. It consists of four general choruses, one voiced on twenty-inch wind, one on twelve-inch wind, one on seven and one-half-inch wind, and one on three and three-fourths-inch wind. The great-solo ancillary division is intended to be enclosed in two separate swell-boxes and contains the softer accompanimental organ stops and the woodwind families. "Because of their enclosure and their softer intonation, they will have little influence upon the ensemble and because of this it is desirable to treat them as unit stops, thereby avoid-

ing the necessity of placing soft accompanimental stops on both the great and the solo divisions," writes Senator Richards. "It likewise gives greater flexibility and combinational advantages with the other material in these divisions."

The brass wind division will be a floating division enclosed in swell-box No. 4. It will be controlled by its own group of stopkeys and drawn upon the choir, great, swell, echo and pedal divisions by means of a single stopkey grouped with the respective manual stopkeys as indicated.

The swell division consists of five distinct choruses—a diapason, a flute, a string and two reed choruses. The diapason chorus will consist primarily of the double diapason, diapason I, octave, fifteenth and the furniture. "The first reed chorus, consisting of the double trumpet, the trumpet harmonic, the field trumpet and the trumpet clarion harmonic, will all be voiced to produce a blaze of trumpet tone characteristic of the best class of organ trumpet tone as found in a Willis swell," it is set forth. "The choir unenclosed division is intended to reproduce the old-fashioned 'little great' organ effect. It is voiced on light wind, with bright diapasons, and with the mixture breaking on each octave similar to the Silbermann mixtures. The effort will be to produce a homogeneous ensemble similar to the Silbermann organ familiar to Bach." The enclosed division is intended to supply accompanimental voices and some of the softer and more intimate effects of the organ.

The fanfare division is inserted primarily to balance the volume of tone between the two main chambers. Initially, at least, it will not be enclosed. Should conditions in the auditorium later require it, partial or complete enclosure may be made.

The echo division will be in the arch chambers. These chambers are just above the spring of the arch of the roof and occupy the space formed by the depth of the arch members. These chambers are of concrete and hard plaster and will require only swell shades to complete them as expression chambers. The pipes will speak through grilles into the auditorium.

Located below the arch chambers will be the gallery organ. This will consist of four divisions. Division I will be enclosed in swell-box No. 10. Division 2 will be unenclosed. Division 3 will be enclosed in swell-box No. 11 and division 4 will be enclosed in swell-box No. 12. The object of this organ will be to supplement the main organ by introducing in the center of the hall a very assertive voice. In view of the inevitable time lag between the front and the rear of the auditorium, it seemed necessary, particularly when the auditorium is filled, to deliver a large volume of tone about midway of the auditorium, so that the sound will reach the rear of the auditorium more quickly than if it were compelled to travel the entire length thereof. All of the stops in the gallery organ will be voiced to yield the greatest possible volume of tone consistent with the scales and wind pressures involved.

The gallery organ will be played from the echo manual, but will also be playable from several other manuals. For this purpose a stopkey will be inserted with the stops controlling the respective manuals which will draw upon that manual such of the stops in the respective divisions as may previously have been drawn.

There will be three separate string organs, graduated both in power and in quality. They will be floating divisions controlled in the same manner as the other floating divisions. The stopkeys controlling each division will be grouped together, each voice or extension thereof being represented by an individual stopkey. The organ will be drawn to the desired manual by operating a stopkey placed with the other manual stopkeys. Thus any part or all of each string organ may be played by drawing the desired voices as a group and then transferring the group to the desired manual by operating the manual stopkey.

Following is the specification of speaking stops as finally adopted, and

is not to be confused with schemes announced earlier as a basis for the first bids:

PEDAL ORGAN.

- Right Side (Chamber No. 2):
1. Contra Tibia Clausa, 32 ft., 85 pipes.
  2. Diaphone Phonon, 16 ft., 32 pipes.
  3. Tibia Major, 16 ft., 85 pipes.
  4. Principal, 16 ft., 85 pipes.
  5. Contra Viol, 16 ft., 85 pipes.
  6. Tierce, 12 4/5 ft., 88 pipes.
  7. Septieme, 9 2/7 ft., 88 pipes.
  8. Bombardon, 32 ft., 85 pipes.
  9. Ophicleide, 16 ft., 85 pipes.
  10. Trumpet, 16 ft., 85 pipes.
- Left Side (Chamber No. 1):
11. Contra Diaphone, 32 ft., 68 pipes.
  12. Diapason, 32 ft., 85 pipes.
  13. Diaphonic Diapason, 16 ft., 85 pipes.
  14. Contra Bass, 16 ft., 85 pipes.
  15. Tibia Clausa, 16 ft., 85 pipes.
  16. Stenter Sesquialtera, 7 rks., 224 pipes.
  17. Dulcian, 64 ft., 80 pipes.
  18. Bombarde, 32 ft., 85 pipes.
  19. Fagotone, 32 ft., 85 pipes.
  20. Contra Posaune, 16 ft., 56 pipes.

GREAT ORGAN.

21. Sub Principal, 32 ft., 121 pipes.
22. Diapason Major, 16 ft., 97 pipes.
23. Diapason I, 16 ft., 73 pipes.
24. Diapason II, 16 ft., 73 pipes.
25. Sub Quint, 10 2/5 ft., 73 pipes.
26. Diapason I, 8 ft., 73 pipes.
27. Diapason II, 8 ft., 73 pipes.
28. Diapason III, 8 ft., 73 pipes.
29. Diapason IV, 8 ft., 73 pipes.
30. Diapason V, 8 ft., 73 pipes.
31. Diapason VI, 8 ft., 73 pipes.
32. Diapason VII, 8 ft., 73 pipes.
33. Diapason VIII, 8 ft., 73 pipes.
34. Diapason IX, 8 ft., 73 pipes.
35. Diapason X, 8 ft., 73 pipes.
36. Major Quint, 5 1/2 ft., 73 pipes.
37. Octave I, 4 ft., 73 pipes.
38. Octave II, 4 ft., 73 pipes.
39. Octave III, 4 ft., 73 pipes.
40. Octave IV, 4 ft., 73 pipes.
41. Octave V, 4 ft., 73 pipes.
42. Gross Tierce, 3 1/5 ft., 73 pipes.
43. Major Twelfth, 2 2/3 ft., 73 pipes.
44. Major Fifteenth, 2 ft., 73 pipes.
45. Fifteenth II, 2 ft., 73 pipes.
46. Fifteenth III, 2 ft., 73 pipes.
47. Gross Rauschquint, 2 rks., 146 pipes.
48. Rauschquint, 3 rks., 146 pipes.
49. Grand Cornet, 10 rks., 730 pipes.
50. Sesquialtera Major, 5 rks., 365 pipes.
51. Mixture, 5 rks. (Schulze), 365 pipes.
52. Fourniture, 5 rks., 365 pipes.
53. Major Flute Harmonic, 8 ft., 73 pipes.
54. Flute Overt, 8 ft., 73 pipes.
55. Harmonic Flute, 4 ft., 73 pipes.
56. Contra Trumpet, 16 ft., 73 pipes.
57. Trumpet Harmonic, 8 ft., 73 pipes.
58. Trumpet Clarion Harmonic, 4 ft., 73 pipes.

SOLO ORGAN.

- Swell Box No. 1:
59. Flauto Major, 16 ft., 61 pipes.
  60. Tibia Rex, 8 ft., 61 pipes.
  61. Hohl Flöte, 8 ft., 61 pipes.
  62. Flute Overt, 8 ft., 61 pipes.
  63. Wald Flöte, 4 ft., 61 pipes.
  64. Flute Twelfth, 2 2/3 ft., 61 pipes.
  65. Piccolo Harmonic, 2 ft., 61 pipes.
  66. Cello Pomposa, 8 ft., 61 pipes.
  67. Cello Celeste, 8 ft., 61 pipes.
  68. Viol, 8 ft., 61 pipes.
  69. Viol Celeste, Sharp, 8 ft., 61 pipes.
  70. Viola Pomposa, 4 ft., 61 pipes.
  71. Stenter Diapason, 8 ft., 61 pipes.
  72. Stenter Octave, 4 ft., 61 pipes.
  73. Tuba Magna, 16 ft., 85 pipes.
  74. Trumpet Profunda, 16 ft., 85 pipes.
  75. Tuba Imperial, 8 ft., 61 pipes.
  76. Trumpet Royal, 8 ft., 61 pipes.
  77. English Post Horn, 8 ft., 61 pipes.
  78. Bugle, 8 ft., 61 pipes.
  79. Grand Chorus, 9 rks. unison, 549 pipes.
  80. Carillon, 3 rks. (4 breaks), 183 pipes.
- GREAT-SOLO ANCILLARY ORGAN.
- Organ Tone Division, Swell Box No. 2:
81. Contra Wald Flöte, 16 ft., 104 pipes.
  82. Geigan Principal, 16 ft., 109 pipes.
  83. Contra Tibia Clausa, 16 ft., 104 pipes.
  84. Diapason Phonon, 8 ft., 85 pipes.
  85. Horn Diapason, 8 ft., 85 pipes.
  86. Doppel Gedeckt, 8 ft., 85 pipes.
  87. Gross Gemshorn, 8 ft., 109 pipes.
  88. Great Gemshorn Celeste, 8 ft., 101 pipes.
  89. Viola d'Gamba, 8 ft., 85 pipes.
  90. Voix Celeste, 8 ft., 85 pipes.
  91. Third, 6 2/5 ft., 109 pipes.
  92. Fifth, 5 1/5 ft., 109 pipes.
  93. Seventh, 4 4/7 ft., 97 pipes.
  94. Xylophone, (Deagan special), 49 notes.

- Wood Wind Division, Swell Box No. 3:
95. Oboe Horn, 16 ft., 97 pipes.
  96. Contra Saxophone, 16 ft., 97 pipes.
  97. English Horn, 16 ft., 97 pipes.
  98. French Horn, 16 ft., 97 pipes.
  99. Baryton, 16 ft., 85 pipes.
  100. Contra Krummhorn, 16 ft., 85 pipes.
  101. Orchestral Clarinet, 8 ft., 73 pipes.
  102. Orchestral Saxophone (Gottfried type), 8 ft., 73 pipes.
  103. Orchestral Oboe, 8 ft., 73 pipes.
  104. French Horn, 8 ft., 73 pipes.
  105. Vox Humana, 8 ft., 85 pipes.
  106. Kinura, 8 ft., 73 pipes.
  107. Harp, 61 notes.
  108. Chimes, 37 notes.

Brass Wind Division, Swell Box No. 4:

109. Trombone, 16 ft., 73 pipes.
110. Trombone, 8 ft., 73 pipes.
111. Trombone, 8 ft., 73 pipes.
112. Tromba, 5 1/2 ft., 73 pipes.
113. Trombone, 4 ft., 73 pipes.
114. Tromba, 2 3/4 ft., 73 pipes.
115. Tromba, 2 ft., 73 pipes.
116. Tierce Mixture, 219 pipes.

SWELL ORGAN.

- Enclosed Division, Swell Box No. 5:
117. Double Diapason, 16 ft., 104 pipes.
  118. Diapason I, 8 ft., 80 pipes.
  119. Diapason II, 8 ft., 80 pipes.
  120. Waldhorn, 8 ft., 80 pipes.
  121. Octave, 4 ft., 73 pipes.
  122. Fifteenth, 2 ft., 73 pipes.
  123. Fourniture, 5 rks., 365 pipes.
  124. Tibia Plena, 8 ft., 80 pipes.
  125. Hohlflöte, 8 ft., 80 pipes.
  126. Gross Gedeckt, 8 ft., 80 pipes.
  127. Harmonic Flute, 8 ft., 80 pipes.
  128. Ocarina, 4 ft., 73 pipes.
  129. Traverse Flute, 4 ft., 80 pipes.
  130. Orchestral Piccolo, 2 ft., 61 pipes.
  131. Contra Gamba, 16 ft., 104 pipes.
  132. Violin, 8 ft., 80 pipes.
  133. Violon, 2 rks., 8 ft., 134 pipes.
  134. Second Violins, 2 rks., 8 ft., 134 pipes.
  135. Gamba, 8 ft., 80 pipes.
  136. Gamba Celeste, 8 ft., 80 pipes.
  137. Gambette, 4 ft., 73 pipes.
  138. Double Trumpet, 16 ft., 104 pipes.
  139. Trumpet Harmonic, 8 ft., 80 pipes.
  140. Field Trumpet, 8 ft., 80 pipes.
  141. Trumpet Clarion Harmonic, 4 ft., 80 pipes.
  142. Double Horn, 16 ft., 104 pipes.
  143. Posaune, 8 ft., 80 pipes.
  144. Cornopean, 8 ft., 80 pipes.
  145. Flögel Horn, 8 ft., 80 pipes.
  146. Plein Jeu, 7 rks. (6 breaks), 511 pipes.

SWELL-CHOIR ANCILLARY ORGAN.

- Swell Box 6:
147. Grosspöppelgedeckt, 16 ft., 97 pipes.
  148. Cone Gamba, 16 ft., 97 pipes.
  149. Clarabella, 8 ft., 92 pipes.
  150. Doppel Spitz Flöte, 8 ft., 97 pipes.
  151. Zauberflöte, 4 ft., 97 pipes.
  152. Gemshorn, 8 ft., 97 pipes.
  153. Gemshorn, 8 ft., 97 pipes.
  154. Gemshorn, 8 ft., 97 pipes.
  155. Terz, 6 2/5 ft., 97 pipes.
  156. Fifth, 5 1/5 ft., 97 pipes.
  157. Seventh, 4 4/7 ft., 97 pipes.
  158. Ninth, 3 5/9 ft., 85 pipes.
  159. Eleventh, 2 10/11 ft., 85 pipes.
  160. Contra Oboe, 16 ft., 97 pipes.
  161. Bass Clarinet, 16 ft., 97 pipes.
  162. Vox Humana, 16 ft., 97 pipes.
  163. Marimba, 49 notes.
  164. Glockenspiel, 49 notes.

CHOIR.

- Unenclosed Division:
165. Quintaton, 16 ft., 73 pipes.
  166. Diapason, 8 ft., 73 pipes.
  167. Holz Flöte, 8 ft., 73 pipes.
  168. Octave, 4 ft., 73 pipes.
  169. Fifteenth, 2 ft., 73 pipes.
  170. Mixture, 4 rks., 292 pipes.
- Enclosed Division, Swell Box No. 7:
171. Dulciana, 16 ft., 85 pipes.
  172. Diapason, 8 ft., 73 pipes.
  173. Diapason II, 8 ft., 73 pipes.
  174. Dulciana Celeste, 8 ft., 73 pipes.
  175. Dolce, 4 ft., 85 pipes.
  176. Double Melodia, 16 ft., 109 pipes.
  177. Philomela, 8 ft., 73 pipes.
  178. Chant Flute, 8 ft., 73 pipes.
  179. Unda Maris, 8 ft., 73 pipes.
  180. Spindle Flute, 4 ft., 73 pipes.
  181. Flute Overt, 4 ft., 73 pipes.
  182. Flageolet, 2 ft., 73 pipes.
  183. Flute Mixture, 3 rks., 219 pipes.
  184. Gemshorn, 8 ft., 73 pipes.
  185. Gemshorn Celeste, Sharp, 8 ft., 73 pipes.
  186. Viola Pomposa, 8 ft., 73 pipes.
  187. Viola Celeste, 8 ft., 73 pipes.
  188. Contra Tromba, 16 ft., 97 pipes.
  189. Tromba Real, 8 ft., 73 pipes.
  190. Cornet, 8 ft., 73 pipes.
  191. Horn, 8 ft., 73 pipes.
  192. First Clarinet, 8 ft., 73 pipes.
  193. Bassett Horn, 8 ft., 97 pipes.
  194. Cor Anglais, 8 ft., 73 pipes.
  195. Kinura, 8 ft., 73 pipes.
  196. Acuta, 5 rks., 365 pipes.

FANFARE ORGAN.

- Manual 5, Left Side:
197. Flauto Major, 16 ft., 85 pipes.
  198. Stenter Flute, 8 ft., 61 pipes.
  199. Stenterphone, 8 ft., 61 pipes.
  200. Pileata Magna, 8 ft., 61 pipes.
  201. Flute Octavante, 4 ft., 61 pipes.
  202. Recorder, 2 2/3 ft., 61 pipes.
  203. Fife, 2 ft., 61 pipes.
  204. Cymbale, 5 rks., 305 pipes.
  205. Contra Posaune, 16 ft., 85 pipes.
  206. Bombardon, 16 ft., 85 pipes.
  207. Tuba Harmonic, 8 ft., 73 pipes.
  208. Ophicleide, 8 ft., 61 pipes.
  209. Tromba Quint, 10 2/5 ft., 73 pipes.
  210. Tromba Tierce, 6 2/5 ft., 73 pipes.
  211. Clarion Major, 4 ft., 61 pipes.
  212. Stenter Mixture, 7 rks., 427 pipes.
- ECHO ORGAN.
- Manual 6 (In Arch), Swell Boxes 8 and 9:
213. Contra Gamba, 16 ft., 85 pipes.
  214. Spire Flute, 16 ft., 97 pipes.
  215. Diapason, 8 ft., 61 pipes.
  216. Spitz Flöte, 8 ft., 61 pipes.
  217. Spitz Flöte Sharp, 8 ft., 61 pipes.
  218. Spitz Flöte Flat, 8 ft., 49 pipes.
  219. Waldhorn, 8 ft., 61 pipes.
  220. Clarabella, 8 ft., 85 pipes.
  221. Tibia Mollis, 8 ft., 61 pipes.

222. Flauto Sylvestris, 8 ft., 61 pipes.
223. Flute Celeste, 8 ft., 61 pipes.
224. Rohr Flöte, 4 ft., 61 pipes.
225. Harmonia Aetheria, 5 rks., 366 pipes.
226. Bassoon, 16 ft., 85 pipes.
227. Chalumeau, 16 ft., 73 pipes.
228. Trompette Minor, 8 ft., 61 pipes.
229. Cor d'Amour, 8 ft., 61 pipes.
230. Vox Humana, 16 ft., 85 pipes.
231. Tuba d'Amour, 16 ft., 85 pipes.
232. Chimes, 25 notes.

GALLERY ORGAN.

- Division 1, Swell Box 10:
233. Diaphone, 16 ft., 85 pipes.
  234. Tuba Sonora, 8 ft., 73 pipes.
  235. Trumpet Mirabilis, Imperial Trumpet and Clarion Real (Unit), 16 ft., 85 pipes.

- Division 2:
236. Diapason, 16 ft., 97 pipes.
  237. Diapason I, 8 ft., 73 pipes.
  238. Diapason II, 8 ft., 73 pipes.
  239. Octave, 4 ft., 73 pipes.
  240. Fifteenth, 2 ft., 73 pipes.
  241. Mixture, 4 rks., 292 pipes.

- Division 3, Swell Box 11:
242. Flauto Maggior, 16 ft., 97 pipes.
  243. Jubalföte, 8 ft., 73 pipes.
  244. Flute Harmonic, 8 ft., 73 pipes.
  245. Harmonic Flute, 4 ft., 73 pipes.
  246. Harmonic Twelfth, 2 ft., 61 pipes.
  247. Harmonic Piccolo, 2 ft., 61 pipes.
  248. Harmonic Cornet, 61 notes.

- Division 4, Swell Box 12:
249. Saxophone, 16 ft., 97 pipes.
  250. Oboe Major, 8 ft., 73 pipes.
  251. Musette Mirabilis, 8 ft., 73 pipes.
  252. Cor d'Orchestre, 8 ft., 73 pipes.
  253. Major Clarinet, 8 ft., 73 pipes.

STRING ORGAN I (Gallery).

- Swell Box 13:
254. Contra Bass, 16 ft., 97 pipes.
  255. Cello I, 8 ft., 73 pipes.
  256. Cello Celeste, 2 rks., Sharp, 8 ft., 146 pipes.
  257. Cello Celeste, 2 rks., Flat, 8 ft., 134 pipes.
  258. First Violins, 2 rks., 8 ft., 146 pipes.
  259. First Violins, 2 rks., 8 ft., 134 pipes.
  260. First Violins, 2 rks., Sharp, 8 ft., 146 pipes.
  261. First Violins, 2 rks., Flat, 8 ft., 134 pipes.
  262. Second Violins, 2 rks., 8 ft., 146 pipes.
  263. Second Violins, 2 rks., 8 ft., 134 pipes.
  264. Violins, 2 rks., 4 ft., 146 pipes.

ANCILLARY STRING ORGAN II (Left Side).

- (Any Manual or Pedal.)
- Swell Box 14:
265. Double Bass, 16 ft., 97 pipes.
  266. Contra Bass, 16 ft., 97 pipes.
  267. Contra Viol, 16 ft., 97 pipes.
  268. Viola Diapason, 8 ft., 73 pipes.
  269. Violoncello, 8 ft., 73 pipes.
  270. Cello Phonon, 8 ft., 73 pipes.
  271. Cello, 8 ft., 73 pipes.
  272. Cello Celeste, Sharp, 2 rks., 8 ft., 73 pipes.
  273. Viola Phonon, 8 ft., 73 pipes.
  274. Viola Celeste, 2 rks., 8 ft., 134 pipes.
  275. Viola Phonon, 8 ft., 73 pipes.
  276. Violin, 8 ft., 73 pipes.
  277. Violins, 2 rks., Sharp, 8 ft., 146 pipes.
  278. Violins, 2 rks., Sharp, 8 ft., 134 pipes.
  279. Violins, 2 rks., Flat, 8 ft., 134 pipes.
  280. Violins, 2 rks., Sharp, 8 ft., 134 pipes.
  281. Violins, 2 rks., Flat, 8 ft., 134 pipes.
  282. Violins, 2 rks., 4 ft., 146 pipes.
  283. Violas, 2 rks., 4 ft., 146 pipes.
  284. Principal, 4 ft., 73 pipes.
  285. String Mixture, 5 rks., 305 pipes.
  286. String Reed, 8 ft., 73 pipes.
  287. Stopped Flute, 8 ft., 73 pipes.
  288. Twelfth, 2 2/3 ft., 73 pipes.

ANCILLARY STRING ORGAN III (Right Side).

- (Any Manual or Pedal.)
- Swell Box 15:
289. Cellos Celeste, 2 rks., Sharp, 8 ft., 146 pipes.
  290. Cellos Celeste, 2 rks., Flat, 8 ft., 146 pipes.
  291. Viola Celeste, 2 rks., 8 ft., 73 pipes.
  292. Violins, 2 rks., Flat, 8 ft., 146 pipes.
  293. Violins, 2 rks., Sharp, 8 ft., 134 pipes.
  294. Violins, 2 rks., Flat, 8 ft., 134 pipes.
  295. Violins, 2 rks., Sharp, 8 ft., 134 pipes.
  296. Second Violins, 2 rks., Sharp, 8 ft., 146 pipes.
  297. Vox Humana, 8 ft., 73 pipes.

PERCUSSIONS (Swell Box 15).

- A. Piano.
- B. Contra Bass Drum, stroke—roll ff and mp.
- C. Bass Drum I, stroke—roll, ff and mp.
- D. Bass Drum II, stroke—roll, ff and mp.
- E. Snare Drum I.
- F. Snare Drum II.
- G. Snare Drum III.
- H. Cymbal, metal hammers, stroke—roll.
- I. Chinese Gong, large size, stroke.
- J. Persian Cymbal II, stroke—roll.
- K. Persian Cymbal II, stroke—roll.
- L. Two Tambourines.
- M. Two Castanets.
- N. Two Triangles.
- O. Two Wood Blocks.
- P. Two Tom Toms.



**FASHIONABLE CENTER  
TO HAVE A HALL ORGAN**

**GIFT TO GREAT NECK CHURCH**

Hope Leroy Baumgartner Has Designed Three-Manual with a Floating Solo Division for All Saints' Episcopal.

All Saints' Episcopal Church at Great Neck, in one of the most fashionable parts of Long Island, has awarded to the Hall Organ Company the contract for a three-manual, with a floating solo division on ten-inch wind pressure. The instrument is a gift to the church from a man who made a long investigation before he selected the builder. The specifications were drawn up by Professor H. Leroy Baumgartner of Yale University. The organ will probably be installed in September.

Among the special features are the adjustable crescendo and adjustable full organ. There are forty adjustable combinations and six pedal combination studs and three reversible toe studs controlling full organ expression. There will be an automatic cancel switch for all tremolos, percussion and vox humana, operated from the full organ key indicator and the first contact of the crescendo. Special stopkeys are provided for full organ and piston cut-outs, affecting swell and pedal, great and pedal and choir and pedal. The crescendo indicator consists of a series of ten lights, in one row, arranged in two groups of five each, adjustable to come on at any desired point in the crescendo.

A specially-scaled gemshorn in the solo organ will be so arranged as to act as a processional stop, and will have separate expression through the ceiling above the choir or vestry room, which will enable the choir to establish the proper pitch as the processional begins.

Following is the list of stops:

**GREAT ORGAN.**

- Diapason, 16 ft., 85 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason (from No. 1), 8 ft., 61 notes.
- Double Flute, 8 ft., 61 pipes.
- Concert Flute (from Choir), 8 ft., 73 notes.
- Viola (from Choir), 8 ft., 73 notes.
- Octave (from No. 1), 4 ft., 61 notes.
- Flute (from Choir), 4 ft., 61 notes.
- Harmonics (12th, 15th), 2 rks., 122 pipes.
- Clarinet (Tenor C) (from Choir), 16 ft., 61 notes.
- Trumpet, 8 ft., 61 pipes.
- Chimes (f), 8 ft., 25 tubes.
- Chimes (p, reduced stroke), 8 ft., 25 notes.
- Harp, 8 ft., 61 notes.
- Celesta, 61 notes.

**SWELL ORGAN.**

- Gedeckt (Lieblich), 16 ft., 85 pipes.
- Diapason, 8 ft., 73 pipes.
- Harmonic Flute, 8 ft., 85 pipes.
- Gedeckt, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Gemshorn (soft), 8 ft., 85 pipes.
- Harmonic Flute, 4 ft., 73 notes.
- Gedeckt, 4 ft., 73 notes.
- Gemshorn, 4 ft., 73 notes.
- Gemshorn, 2 1/2 ft., 61 notes.
- Gemshorn, 2 ft., 61 notes.
- Dolce Cornet (17, 19, 22), 3 ranks, 183 pipes.
- Oboe (Tenor C), 16 ft., 61 notes.
- Harmonic Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 notes.
- Vox Humana (mf), 8 ft., 61 pipes.
- Vox Humana (pp), 8 ft., 61 notes.
- Harp, 8 ft., 61 notes.
- Celesta, 8 ft., 61 notes.

**CHOIR ORGAN.**

- Viola, 16 ft., 85 pipes.
- Diapason, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Viola, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute, 4 ft., 77 pipes.
- Viola, 4 ft., 61 notes.
- Unda Maris, 4 ft., 73 notes.
- Nasard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Tierce, 1 3/5 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp.
- Celesta.

**SOLO ORGAN** (In separate chamber). (Playable by means of couplers on all manuals and pedal).

- Gemshorn Principal, 8 ft., 73 pipes.
- Solo Flute, 8 ft., 73 pipes.

*Choir Which Will Sing at A. G. O. Convention*



The picture shows the choir of Calvary Episcopal Church, Memphis, Tenn., which will give the Brahms "Requiem" at the meeting of the American Guild of Organists in June.

Adolph Steuterman, organist and choirmaster, is shown to the extreme right in the first row. The rector, Dr. C. F. Blaisdell, is shown at the extreme left of the picture.

- Solo Gamba, 8 ft., 73 pipes.
  - Solo Flute, 4 ft., 61 notes.
  - Harmonic Tuba, 8 ft., 73 pipes.
  - French Horn, 8 ft., 73 pipes.
- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
  - First Diapason, 16 ft., 44 pipes.
  - Second Diapason, 16 ft., 32 notes.
  - Bourdon, 16 ft., 12 pipes, 32 notes.
  - Viola, 16 ft., 32 notes.
  - Gedeckt, 16 ft., 32 notes.
  - Octave, 8 ft., 32 notes.
  - Solo Gamba, 8 ft., 32 notes.
  - Concert Flute, 8 ft., 32 notes.
  - Viola, 8 ft., 32 notes.
  - Gedeckt, 8 ft., 32 notes.
  - Double Trumpet, 16 ft., 12 pipes, 32 notes.
  - Trumpet, 8 ft., 32 notes.
  - Clarion, 4 ft., 32 notes.

**ENGEL HEAD OF SCHIRMER'S**

**Congressional Library Man Made President of Publishing House.**

In a reorganization of the management of G. Schirmer, Inc., publishers and importers of music, Carl Engel, who since 1922 has been chief of the music division in the Library of Congress, was elected president and W. H. L. Edwards treasurer.

From 1910 until his appointment to the position in Washington, Mr. Engel had been musical editor-in-chief of the Boston Music Company. He is known as a writer on musical subjects through his contributions to various American and European journals and magazines, notably the Musical Quarterly, of which he assumed the editorship on the death of O. G. Sonneck in October of last year. Mr. Engel is an honorary member of the Harvard Musical Association, a member of the directorate of the International Society of Musicology, and a corresponding member of the French Society of Musicology.

Mr. Edwards is a well-known member of the New York bar and of the firm of Edwards, Murphy & Minton. William Rodman Fay, former president, remains as chairman of the board.

**Operation for Carl Weinrich.**

Carl Weinrich, formerly of the Church of the Redeemer at Morristown, N. J., who was to have taken up his duties as organist and musical director of St. Paul's Presbyterian Church of Philadelphia May 1, underwent an operation April 23 for acute appendicitis. Mr. Weinrich had also to cancel a recital at the Wanamaker Auditorium in New York during music week and his position as accompanist at the organ at a special Ascension Day service at St. James' Church in Philadelphia.

Ralph Edmund Marryott conducted a music week concert by the Jamesburg Choral Society in the Presbyterian Church of Jamesburg, N. J., May 10. As an organ prologue he played Mendelssohn's Spring Song, the Introduction to the Third Act of Wagner's "Lohengrin" and MacDowell's "To a Wild Rose." Sunday evening, May 5, Mr. Marryott also gave a music week program at this church.

**READY FOR THE CONVENTION**

**Memphis Will Receive A. G. O. Visitors First Week in June.**

Everything is in readiness at Memphis, Tenn., for the general convention of the American Guild of Organists, which will be held the first week in June. The program was published in The Diapason last month and will be carried out as there outlined. Indications point to a good attendance at this first meeting to be held in the South.

Although the formal proceedings do not begin until 10 o'clock on the morning of June 4, there will be an important informal get-together meeting at the Peabody Hotel on the evening of June 3. This will give all a chance to meet and become acquainted. As an additional attraction there will be a recital on the organ in the Auditorium by Charles M. Courboin, who has been invited to be the official host of the Auditorium commission during the convention. The Peabody Hotel will be the convention headquarters.

A special feature of the convention will be the rendition June 4 with orchestra of Brahms' "German Requiem" by the choir of Calvary Episcopal Church under the direction of Adolph Steuterman, organist and choirmaster. The choir is known throughout the South for its oratorio performances.

**FOR MOUNT VERNON, OHIO**

**Austin Company Will Build Three-Manual for St. Paul's Church.**

The Austin Organ Company will build a three-manual for St. Paul's Church at Mount Vernon, Ohio, the contract having been awarded last month. The great will be enclosed with the choir. The stop specification is as follows:

- GREAT ORGAN.**
- Open Diapason, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Chimes (prepared for), 25 bells.
- SWELL ORGAN.**
- Bourdon, 16 ft., 73 notes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flageolet, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
- \*Violoncello, 8 ft., 73 notes.
- \*Gross Flöte, 8 ft., 73 notes.
- \*Dulciana, 8 ft., 73 notes.
- \*Unda Maris, 8 ft., 61 pipes.
- \*Harmonic Flute, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp (prepared for), 61 bars.
- \*Interchangeable with Great.
- PEDAL ORGAN.**
- Open Diapason (from Great), 16 ft., 12 pipes, 20 notes.
- Violine (from Great), 16 ft., 12 pipes, 20 notes.
- Bourdon (from Swell), 16 ft., 12 pipes, 20 notes.
- Flute, 8 ft., 32 notes.

**WANGERIN 4-MANUAL  
IN MILWAUKEE CHURCH**

**DEDICATION IS HELD IN MAY**

Instrument of Sixty-Four Stops in Sherman Park Lutheran Has Sixteen General Pistons, but None for Individual Manuals.

The sixty-four-stop four-manual organ of the Sherman Park Evangelical Lutheran Church at Milwaukee was formally dedicated Sunday, May 12, and on May 19 Arthur E. Bergmann, organist and choirmaster, gave his opening recital and sacred concert, assisted by his choir.

The entire organ is under expression. A novel combination control is incorporated in this instrument, as there are sixteen general combination pistons, duplicated under each manual, but no pistons for the individual manuals. This organ is the only four-manual organ in a Lutheran church in Milwaukee.

Following is the stop specification:

- GREAT ORGAN.**
  - 1. Double Open Diapason, 16 ft., 49 pipes.
  - 2. Open Diapason Major, 8 ft., 61 pipes.
  - 3. Open Diapason, 8 ft., 73 pipes.
  - 4. Doppelflöte, 8 ft., 85 pipes.
  - 5. Violoncello, 8 ft., 61 pipes.
  - 6. Concert Flute, 8 ft., 61 notes.
  - 7. Octave, 4 ft., 61 notes.
  - 8. Hohlflöte, 4 ft., 61 notes.
  - 9. Flageolet, 2 ft., 61 notes.
  - 10. Tuba Profunda (10-inch wind), 16 ft., 85 pipes.
  - 11. Harmonic Tuba (10-inch wind), 8 ft., 61 notes.
  - 12. Tuba Clarion (10-inch wind), 4 ft., 61 notes.
  - 13. Chimes, 8 ft., 20 tones.
  - Tremulant for Tuba and French Horn in Choir.
  - Tremulant for Great and Choir.
  - SWELL ORGAN.**
  - 14. Contra Viol, 16 ft., 61 notes.
  - 15. Bourdon, 16 ft., 101 pipes.
  - 16. Open Diapason, 8 ft., 73 pipes.
  - 17. Tibia Clausa, 8 ft., 73 pipes.
  - 18. Viol d'Orchestre, 8 ft., 73 pipes.
  - 19. Violine Celeste, 8 ft., 49 pipes.
  - 20. Gedeckt, 8 ft., 73 notes.
  - 21. Violine d'Amour, 8 ft., 73 pipes.
  - 22. Flute Celeste, 8 ft., 49 pipes.
  - 23. Second Celeste, 8 ft., 49 pipes.
  - 24. Flute d'Amour, 4 ft., 73 notes.
  - 25. Violine, 4 ft., 61 notes.
  - 26. Dolce Cornet, 3 rks., 183 pipes.
  - 27. Nazard, 2 1/2 ft., 61 notes.
  - 28. Flautino, 2 ft., 61 notes.
  - 29. Tierce, 1 3/5 ft., 61 notes.
  - 30. Cornopean, 8 ft., 73 pipes.
  - 31. Oboe, 8 ft., 61 pipes.
  - 32. Vox Humana, 8 ft., 61 pipes.
  - 33. Harp, 8 ft., 49 bars.
  - Tremulant.
  - CHOIR ORGAN.**
  - 34. Contra Dulciana, 16 ft., 49 pipes.
  - 35. English Diapason, 8 ft., 61 notes.
  - 36. Concert Flute, 8 ft., 85 pipes.
  - 37. Flute Celeste, 8 ft., 49 pipes.
  - 38. Dulciana, 8 ft., 61 pipes.
  - 39. Unda Maris, 8 ft., 49 pipes.
  - 40. Flauto Traverso, 4 ft., 61 notes.
  - 41. Piccolo, 2 ft., 61 notes.
  - 42. French Horn, 8 ft., 61 pipes.
  - 43. Clarinet, 8 ft., 61 pipes.
  - 44. Harp, 8 ft., 49 notes.
  - Tremulant.
  - ECHO ORGAN.**
  - 45. Cor d'Echo, 8 ft., 61 pipes.
  - 46. Fern Flöte, 8 ft., 73 pipes.
  - 47. Echo Viol, 8 ft., 61 pipes.
  - 48. Gemshorn, 8 ft., 61 pipes.
  - 49. Gemshorn Celeste, 8 ft., 49 pipes.
  - 50. Flute, 4 ft., 61 notes.
  - 51. Vox Humana, 8 ft., 61 pipes.
  - 52. Chimes, 8 ft., 25 bells.
  - Tremulant.
  - PEDAL ORGAN.**
  - 53. Resultant, 32 ft., 32 notes.
  - 54. Open Diapason, 16 ft., 12 pipes.
  - 55. Contra Bass, 16 ft., 12 pipes.
  - 56. Sub Bass, 16 ft., 32 pipes.
  - 57. Lieblich Gedeckt, 16 ft., 32 notes.
  - 58. Octave, 8 ft., 32 notes.
  - 59. Bass Flute, 8 ft., 32 notes.
  - 60. Flauto Dolce, 8 ft., 32 notes.
  - 61. Cello, 8 ft., 32 notes.
  - 62. Tuba Profunda, 16 ft., 32 notes.
  - 63. Harmonic Tuba, 8 ft., 32 notes.
  - 64. Echo Bourdon, 16 ft., 12 pipes.
- The mechanical equipment includes thirty-two couplers.
- Goldthwaite Returns to Europe.**  
Chandler Goldthwaite, the concert organist, sailed for Europe May 18 after a stay of several months in the United States. He expects to return to America in the fall. Mr. Goldthwaite plans to spend a part of the summer on the seashore and the early fall in Paris studying new music and practicing.

## HENRY M. DUNHAM DIES; NOTED CAREER CLOSED

### TRAINED MANY ORGANISTS

For Fifty Years on Faculty of New England Conservatory and in Charge of Music in Prominent Boston Churches.

Henry Morton Dunham, organist, composer, and for a generation the trainer and inspiration of a host of pupils who have become prominent organists, died May 4 at Brandon Hall, Brookline, Mass., after a long illness. For fifty years he had been a member of the faculty of the New England Conservatory of Music. Here he formed a large number of friendships which gave him a loyal following in this and other lands. Mr. Dunham, who was in his seventy-sixth year, had been the organist of prominent churches in Boston and vicinity until his retirement from active playing some years ago.

Henry M. Dunham was born at Brockton, Mass., July 29, 1853. In 1873 he was graduated from the New England Conservatory of Music and in 1875 received a diploma from the Boston University College of Music. His teachers were the late George E. Whiting in organ, J. C. D. Parker in piano and J. K. Paine in composition. In 1875 Mr. Dunham was appointed organist of the Porter Congregational Church of Brockton and held this position for eight years. Then he went to the Ruggles Street Baptist Church in Boston, a post he held for thirteen years before going to the Shawmut Congregational for the decade from 1896 to 1906. From 1906 to 1912 he was organist of the Harvard Church in Brookline.

Upon the departure of George E. Whiting for Cincinnati in 1880, Mr. Dunham was appointed his successor at the New England Conservatory. After Mr. Whiting's return the two worked together for many years and were the warmest personal friends.

#### Henry M. Dunham: An Appreciation. By S. HARRISON LOVELL.

I regret at the outset that little of the sketch that is to follow is written at first-hand. The real source-book of information, the unpublished "Memoirs" written near the close of Mr. Dunham's life, is not available. Naturally, I have been obliged to turn to the work of another and by his kind permission am able to draw deeply upon an article published only a short time ago. However, there is also a recompense in this, seeing that my first contacts with Mr. Dunham were made about forty-five years ago, when he and his illustrious teacher, George E. Whiting, constituted the organ faculty at the old New England Conservatory in East Newton street. Say what you will, during all this long period Mr. Dunham was ever the quiet, genial soul, the full embodiment of all that is fine in life. To one and all he was a veritable genius.

If you had attended the celebration of Mr. Dunham's fiftieth anniversary as member of the conservatory's faculty, you would have realized the esteem in which he was held. Shortly before this notable event he had been taken ill, and this same sickness soon brought the mortal to its end. Nevertheless, on this gala occasion he was able to appear and receive the homage of the large audience in Jordan Hall assembled to honor him.

His wonderful work at the Shawmut Congregational Church is still remembered as touching high-water mark. His choir and the music won fame for excellence. The music at Ruggles Street Baptist Church, where money was not lacking, was incomparable. A dissertation would hardly present this phase of the subject adequately. Had Mr. Dunham been less modest and unassuming, he would have achieved international fame as a result of his remarkable work as a church musician.

He seems to have written with facility. Naturally he wrote in organ idiom and with Germanic solidity. Occasionally a new light shines forth. My note-book contains analyses of nearly all of his larger works. Of these

### Organists at San Diego



The picture shows a group of Los Angeles and San Diego organists, photographed April 8, when members of the Southern California chapter of the A. G. O. made a trip to San Diego and were entertained by the San Diego chapter. One feature of the day was an excursion to Agua Caliente, Mexico, where the picture was taken. Dr. Humphrey J. Stewart, dean of the San Diego chapter, and Dudley Warner Fitch, dean of the Los Angeles chapter, took charge of arrangements for the excursion, assisted by Dr. Roland Diggie.

I place his First Organ Sonata, Op. 10 (first edition 1882, second edition 1910) at the head of the list. The Second Sonata and the Third Sonata strike me as more experimental and less inspired. In the Third Sonata, Op. 22, like Liszt, he has written the work as a continuous movement. It begins with a recitative for the clarinet. During four or five pages there is presented a mood-picture full of sorrow and dejection. The *piu mosso* is more like orchestral music. Behind the figuration stands the Gregorian eighth tone. The music as a whole is impressive and unusually emotional. The Fourth Sonata, "In the Highlands," is unknown to me, as it is in manuscript.

Several small works can be passed over. A Passacaglia in G minor, Op. 23, is weakened because suspensions are used in the ground theme. If these dissonances are resolved carefully nobility is lost. The music is ingenious, but fails its purpose. The work ends on soft registration. Particular attention should be given the Three Chorale Preludes, Op. 20 (1903), when cataloguing this kind of American music. They are genuinely good and should be used more generally.

Stunningly effective on a large organ is Mr. Dunham's Festival March, Op. 15. The Fantasia and Fugue in D minor (for the opening of Jordan Hall) is a conventionally elaborated composition. There is a difficult pedal solo. The work is in large form and academic. It could be used to advantage at preludial recitals in church.

The "Organ School" has great value and should appear newly revised from time to time. It contains an excellent treatise on registration and organ construction. In pedal playing the composer introduced the mezzo staccato touch. In reality this is not a complete school for the organ, but a preparatory work. In conclusion, an early composition called "Elevation," Op. 12, No. 5, stands out as one of the choicest pieces of music amid a rather formidable array of organ music from Mr. Dunham's pen. It can be highly commended.

It will be impossible as years pass to determine the influence of Mr. Dunham upon music in Boston. Whatever it may have been, it will be carried on to fuller fruition by his many talented pupils who were inspired by the conscientiousness of their great teacher. Regardless of whether bronze tablets, or other memorials, are set up in the near future, these pupils will remain his true memorial.

#### THE DIAPASON.

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

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## TWO THOUSAND HEAR ORGAN AT UNIVERSITY

### MAITLAND AT THE CONSOLE

Sesquicentennial Instrument Presented to Pennsylvania by Cyrus H. K. Curtis Dedicated in Irvine Auditorium.

A distinguished gathering of 2,000 music-lovers assembled on May 9, when the William B. Irvine Auditorium on the University of Pennsylvania campus in Philadelphia was formally dedicated. The ceremonies were marked by dignity and simplicity. As a part of the ceremony Cyrus H. K. Curtis, an organ fan of the first degree, presented the organ, built by Austin for the Sesquicentennial and known as "the organists' organ" from the fact that it was schemed by six of Philadelphia's prominent organists, Henry S. Fry, John McE. Ward, Rollo Maitland, Frederick Maxson, George A. A. West and the late S. W. Sears.

Provost Penniman introduced Mr. Curtis, who spoke of the influence of organ music on his early life and expressed the hope that this organ might favorably guide many hearers to a higher artistic ideal. The provost thought it quite proper that Mr. Curtis should play the first piece, whereupon Mr. Curtis replied that he was no organist and proceeded to improvise on a theme from Franck in a way that would do full credit to any of the large number of organists present.

The concert which followed featured Rollo Maitland and the glee clubs of the university under the direction of Dr. Harry A. Matthews.

Mr. Maitland demonstrated the full resources of the instrument in his recital, which was magnificently played. It is a question whether he ever before achieved such heights as at this performance, which was vociferously received, with many recalls. The organ program was as follows: Passacaglia, Bach; "Christus Resur-

rexit," Ravanello; Pastorale, de Ma-leingreau; "Marche Slav," Tschai-kowsky; "Beyond the Aurora," Harry C. Banks, Jr.; "Fileuse," Dupre; Fantasia on American Camp and Patriotic Songs, 1776-1926. Rollo F. Maitland.

The specification of the organ now at the University of Pennsylvania was published in The Diapason in March, 1926. There are seven divisions in the instrument, including pedal, great, swell, choir, solo, string and trombone sections, totaling 200 speaking stops, with 10,739 pipes and 246 percussion tones, all of which are controlled from the four-manual console.

### FIRE IN SCHAEFER FACTORY

One Part of Plant at Slinger, Wis., Destroyed—Soon to Resume Work.

The Schaefer Organ Company, Slinger, Wis., suffered a heavy loss by fire of unknown origin, which started at noon April 22, after the workmen had left the building. One section of the plant is a complete loss, but the principal portion of the plant has remained intact.

Although there will be a slight delay in filling the orders on hand, the building of the Schaefer organ will proceed in a short time, it is announced.

The Schaefer Organ Company reports having had the busiest year in its history in 1928, as that year marked the completion of several large organs. A four-manual was built for the chapel of St. Joseph's Convent at Milwaukee and a three-manual for St. Nicholas' Church, Aurora, Ill., besides a number of two-manual organs.

### Colborn Thirty Years at Post.

Arthur G. Colborn, whose recital programs have appeared from time to time in these columns, completed thirty years' service as organist and choirmaster of Holy Trinity Church, Stapleton, Bristol, England, Jan. 1. On April 10, in the parish hall, a concert of Mr. Colborn's compositions was given before a large audience of parishioners and friends. In the intermission the rector presented him with a check for £55 and an illuminated address.

# CATHARINE MORGAN

F. A. G. O.

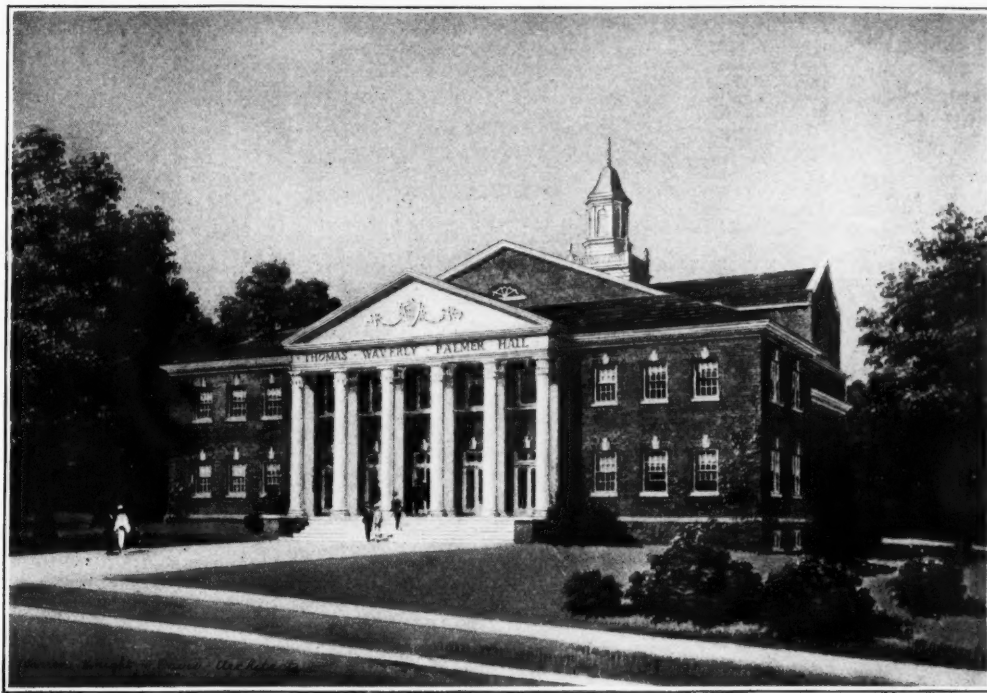
## CONCERT ORGANIST

Organist and Director of Music at the  
Haws Avenue Methodist Episcopal Church  
Norristown, Pa.

Winner of the First Prize and Highest  
Honors at Fontainebleau (Conservatoire  
Americain), France, in 1928

For Engagements Address  
705 Stanbridge Street  
NORRISTOWN, PA.





Alabama College has just entrusted to the Skinner Organization the design and construction of an organ of the first rank, commensurate with the traditions and high standing of this famous Southern College.

We publish again the significant list of Educational Institutions which have, by their choice, placed Skinner first:

### SKINNER ORGANS IN EDUCATIONAL INSTITUTIONS

- |  |   |
|--|---|
| Harvard University, Cambridge, Mass.               | Mt. St. Mary's Convent, Fall River, Mass.             |
| Yale University, New Haven, Conn.                  | Mt. St. Mary's Seminary, Scranton, Penn.              |
| Princeton University, Princeton, N. J.             | Mt. Vernon Seminary, Washington, D. C.                |
| Cornell University, Bailey Hall, Ithaca, N. Y.     | Peabody Conservatory of Music, Baltimore, Md.         |
| Cornell University, Sage Chapel, Ithaca, N. Y.     | New England Conservatory of Music, Boston, Mass.      |
| University of Michigan, Ann Arbor, Mich.           | The Mercersburg Academy, Mercersburg, Penn.           |
| University of Chicago, Chicago, Ill.               | Eastman School of Music, Rochester, N. Y.             |
| Leland Stanford University, Palo Alto, Calif.      | Hampton Institute, Hampton, Va.                       |
| Columbia University, New York, N. Y.               | Carnegie Music Hall, Pittsburgh, Penn.                |
| University of South Dakota, Vermilion, S. D.       | Carnegie Free Library of Allegheny, Pittsburgh, Penn. |
| University of Florida, Gainesville, Fla.           | Town Hall, New York City                              |
| Colgate University, Hamilton, N. Y.                | David Mannes School, New York, N. Y.                  |
| University of Illinois, Urbana, Ill.               | St. Mark's School, Southboro, Mass.                   |
| University of Mississippi, Oxford, Miss.           | Hotchkiss School, Lakeville, Conn.                    |
| University of Virginia, University, Va.            | School of Approved Design, Pittsburgh, Penn.          |
| University of Miami, Miami, Fla.                   | Hackley School, Tarrytown, N. Y.                      |
| University of Kentucky, Lexington, Ky.             | East Side High School, Cincinnati, Ohio               |
| Hope College, Holland, Mich.                       | McLain High School, Greenfield, Ohio                  |
| Davidson College, Davidson, N. C.                  | Hollywood High School, Hollywood, Calif.              |
| Alabama College, Montevallo, Ala.                  | The Choate School, Wallingford, Conn.                 |
| College of the City of New York                    | Kearny High School, Kearny, N. J.                     |
| Williams College, Williamstown, Mass.              | Columbia High School, South Orange, N. J.             |
| Rutgers College, New Brunswick, N. J.              | State Normal School, West Chester, Penn.              |
| Oberlin College, Finney Chapel, Oberlin, Ohio      | Central High School, Washington, D. C.                |
| Oberlin Conservatory of Music, Oberlin, Ohio       | Schenley High School, Pittsburgh, Penn.               |
| Lafayette College, Easton, Penn.                   | Cossitt Avenue School, LaGrange, Ill.                 |
| Trinity College, Washington, D. C.                 | Lawrenceville School for Boys, Lawrenceville, N. J.   |
| Florida State College for Women, Tallahassee, Fla. | Toledo Museum of Art, Toledo, Ohio                    |
| Mount Holyoke College, Holyoke, Mass.              | Cleveland Museum of Art, Cleveland, Ohio              |
| Elon College, Elon College, N. C.                  | Brooklyn Museum of Art, Brooklyn, N. Y.               |
| Lake Erie College, Painesville, Ohio               | Dayton Museum of Art, Dayton, Ohio                    |
| Chicago Theological Seminary, Chicago, Ill.        | Library of Congress, Washington, D. C.                |
| Andover Theological Seminary, Cambridge, Mass.     |   |

# SKINNER ORGAN COMPANY

ORGAN ARCHITECTS AND BUILDERS

CHURCH                  RESIDENCE                  AUDITORIUM                  UNIVERSITY

STUDIO

FACTORY

677 Fifth Avenue  
New York, N. Y.

Boston, Massachusetts

**HUGE ATLANTA UNIT  
FOR DOUBLE SERVICE**

**UNUSUAL DESIGN IS DRAWN**

**Möller Four-Manual with Celestial  
Organ for Yaarab Shrine Temple  
to be Both Theater and  
Ceremonial Instrument.**

A decidedly interesting organ scheme, drawn with the view of creating a large instrument which will serve two widely divergent purposes, is that for the Yaarab Shrine Temple in Atlanta, Ga., under construction by M. P. Möller, Inc., at the Hagerstown, Md., factory. The organ will be a theater instrument and at the same time will be used for the Shrine ceremonies. It will be a four-manual with a celestial division, and will be one of the largest organs of the unit type ever constructed. The Yaarab Temple has been leased by the William Fox Enterprises of New York for theater purposes, and the organ, specifications for which were prepared by the builder in collaboration with Charles A. Sheldon, Jr., municipal organist of Atlanta, were designed to produce the very latest in theater organ music and effects, with the celestial organ for pastoral and other intimate scenes in theater work and for use with Shrine ceremonies.

There will be a total of 387 stopkeys, exclusive of pistons and pedals. Naturally to create an instrument adequate for these dual functions is not an easy task and requires ingenuity and resourcefulness. The contract was awarded to the Möller organization after a thorough study of the organ recently installed in the Met Theater in Philadelphia, which the builders state is the largest theater unit organ ever built. The new Möller unit relay, a new style of magnets, specialties in voicing and percussions and other unusual mechanical and tonal features are to be incorporated in the Atlanta work.

Following is an analysis of the tonal resources of the organ:

**LEFT SECTION.**

**Chamber A (lower).**

- A1. Chimney Flute, 8 ft., 85 pipes.
- A2. Solo Violins, 3 rks., 8 ft., 255 pipes.
- A3. Clarinet, 8 ft., 73 pipes.
- A4. Orchestral Oboe, 8 ft., 73 pipes.
- A5. Kinura, 8 ft., 73 pipes.
- A6. Minor Vox Humana, 8 ft., 73 pipes.
- A7. All Drums and Traps.
- Unit a—Bass Drum 1 and Small Cymbal 1.
- Unit b—Bass Drum 2 and Small Cymbal 2.
- Unit c—Castanets 1 and 2 (4), Triangles 1 and 2, Tambourines 1 and 2, and Sleigh Bells.
- Unit d—Slap Sticks 1.
- Unit e—Slap Sticks 2.
- Unit f—Wind Effect 1.
- Unit g—Wind Effect 2.
- Unit h—Aeroplane Effect.
- Unit i—Thunder Storm.
- Unit j—Steamboat Whistle and Locomotive Whistle.
- Unit k—Snare Drums 1 and 2, Chinese Block 1 and 2, Tom Tom, Persian Cymbals 1 and 2, Chinese Gongs 1 and 2, Sirens 1 and 2, Song Birds 1 and 2 (8), Ford Horn, Auto Horn, Door Bell, Chinese Crash, Cymbals 1 and 2, Fire Gong, and Locomotive Bell.
- Unit l—Ding Dongs 1 and 2.
- Unit m—Shuffle.

**RIGHT SECTION.**

**Chamber B (upper).**

- B 1. Diaphonic Diapason, 16 ft., 85 pipes.
- B 2. Tibia Clausa, 16 ft., 97 pipes.
- B 3. Viola, 16 ft., 97 pipes.
- B 4. Gamba, 8 ft., 85 pipes.
- B 5. Gamba Celeste, 8 ft., 85 pipes.
- B 6. Solo Post Horn, 16 ft., 85 pipes.
- B 7. Post Horn, 8 ft., 73 pipes.
- B 8. French Trumpet, 8 ft., 73 pipes.
- B 9. Marimba, 49 bars.
- B10. Orchestral Bells, 37 bars.
- B11. Chimes, 25 tubes.

**RIGHT SECTION.**

**Chamber C (upper).**

- C 1. Stentorphone, 8 ft., 73 pipes.
- C 2. Tibia Plena, 16 ft., 85 pipes.
- C 3. Bourdon, 16 ft., 97 pipes.
- C 4. Violoncello, 16 ft., 97 pipes.
- C 5. Violoncello Celeste, 8 ft., 80 pipes.
- C 6. Harmonic Tuba, 16 ft., 85 pipes.
- C 7. Saxophone, 8 ft., 73 pipes.
- C 8. English Horn, 8 ft., 73 pipes.
- C 9. Harp, 4 ft., 61 bars.
- C10. Xylophone, 49 bars.

**RIGHT SECTION.**

**Chamber D (lower).**

- D1. Solo Tibia Clausa, 8 ft., 85 pipes.
- D2. Gemshorn, 8 ft., 73 pipes.
- D3. Gemshorn Celeste, 8 ft., 73 pipes.
- D4. Orchestral Violins, 8 ft., 255 pipes.

- D5. French Horn, 8 ft., 73 pipes.
- D6. Mezzo Vox Humana, 8 ft., 73 pipes.
- D7. Chrysoglott, 37 bars.

**ETHEREAL SECTION.**

**Chamber E (duplex chest).**

- E 1. Open Diapason, 8 ft., 73 pipes.
- E 2. Dulciana, 8 ft., 73 pipes.
- E 3. Stopped Diapason, 8 ft., 73 pipes.
- E 4. Flute Harmonic, 4 ft., 73 pipes.
- E 5. Salicional, 8 ft., 73 pipes.
- E 6. Voix Celeste, 8 ft., 61 pipes.
- E 7. Small Trumpet, 8 ft., 73 pipes.
- E 8. Oboe, 8 ft., 73 pipes.
- E 9. Vox Humana, 8 ft., 61 pipes.
- E10. Bourdon, 16 ft., 41 pipes.

From the foregoing is derived the following stop layout for the various divisions of the organ:

**BOMBARDE ORGAN.**

**(Fourth [Top] Manual).**

- Diaphone, 16 ft., 73 notes.
- Brass Ensemble, 5 rks., 16 ft., 73 notes.
- Flute Ensemble, 2 rks., 16 ft., 73 notes.
- Strings, 2 rks., 16 ft., 61 notes.
- Wood Wind Ensemble, 6 rks., 16 ft., 61 notes.
- Diapasons, 3 rks., 8 ft., 73 notes.
- Tibia Ensemble, 3 rks., 8 ft., 73 notes.
- String Ensemble, 13 rks., 8 ft., 73 notes.
- Brass Ensemble, 6 rks., 8 ft., 73 notes.
- Wood Wind Ensemble, 7 rks., 8 ft., 73 notes.
- Vox Humana Chorus, 7 rks., 73 notes.
- Tibia Ensemble, 3 rks., 4 ft., 73 notes.
- Violins Ensemble, 11 rks., 4 ft., 73 notes.
- Wood Wind Ensemble, 6 rks., 4 ft., 61 notes.
- Tibias, 2 rks., 2 ft., 61 notes.
- Fifes, 3 rks., 1 ft., 61 notes.
- Xylophone, 4 ft., 61 notes.
- Marimba, 61 notes.
- Marimbaphone, 61 notes.
- Orchestral Bells, 61 notes.
- Glockenspiel, 61 notes.
- Chrysoglott, 61 notes.
- Chimes, 25 notes.
- First Snare Drum (roll).
- First Snare Drum (tap).
- Second Snare Drum (roll).
- Second Snare Drum (tap).
- Muffled Drum (roll).
- Tom Tom.
- Shuffle.
- Chinese Blocks (roll).
- Chinese Blocks (tap).
- Tambourine.
- Castanets.

**Ethereal Section:**

- Open Diapason, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Stopped Diapason, 8 ft., 73 notes.
- Salicional, 8 ft., 73 notes.
- Voix Celeste, 8 ft., 61 notes.
- Flute Harmonic, 4 ft., 73 notes.
- Small Trumpet, 8 ft., 73 notes.
- Oboe, 8 ft., 73 notes.
- Vox Humana, 8 ft., 61 notes.

**SOLO ORGAN (Third Manual).**

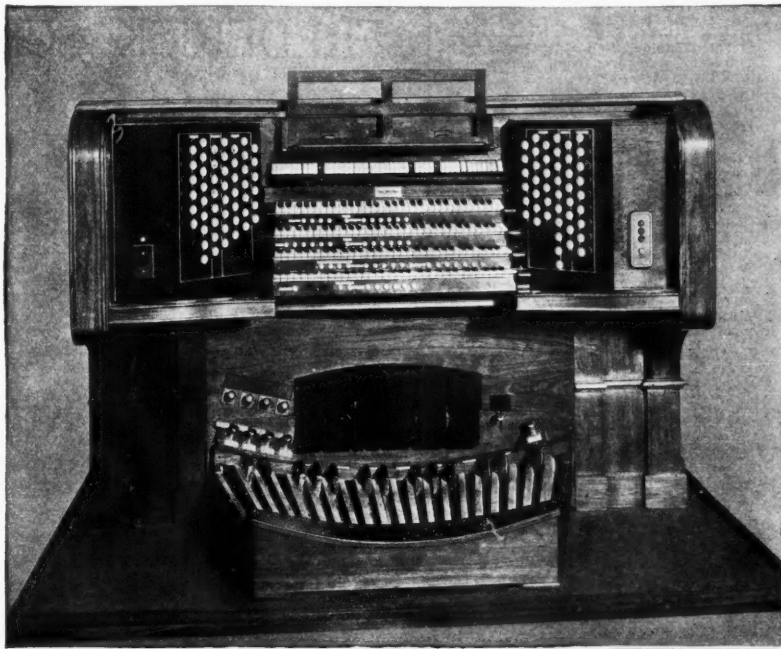
- Tibia Clausa, 16 ft., 73 notes.
- Bourdon, 16 ft., 73 notes.
- String Bass, 4 rks., 16 ft., 73 notes.
- Tuba, 16 ft., 73 notes.
- Rass Saxophone, 16 ft., 61 notes.
- Vox Humanas, 2 rks., 16 ft., 61 notes.
- Bass Clarinet, 16 ft., 61 notes.
- Bass Kinura, 16 ft., 61 notes.
- Diaphonic Diapason, 8 ft., 73 notes.
- Stentorphone, 8 ft., 73 notes.
- Tibia Plena, 8 ft., 73 notes.
- Tibia Clausa, 8 ft., 73 notes.
- Solo Tibia Clausa, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 notes.
- Chimney Flute, 8 ft., 73 notes.
- Gemshorn, 8 ft., 73 notes.
- Gemshorn Celeste, 8 ft., 73 notes.
- Gamba, 8 ft., 73 notes.
- Gamba Celeste, 8 ft., 73 notes.
- Violoncellos, 2 rks., 8 ft., 73 notes.
- Solo Violins, 3 rks., 8 ft., 73 notes.
- Orchestral Violins, 3 rks., 8 ft., 73 notes.
- Tuba Harmonic, 8 ft., 73 notes.
- Solo Post Horn, 8 ft., 73 notes.
- Post Horn, 8 ft., 73 notes.
- French Trumpet, 8 ft., 73 notes.
- Saxophone, 8 ft., 73 notes.
- French Horn, 8 ft., 73 notes.
- English Horn, 8 ft., 73 notes.
- Orchestral Oboe, 8 ft., 73 notes.
- Clarinet, 8 ft., 73 notes.
- Kinura, 8 ft., 73 notes.
- Mezzo Vox Humana, 8 ft., 73 notes.
- Minor Vox Humana, 8 ft., 61 notes.
- Solo Tibia Clausa, 4 ft., 73 notes.
- Tibia Clausa, 8 ft., 73 notes.
- Tibia Plena, 4 ft., 73 notes.
- Concert Flute, 4 ft., 73 notes.
- Chimney Flute, 4 ft., 73 notes.
- Gamba, 4 ft., 73 notes.
- Gamba Celeste, 4 ft., 73 notes.
- Solo Violins, 2 rks., 4 ft., 73 notes.
- Orchestral Violins, 3 rks., 4 ft., 73 notes.
- Violoncellos, 2 rks., 4 ft., 73 notes.
- French Horn, 4 ft., 61 notes.
- Kinura, 4 ft., 61 notes.
- Mezzo Vox Humana, 4 ft., 61 notes.
- Minor Vox Humana, 4 ft., 61 notes.
- Clarinet, 4 ft., 61 notes.
- Solo Tibia Clausa, 2 1/2 ft., 61 notes.
- Solo Violins, 3 rks., 2 1/2 ft., 61 notes.
- Solo Tibia Clausa, 2 ft., 61 notes.
- Solo Violins, 3 rks., 2 ft., 61 notes.
- Concert Flute, 2 ft., 61 notes.
- Solo Tibia Clausa, 1 1/7 ft., 61 notes.
- Solo Tibia Clausa, 1 ft., 61 notes.
- Solo Violins, 3 rks., 1 ft., 61 notes.
- Harp, 4 ft., 61 notes.
- Harp, 8 ft., 73 notes.
- Xylophone, 4 ft., 61 notes.
- Octave Xylophone, 2 ft., 61 notes.

- Orchestral Bells, 61 notes.
- Glockenspiel, 61 notes.
- Marimba, 61 notes.
- Marimbaphone, 61 notes.
- Chrysoglott, 61 notes.
- Chimes, 25 notes.

**GREAT ORGAN (Second Manual).**

- Tibia Clausa, 16 ft., 73 notes.
- Diaphone, 16 ft., 73 notes.
- Bourdon, 16 ft., 73 notes.
- String Bass, 16 ft., 73 notes.
- Rass Viola, 16 ft., 73 notes.
- Gamba, 16 ft., 61 notes.
- Gamba Celeste, 16 ft., 61 notes.
- Tuba, 16 ft., 73 notes.
- Saxophone, 16 ft., 61 notes.
- Clarinet, 16 ft., 61 notes.
- Mezzo Vox Humana, 16 ft., 61 notes.
- Vox Humana, 16 ft., 73 notes.
- Diaphonic Diapason, 8 ft., 73 notes.
- Stentorphone, 8 ft., 73 notes.
- Solo Tibia Clausa, 8 ft., 73 notes.
- Tibia Plena, 8 ft., 73 notes.
- Tibia Clausa, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 notes.
- Chimney Flute, 8 ft., 73 notes.
- Gemshorn, 8 ft., 73 notes.
- Gemshorn Celeste, 8 ft., 73 notes.
- Gamba, 8 ft., 73 notes.
- Gamba Celeste, 8 ft., 73 notes.
- Violoncellos, 2 rks., 8 ft., 73 notes.
- Viola, 8 ft., 73 notes.
- Solo Violins, 3 rks., 8 ft., 73 notes.
- Orchestral Violins, 3 rks., 73 notes.
- Tuba Harmonic, 8 ft., 73 notes.
- Solo Post Horn, 8 ft., 73 notes.
- Post Horn, 8 ft., 73 notes.
- French Trumpet, 8 ft., 73 notes.
- Saxophone, 8 ft., 73 notes.
- French Horn, 8 ft., 73 notes.
- English Horn, 8 ft., 73 notes.
- Orchestral Oboe, 8 ft., 73 notes.
- Clarinet, 8 ft., 73 notes.
- Kinura, 8 ft., 73 notes.
- Mezzo Vox Humana, 8 ft., 73 notes.
- Minor Vox Humana, 8 ft., 73 notes.
- Stentorphone, 4 ft., 61 notes.
- Solo Tibia Clausa, 4 ft., 73 notes.
- Tibia Clausa, 4 ft., 73 notes.
- Concert Flute, 4 ft., 73 notes.
- Chimney Flute, 4 ft., 73 notes.
- Gambas, 2 rks., 4 ft., 73 notes.
- Solo Violins, 3 rks., 4 ft., 73 notes.
- Orchestral Violins, 4 ft., 73 notes.
- Solo Post Horn, 4 ft., 61 notes.
- French Trumpet, 4 ft., 61 notes.
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- Clarinet, 4 ft., 73 notes.
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- Concert Flute, 4 ft., 73 notes.
- Chimney Flute, 4 ft., 73 notes.
- Gambas, 2 rks., 4 ft., 73 notes.
- Solo Violins, 3 rks., 4 ft., 73 notes.
- Orchestral Violins, 4 ft., 73 notes.
- Solo Post Horn, 4 ft., 61 notes.
- French Trumpet, 4 ft., 61 notes.
- French Horn, 4 ft., 61 notes.
- Clarinet, 4 ft., 73 notes.
- Kinura, 4 ft., 61 notes.
- Mezzo Vox Humana, 4 ft., 61 notes.
- Minor Vox Humana, 4 ft., 73 notes.
- Stentorphone, 4 ft., 61 notes.
- Solo Tibia Clausa, 4 ft., 73 notes.
- Tibia Clausa, 4 ft., 73 notes.
- Concert Flute, 4 ft., 73 notes.
- Chimney Flute, 4 ft., 73 notes.
- Gambas, 2 rks., 4 ft., 73 notes.
- Solo Violins, 3 rks., 4 ft., 73 notes.
- Orchestral Violins, 4 ft., 73 notes.
- Solo Post Horn, 4 ft., 61 notes.
- French Trumpet, 4 ft., 61 notes.
- French Horn, 4 ft., 61 notes.
- Clarinet, 4 ft., 73 notes.
- Kinura, 4 ft., 61 notes.
- Mezzo Vox Humana, 4 ft., 61 notes.
- Minor Vox Humana, 4 ft., 73 notes.
- Stentorphone, 4 ft., 61 notes.
- Solo Tibia Clausa, 4 ft., 73 notes.
- Tibia Clausa, 4 ft., 73 notes.
- Concert Flute, 4 ft., 73 notes.
- Chimney Flute, 4 ft., 73 notes.
- Gambas, 2 rks., 4 ft., 73 notes.
- Solo Violins, 3 rks., 4 ft., 73 notes.
- Orchestral Violins, 4 ft., 73 notes.
- Solo Post Horn, 4 ft., 61 notes.
- French Trumpet, 4 ft., 61 notes.
- French Horn, 4 ft., 61 notes.
- Clarinet, 4 ft., 73 notes.
- Kinura, 4 ft., 61 notes.
- Mezzo Vox Humana, 4 ft., 61 notes.
- Minor Vox Humana, 4 ft., 73 notes.
- Stentorphone, 4 ft., 61 notes.
- Solo Tibia Clausa, 4 ft., 73 notes.
- Tibia Clausa, 4 ft., 73 notes.
- Concert Flute, 4 ft., 73 notes.
- Chimney Flute, 4 ft., 73 notes.
- Gambas, 2 rks., 4 ft., 73 notes.
- Solo Violins, 3 rks., 4 ft., 73 notes.
- Orchestral Violins, 4 ft., 73 notes.
- Solo Post Horn, 4 ft., 61 notes.
- French Trumpet, 4 ft., 61 notes.
- French Horn, 4 ft., 61 notes.
- Clarinet, 4 ft., 73 notes.
- Kinura, 4 ft., 61 notes.
- Mezzo Vox Humana, 4 ft., 61 notes.
- Minor Vox Humana, 4 ft., 73 notes.
- Stentorphone, 4 ft., 61 notes.
- Solo Tibia Clausa, 4 ft., 73 notes.
- Tibia Clausa, 4 ft., 73 notes.
- Concert Flute, 4 ft., 73 notes.
- Chimney Flute, 4 ft., 73 notes.
- Gambas, 2 rks., 4 ft., 73 notes.
- Solo Violins, 3 rks., 4 ft., 73 notes.
- Orchestral Violins, 4 ft., 73 notes.
- Solo Post Horn, 4 ft., 61 notes.
- French Trumpet, 4 ft., 61 notes.
- French Horn, 4 ft., 61 notes.
- Clarinet, 4 ft., 73 notes.
- Kinura, 4 ft., 61 notes.
- Mezzo Vox Humana, 4 ft., 61 notes.
- Minor Vox Humana, 4 ft., 73 notes.
- Stentorphone, 4 ft., 61 notes.
- Solo Tibia Clausa, 4 ft., 73 notes.
- Tibia Clausa, 4 ft., 73 notes.
- Concert Flute, 4 ft., 73 notes.
- Chimney Flute, 4 ft., 73 notes.
- Gambas, 2 rks., 4 ft., 73 notes.
- Solo Violins, 3 rks., 4 ft., 73 notes.
- Orchestral Violins, 4 ft., 73 notes.
- Solo Post Horn, 4 ft., 61 notes.
- French Trumpet, 4 ft., 61 notes.
- French Horn, 4 ft., 61 notes.
- Clarinet, 4 ft., 73 notes.
- Kinura, 4 ft., 61 notes.
- Mezzo Vox Humana, 4 ft., 61 notes.
- Minor Vox Humana, 4 ft., 73 notes.
- Stentorphone, 4 ft., 61 notes.
- Solo Tibia Clausa, 4 ft., 73 notes.
- Tibia Clausa, 4 ft., 73 notes.
- Concert Flute, 4 ft., 73 notes.
- Chimney Flute, 4 ft., 73 notes.
- Gambas, 2 rks., 4 ft., 73 notes.
- Solo Violins, 3 rks., 4 ft., 73 notes.
- Orchestral Violins, 4 ft., 73 notes.
- Solo Post Horn, 4 ft., 61 notes.
- French Trumpet, 4 ft., 61 notes.
- French Horn, 4 ft., 61 notes.
- Clarinet, 4 ft., 73 notes.
- Kinura, 4 ft., 61 notes.
- Mezzo Vox Humana, 4 ft., 61 notes.
- Minor Vox Humana, 4 ft., 73 notes.
- Stentorphone, 4 ft., 61 notes.
- Solo Tibia Clausa, 4 ft., 73 notes.
- Tibia Clausa, 4 ft., 73 notes.
- Concert Flute, 4 ft., 73 notes.
- Chimney Flute, 4 ft., 73 notes.
- Gambas, 2 rks., 4 ft., 73 notes.
- Solo Violins, 3 rks., 4 ft., 73 notes.
- Orchestral Violins, 4 ft., 73 notes.
- Solo Post Horn, 4 ft., 61 notes.
- French Trumpet, 4 ft., 61 notes.
- French Horn, 4 ft., 61 notes.
- Clarinet, 4 ft., 73 notes.
- Kinura, 4 ft., 61 notes.
- Mezzo Vox Humana, 4 ft., 61 notes.
- Minor Vox Humana, 4 ft., 73 notes.
- Stentorphone, 4 ft., 61 notes.
- Solo Tibia Clausa, 4 ft., 73 notes.
- Tibia Clausa, 4 ft., 73 notes.
- Concert Flute, 4 ft., 73 notes.
- Chimney Flute, 4 ft.,





*Below: Louisville War Memorial Auditorium with seating capacity of 2600 people. Designed for recital, concert, opera and oratorio—a striking example of simplicity and beauty in the Greek style.*

Outstanding among the finest organs of the Middle West, this Four-Manual-and-Echo Pilcher Organ contains eighty-four stops in addition to percussions. Dedicated May thirty-first, with Charles M. Courboin, Belgian-American organist, presiding.



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**I**N selecting the organ for the Louisville War Memorial Auditorium, care was exercised to obtain an instrument combining purity and fullness of tone with unquestioned dependability of performance... After extensive and thorough investigations the Pilcher Organ was selected... If you are even remotely considering the installation of a new organ, Pilcher principles will interest you.

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# PILCHER *Organs*

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### FOUR-MANUAL ESTEY FOR BERKELEY CHURCH

#### TRINITY METHODIST ORDER

California Organists Collaborate in  
Working Out a Distinctive In-  
strument of Its Size—  
The Stop Scheme.

Trinity Methodist Episcopal Church of Berkeley, Cal., has awarded the contract for a four-manual organ to the Estey Organ Company, Brattleboro, Vt., through J. B. Jamison, San Francisco representative.

The stop scheme below represents the type of instrument to be installed, but is subject to some changes and modifications based on suggestions from well-known west coast organists who are collaborating in working out a distinctive instrument of this size:

- GREAT ORGAN.  
(6-inch wind, unenclosed.)
1. Violone, 16 ft., 73 pipes.
  2. Open Diapason, 8 ft., 73 pipes.
  3. Open Diapason, 8 ft., 73 pipes.
  4. Octave, 4 ft., 73 pipes.
  5. Twelfth (unison to middle C), 2 3/4 ft., 61 pipes.
  6. Fifteenth, 2 ft., 61 pipes.
  7. Trumpet, 8 ft., 85 pipes.
  8. Clarion (from No. 7), 4 ft., 73 notes.
  9. Chimes (in Solo chamber), 8 ft., 20 notes.
  - \*10. Open Diapason, 8 ft., 73 notes.
  - \*11. Dulciana, 8 ft., 73 notes.
  - \*12. Concert Flute, 8 ft., 73 notes.
  - \*13. Gemshorn (mp), 8 ft., 73 notes.
  - \*14. Spitz Flöte Celeste, 8 ft., 61 notes.
  15. Wald Flöte, 4 ft., 73 notes.

#### \*From Choir.

- SWELL ORGAN (5-inch wind).
16. Bourdon, 16 ft., 97 pipes.
  17. Clarabella, 8 ft., 73 notes.
  18. Flute, 4 ft., 73 notes.
  19. Nazard, 2 3/4 ft., 61 notes.
  20. Piccolo, 2 ft., 61 notes.
  21. Open Diapason (Geigen), 8 ft., 73 pipes.
  22. Stopped Diapason, 8 ft., 73 pipes.
  23. Salicional, 8 ft., 73 pipes.
  24. Voix Celeste, 8 ft., 61 pipes.
  25. Salicet, 4 ft., 73 pipes.
  26. Mixture, 3 rks. (f), 183 pipes.
  - \*27. Double Trumpet, 16 ft., 73 pipes.
  - \*28. Cornopean, 8 ft., 73 pipes.
  - \*29. Clarion, 4 ft., 73 pipes.
  30. Oboe, 8 ft., 73 pipes.
  31. Vox Humana, 8 ft., 61 pipes.

#### †Eight-inch wind.

- CHOIR ORGAN (5-inch wind).
32. Double Dulciana, 16 ft., 85 pipes.
  33. Open Diapason, 8 ft., 73 pipes.
  34. Dulciana (from No. 32), 8 ft., 73 notes.
  35. Concert Flute, 8 ft., 73 pipes.
  36. Silver Flute, 8 ft., 89 pipes.
  37. Silverette (from No. 36), 4 ft., 73 notes.
  38. Nazard (from No. 36), 2 3/4 ft., 61 notes.
  39. Flautina (from No. 36), 2 ft., 61 notes.
  40. Tierce (from No. 36), 1 3/5 ft., 61 notes.
  41. Unda Maris, 8 ft., 61 pipes.
  42. First Violins, 3 rks., 8 ft., 207 pipes.
  43. Wald Flöte, 4 ft., 73 pipes.
  44. Clarinet, 8 ft., 73 pipes.
  45. Celeste, 8 ft., 49 pipes.

#### SOLO ORGAN (15-inch wind, enclosed).

46. Hohl Flöte, 8 ft., 73 pipes.
47. Cello, 8 ft., 73 pipes.
48. Flügel Horn, 8 ft., 73 pipes.
49. Bombarde, 16 ft., 85 pipes.
50. Tuba, 8 ft., 61 notes.
51. Clarion, 4 ft., 61 notes.
- PEDAL ORGAN.
52. Resultant, 32 ft., 32 notes.
53. Open Diapason, 16 ft., 44 pipes.
54. Octave (from No. 53), 8 ft., 32 notes.
55. Bourdon, 16 ft., 32 pipes.
56. Lieblich Gedeckt (from No. 16), 16 ft., 32 notes.
57. Flute (from No. 17), 8 ft., 32 notes.
58. Violone (from No. 1), 16 ft., 32 notes.
59. Dulciana (from No. 32), 16 ft., 32 notes.
60. Double Trumpet (from No. 27), 16 ft., 32 notes.
61. Trombone (from No. 49), 16 ft., 32 notes.
62. Tuba (from No. 50), 8 ft., 32 notes.

#### Wurlitzer for Dothan, Ala., Church.

The First Baptist Church of Dothan, Ala., has decided on the purchase of a three-manual Wurlitzer organ. An echo will be installed in the rear of the church, and the main organ will be placed behind the grille in a chamber provided when the church was built. Miss Mildred Adair will be the organist.

### LARGE UNIT FOR ATLANTA

[Continued from page 6.]

Storm (Thunder Roll Soft Graduated).  
Thunder Crash (first touch, Roll; second touch, Crash-Graduated).  
Chime Peal (Reversible).  
Ding Dong 1.  
Ding Dong 2.

By Spring Foot Lever:  
Triangles (two).  
Persian Cymbals (first touch, repeat stroke; second touch, single stroke), three hammers.

Chinese Gongs (first touch, repeat stroke; second touch, single stroke), three hammers.  
Grand Crash (first touch, Snare Drum Roll; second touch, Crash).

Cymbals (Small).  
Grand Cymbals (Chinese Crash), two cymbals.

Sleigh Bells (Reversible).  
Wind Effect (Reversible—also for Surf Effect) (two outfits).

Storm (Thunder Roll Soft Graduated).  
Thunder Crash (first touch, Roll; second touch, Crash Graduated).

Chime Peal (Reversible).  
Ding Dong 1.  
Ding Dong 2.

There will be six double-touch pistons for each manual division and the pedals, second touch affecting pedal stops on the manual pistons. Besides this there will be six general pistons

### OPENS ORGAN BY VOTTELER

Charles A. H. Pearson at Console of  
Three-Manual in Cleveland.

A three-manual built by the Votteler-Holtkamp-Sparling Company of Cleveland was opened with a recital by Charles A. H. Pearson, M. A., of Pittsburgh, assisted by the Windermere Masonic male choir, at the East Cleveland Baptist Church April 25. Mr. Pearson played these selections: Concert Variations, Bonnet; "Evening Bells and Cradle Song," Macfarlane; Gavotte from "Circe," arranged by Ghys; "Berceuse Bretonne," Harold Vincent Milligan; Largo, from "Xerxes," Handel; Russian March, Schminke; "A Madrigal" (MS.), Anthony Javelak; "Evening Angelus," Bonnet; Spring Song, Hollins; "At the Foot of Fujiyama," Gaul; Fountain Reverie, Fletcher; Toccata from Fifth Symphony, Widor.

Following is the scheme of stops of the new instrument:

- GREAT.  
First Open Diapason, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Chimes, 25 tubes.

- SWELL.  
Lieblich Gedeckt, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Celeste, 8 ft., 61 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 61 pipes.  
Oboe, 8 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.

- CHOIR.  
Geigen Principal, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Ludwigstone, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.

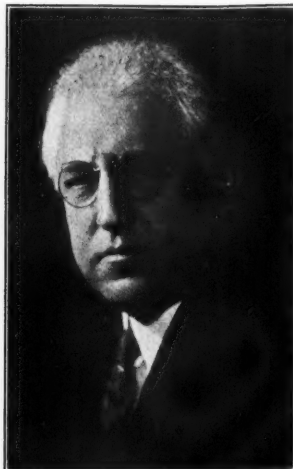
- PEDAL.  
Bourdon, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 32 notes.  
Flute, 4 ft., 32 notes.

The entire organ is enclosed. The mechanical equipment includes five pistons for each manual.

#### Bach Work by Toledo Chorus.

Bach's "St. Matthew Passion" was sung by the Toledo, Ohio, Choral Society Sunday afternoon, April 14, under the direction of Mary Willing Megley, conductor of the society, at the Armory. Mrs. Megley's work received the highest praise of the critics. Her chorus of girls from the Smead School was supplemented by the choirs of Trinity Episcopal Church, John Gordon Seely, organist and choirmaster; St. Mark's Church, Albert E. Och, organist and choirmaster; St. Mark's Lutheran, Anton P. Allwardt, organist and director, and the chorus of the Lagrange Street public school. The orchestral part was played by members of the Detroit Symphony Orchestra.

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## FRANK VAN DUSEN

A. A. G. O.

Organist 14th Church of Christ, Scientist,  
Chicago, Ill.

Instructor American Conservatory of Music,  
Chicago, Ill.

Pupils who have appeared as Soloists with  
Symphony Orchestra:

With Chicago Symphony Orchestra,

Frederick Stock, Conductor:

1925—EDWARD EIGENSCHENK (Concerto, D minor, Guilmant)

1926—HELEN SEARLES WESTBROOK (Concerto, A minor, Bossi)

1927—HAROLD COBB (Allegro de Concert, Borowski)

1928—WHITMER BYRNE (Concerto, D minor, Guilmant)

Other appearances of pupils with Symphony  
Orchestra:

EDWARD EIGENSCHENK, with Chicago Solo Orchestra at Kimball Hall, Chicago—(Premier performance of "Weaver of Tales," by De Lamarter).

EDWARD EIGENSCHENK, with Philadelphia Orchestra at Wanamaker's, Philadelphia—"Weaver of Tales," De Lamarter).

EMILY ROBERTS, with Symphony Orchestra at Kimball Hall, Chicago—(Fantasie Triomphale, Dubois).

HELEN SEARLES WESTBROOK, with Symphony Orchestra at Orchestra Hall, Chicago—(Fantasie Triomphale, Dubois).

PAUL ESTERLY, with Symphony Orchestra at Orchestra Hall, Chicago—(Heroic Piece, Cole).

KENNETH CUTLER, with Symphony Orchestra at Orchestra Hall, Chicago—(Fantasie Triomphale, Dubois).



# W. W. Kimball Company

cordially invites organists visiting the National Convention of the American Guild of Organists in Memphis to play the Kimball organs in the Municipal Auditorium. These two organs have elicited great praise from all who have played them and represent a step forward in the art of organ building, both tonally and mechanically.

Mr. Charles M. Courboin's personal opinion expressed to the Auditorium Commission follows:

April 11, 1929.

Mr. J. A. Fowler, Chairman,  
Auditorium and Market Commission  
Memphis, Tenn.

My Dear Mr. Fowler:

After careful inspection and examination of the two Auditorium Organs built for the City of Memphis Auditorium at your request by the W. W. Kimball Co., of Chicago, I desire to say that they are now ready for acceptance.

I am most happy to state that these instruments, without exaggeration, are two of the most outstanding instruments in the world.

The aristocracy of tone, the wonderful tone balance, the precision of mechanism, the astonishing possibility of expression, make these two instruments truly magnificent. Frankly, I do not believe that any other edifice can boast of any better organs anywhere.

Yours very truly,

CHARLES COURBOIN.

1414 Spruce Street  
Philadelphia, Pa.

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ASK US ABOUT YOUR ORGAN PROBLEMS

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Chicago, Illinois

**WORK IN NEW YORK  
BY HOOK & HASTINGS**

**ORGAN OF CATHEDRAL TYPE**

**Modernization and Enlargement of Instrument at St. Agnes' Catholic Church Is Carried Out Successfully.**

The Hook & Hastings Company has completed a piece of work which is attracting favorable attention in the modernization and enlargement of the organ at St. Agnes' Catholic Church, New York City. The instrument is now one of fifty-three speaking stops, with a three-manual console. This church is on Forty-third street, near Lexington avenue.

The instrument is one with a majestic tone, with proper relative balance between the manuals and a complete ensemble. It is of the cathedral type, with the minimum of interchanging or extension, a few interchangeable stops being added to increase the variety of effects.

The new console contains all up-to-date features and the organ as now divided opens to view the beautiful memorial window at the rear of the choir loft. The choir has an amphitheater arrangement, the seats being in a semi-circular formation. The singers are in this way placed to the best advantage, their voices carrying through without being blanketed by those in the rows in front of them.

The scheme of stops of the organ is as follows:

**GREAT ORGAN.**

1. Diapason, 16 ft., 61 pipes.
2. Lieblich Gedeckt (from Choir), 16 ft., 61 notes.
3. Open Diapason, 8 ft., 61 pipes.
4. English Open Diapason (from Choir), 8 ft., 61 notes.
5. Soft Diapason, 8 ft., 61 pipes.
6. Doppel Flöte, 8 ft., 61 pipes.
7. Viola da Gamba, 8 ft., 61 pipes.
8. Orchestral Flute (from Swell), 8 ft., 61 notes.
9. Viole d'Orchestre (from Swell), 8 ft., 61 notes.
10. Flute Harmonique, 4 ft., 61 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Mixture, 5 rks., 305 pipes.
13. Trumpet, 8 ft., 61 pipes.
14. Clarion, 4 ft., 61 pipes.
15. Chimes (from Choir), 20 notes.

**SWELL ORGAN.**

16. Bourdon, 16 ft., 73 pipes.
17. Diapason, 8 ft., 73 pipes.
18. Stopped Diapason, 8 ft., 73 pipes.
19. Sallcional, 8 ft., 73 pipes.
20. Viole d'Orchestre, 8 ft., 73 pipes.
21. Orchestral Flute, 8 ft., 73 pipes.
22. Voix Celeste, 8 ft., 61 pipes.
23. Aeoline, 8 ft., 73 pipes.
24. Dolce Celeste (from Choir), 8 ft., 61 notes.
25. Flute d'Amour, 4 ft., 73 pipes.
26. Violina, 4 ft., 73 pipes.
27. Nazard, 2 3/4 ft., 61 pipes.
28. Tierce, 1 3/5 ft., 61 pipes.
29. Flautoino, 2 ft., 61 pipes.
30. Dolce Cornet, 5 rks., 305 pipes.
31. Contra Fagotto, 16 ft., 73 pipes.
32. Oboe, 8 ft., 73 pipes.
33. Cornopean, 8 ft., 73 pipes.
34. Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

35. Lieblich Gedeckt, 16 ft., 73 pipes.
36. English Diapason, 8 ft., 73 pipes.
37. Geigen Principal, 8 ft., 73 pipes.
38. Melodia, 8 ft., 73 pipes.
39. Dulciana, 8 ft., 73 pipes.

*Choir of St. Stephen's Church, Sewickley, Pa.*



Under the direction of Julian R. Williams, the choir of St. Stephen's Church, Sewickley, Pa., was heard in a program of music at the First United Presbyterian Church of Coraopolis, Pa., April 28. In addition to organ numbers played by Mr. Williams, the choir

40. Dolce Celeste, 8 ft., 61 pipes.
41. Voix Celeste (from Swell), 8 ft., 61 notes.
42. Flauto Traverso, 4 ft., 73 pipes.
43. Twelfth, 2 3/4 ft., 61 pipes.
44. Piccolo Harmonique, 2 ft., 61 pipes.
45. Clarinet, 8 ft., 73 pipes.
46. Cor Anglais, 8 ft., 73 pipes.
47. Chimes (Deagan Class A graduated), 20 tubes.

**PEDAL ORGAN.**

48. Resultant, 32 ft., 30 notes.
49. Open Diapason, 16 ft., 30 pipes.
50. Bourdon, 16 ft., 30 pipes.
51. Violone, 16 ft., 30 pipes.
52. Lieblich Gedeckt, 16 ft., 54 pipes.
53. Flute, 8 ft., 30 pipes.
54. Violoncello, 8 ft., 30 pipes.
55. Flute, 4 ft., 30 notes.
56. Trombone, 16 ft., 30 pipes.

**TO HOLD SUMMER CLASSES**

**Riemenschneider Will Work at Berea, Ohio, and San Diego.**

Albert Riemenschneider's summer master classes for organists at Baldwin-Wallace College, Berea, Ohio, have met with such success in the past that the college announces they will be held again this year for five weeks, from June 24 to July 26. Sessions are scheduled for Tuesday and Friday. Next year Mr. Riemenschneider probably will take his class to Paris for study.

The summer's work, as outlined, will

sang the following works: "Hymn to the Trinity," Tchaikowsky; "Hail! Gladdening Light," Martin; "Beautiful Saviour," Christiansen; "The Heavens Are Declaring," Beethoven; "The Twilight Shadows," Wood; cantata, "Gallia," Gounod.

consist of six lessons devoted to a comparative study of the works of Bach. Emphasis will be laid upon the characteristics shown by Bach in his different periods of development. The value of the different leading editions will be discussed. In addition Guilman's suggested tempo, registration and analysis of each piece will be available for reference. One session will be devoted to the Fifth and Sixth Symphonies of Charles M. Widor and one to the Chorales in E, B minor and A minor of Cesar Franck. One session will be given over to a discussion of the registration and interpretation of Bach's organ works, illustrated by various examples of his compositions, and one session to a discussion of modern registration and its tendencies.

Each year it has been customary to discuss the works of an American composer. For this season the organ works of R. Spaulding Stoughton have been selected and the discussion will be illustrated with the playing of his compositions.

From Aug. 5 to 23 Mr. Riemenschneider will conduct a similar master class again in San Diego, Cal., using the four-manual Austin in the Spreckels organ pavilion at Balboa Park. This will give organists in the far West the same opportunity for special study that is offered at Berea.

**OLD ST. LOUIS CHURCH  
ORDERS A NEW KILGEN**

**VERNOR HENSHIE ORGANIST**

**Specification of Large Three-Manual to Be Installed in Pilgrim Congregational—Echo to Be Added Later.**

Pilgrim Congregational, one of the oldest churches in St. Louis, has contracted for a modern Kilgen electric organ for its imposing edifice on Union boulevard. The specification was prepared by George J. Kilgen and the organist, Vernor Henshie. It is expected that an echo organ will be added at a later date.

The specification is as follows:

**GREAT ORGAN.**

- Open Diapason, 16 ft., 73 pipes.
- Contra Gamba, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Viol d'Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Chimes, 25 tubes.
- Harp (from Choir), 49 notes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flautoino, 2 ft., 61 pipes.
- Dolce Cornet, 3 ranks, 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Contra Fagotto, 16 ft. (prepared for).

**CHOIR ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Keraulophone, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Lieblich Gedeckt, 8 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Wald Flöte, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 bars.
- Chimes (from Great), 20 notes.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Quint, 10 3/4 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes, 32 notes.
- Violoncello, 8 ft., 32 pipes.
- Dolce Flute, 8 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.

In his valuable department devoted to Catholic music Mr. Decker last month referred to Charles Tournemire, the brilliant young French composer, as professor of organ and composition at the Conservatoire in Paris. Attention is called to the fact that Marcel Dupre is the only professor of organ at the Conservatoire. Mr. Tournemire is on the faculty, as a teacher of chamber music.

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ORGANISTS and CHOIRMASTERS are invited to write for specimen copies of these works.

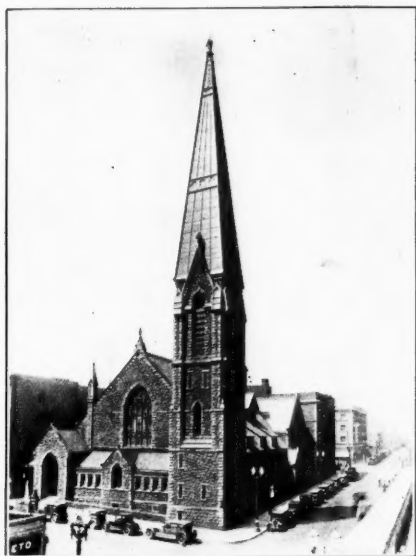
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**PENNSYLVANIA HOST  
GATHERED AT EASTON  
STATE CONVENTION OF N. A. O.**

**Attractive Program of Recitals,  
Banquet and Service Is Carried  
Out by State Forces—Address  
by George B. Nevin.**

Despite bad weather, the ninth annual convention of the Pennsylvania state council of the National Association of Organists proved to be one of the best attended and most inspiring ever held. The Easton chapter, recently organized with a charter membership of thirty-eight, sponsored the gathering and put forth its best efforts to make the visiting organists welcome and to provide for their entertainment.

The first event was a recital by several Easton organists in the Second Methodist Church Sunday afternoon, May 19. The instrument is a three-manual and echo Möller of recent installation. The following program was presented: Concert Overture in A, Maitland (Andrew Burwell, Second Methodist Church); "The Vesper Bell," Smith (Mrs. Lila M. Davis, Memorial Reformed Church); bass solo, "But Who May Abide," from "The Messiah," Handel (Ellsworth Sliker; Miss Helen Hartzell, College Hill Presbyterian Church, accompanist); "In Springtime," Kinder (Randolph Hackman, Moravian Church), Second Sonata, Mendelssohn (Ralph Dorshimer, Christ Lutheran Church); bass solo, "Out of the Deep," Marks (Mr. Sliker); Toccatina in G from "Miniature Suite," Rogers (Miss Hazel Moser, First Presbyterian Church, Phillipsburg); Old Refrain, Kreisler (Miss Moser); Festival Toccatina, Fletcher (Henry Eichlin, St. John's Lutheran Church).

The formal opening of the state convention was held at St. John's Lutheran Church Monday evening, May 20. The address of welcome was made by the Rev. F. K. Fretz, Ph. D., D. D., who spoke of Easton's position as the key city of the Lehigh valley, one of the richest valleys in the entire country, not only in material wealth, but in education, culture and music. Dr. William A. Wolf, Mus. D., Ph. D., president of the Pennsylvania council, responded to the welcome and officially opened the convention.

The recital of the evening was played by Alexander McCurdy, Jr., on the three-manual Hillgreen, Lane & Co. organ. Mr. McCurdy exhibited great artistry, supported by a fluent technique and a mastery of registration. His program was well received by an enthusiastic audience. He played as follows: Bourree in D, Wallace A. Sabin; "In Summer," Charles A. Stebbins; Vivace from Second Trio-Sonata, Bach; "Sunrise," Georges Jacob; "The Tumult in the Praetorium," de Maleingreau; "Legend of the Mountain," Karg-Elert; Second Symphony, Vierné.

The first meeting Tuesday morning was held in the auditorium of the Brainerd Church and the speaker was George B. Nevin of Easton, well known as a composer, who discussed

the topic "The Relation between Words and Music." His talk bristled with illustrations and he offered a great deal of excellent advice to organists and choirmasters to guide them in their selections of musical numbers. He said in part:

"While there are words in abundance that may be used to convey thoughts, there are fewer words available to express accurately and fully our deeper feelings and emotions. One writer has said 'some emotions have been rightly described as being too deep for utterance.'

"In taking up the subject of religious words, or texts for musical settings, we are safe in the position that the finest examples are to be found in the Bible, and it is interesting to note that seldom will a great vocal composition be found (either sacred or secular) that was not inspired by a rich poetical thought.

"We must remember, however, that there are some texts in the Bible that are not well suited for a church service. Your attention is called to that old war horse 'It is Enough,' from the 'Elijah,' that the bass and baritone soloists take so much pleasure in riding. The record is that Elijah, at the time these words were spoken, was suffering with an unusually severe case of spiritual indigestion. Little doubt but that all of us have experienced such feelings of depression, but certainly no one wishes us to sing about our gloomy days to our fellow travelers. Most of them have plenty of their own troubles to adjust.

"It may safely be urged that much more care and attention be exercised in the selection of the music for your choirs. Many times an anthem is hurriedly examined and an order placed with the salesman. There are not many minds possessing that clear introspection that enables them to pass so quickly on the merits and especially on the suitability of a composition for use in their choirs.

"Avoid the pitfall of thinking that an anthem which may be sung successfully by a given choir is suitable for any and all choirs. Nothing is farther from the truth.

"Without doubt the hymns merit your best attention. In many churches they are done in a careless, mechanical and perfunctory manner not worthy of divine worship. To many people in our congregations the hymns furnish the real thrill of the service and we should remember that not 25 per cent of the audience are musicians."

The convention next went on a tour of the city, visiting the beautiful residence sections and stopping at the chapel of Lafayette College to inspect the Skinner organ, a three-manual of about twenty-five stops. In the absence of the chapel organist, Mark Davis, secretary of the Easton chapter, played several numbers.

The theater demonstration could not be held as planned because of the illness of Mrs. Nell Baird, who was to play the new three-manual Kilgen unit in the Seville Theater; but the theater was open for inspection. From the theater the organists went to the Hotel Easton for luncheon, where the reports of state officers and chairmen of various committees were heard.

The reports proved that the last year was a prosperous one for the Pennsylvania council.

Rollo Maitland's talk on "The Art of Improvisation" was given in the First Presbyterian Church. Mr. Maitland, who is a pastmaster at this art, spoke at length on its use by the average organist in church and theater, and in non-technical language explained the methods of self-expression as developed by Frederick Schliedier. He then proceeded to demonstrate his talk by an improvisation on a theme prepared by Dr. Wolf.

Mrs. Charlotte Matthewson Lockwood, organist of the Crescent Avenue Presbyterian Church, Plainfield, N. J., gave a recital of compositions not quite as modern as Mr. McCurdy's and on an organ much smaller and not as flexible as the one of the evening before, but she played a program that was thoroughly enjoyed by the organists and visiting public. Mrs. Lockwood played: Trumpet Voluntary, Purcell; Variations on Chorale, "Thou Prince of Peace," J. Bernhard Bach; Presto from Sonata 333, Quantz; Fantasie in G major, Bach; "In the Church," from Slovak Suite, Novak; Scherzo from Sonata in E flat, Parker; "Rhapsodie Catalane," Bonnet; "Flight of the Bumble-Bee," Rimsky-Korsakoff; "Memories," Dickinson; Toccatina, Jepson.

Immediately following the recital a public service was given by a volunteer chorus, under the direction of Charles W. Davis, organist and choir-master of the Asbury Methodist Church of Allentown, and president of the Easton chapter, with local ministers and organists assisting. The chorus work was done exquisitely. The work by the organists also was well done. The organ for these three events was an Estey three-manual. The offerings included: Prelude, Chorale, "Es ist das Heil uns kommen her," Kiruberger (John A. Van Vorst, Brainerd-Union Presbyterian Church); anthem, "I Will Lift up Mine Eyes unto the Hills," Galbraith; anthem, "A Song to God in Praise to Nature," Nagler; anthem, "The Woods and Every Sweet Smelling Tree," West; offertory, Andante Cantabile, from Symphony 4, Widor; anthem, "Sheep and Lambs," Mackinnon; anthem, "Hushed and Still the Evening Hour," Naegeli; postlude, Chorale Prelude on a Theme by Tallis, Harold Darke (Mark L. Davis).

At the banquet, held in the gold room of the Hotel Easton, the report of the nominating committee was heard and accepted. Dr. Wolf was re-elected president for another term and F. A. McCarrell of Harrisburg first vice-president. Myron Moyer of the Reading chapter was elected to succeed Walter A. Heaton as second vice-president. Mrs. John J. Groner of the Easton chapter was elected to fill the vacancy left by William Z. Roy

of Lancaster, who has been secretary of the state council, but retires because of ill health. Charles Wisner of Lancaster was re-elected to serve as treasurer.

Charles W. Davis, the Easton chapter president, acted as toastmaster and kept things moving through the rounds of speakers. Herbert S. Sammond, chairman of the national executive committee, addressed the gathering briefly and congratulated the state on its activities. Several other notables, both state and national, spoke and the convention adjourned to St. John's Lutheran Church to hear Eugene Devereaux, organist and choir-master of St. John's Protestant Episcopal Church, Wilmington, Del.

Mr. Devereaux's program began with several compositions of the English school. His Bach was played with ease and clearness. His closing group was from the modern French school. The program included: Toccatina on a Gregorian Theme, Barnes; Chorale Prelude on "Rockingham," Noble; Prelude on "Rhosymedre," Williams; Prelude and Fugue in A minor, Bach; Three Tone Poems from "Burgundian Hours," Jacob; Two Sketches from a set of Twenty-four Pieces in Free Style, Vierné; Toccatina from Symphony 5, Widor.

**Richard W. Langshaw Killed.**

Richard W. Langshaw, a promising young organist and devotee of the organ, was killed in an automobile accident late in April near his home at New Bedford, Mass. Mr. Langshaw was only 21 years old. He was the son of Walter H. Langshaw, president of the Dartmouth Manufacturing Company of New Bedford. Like his father, he loved music and had an organ in his home. He acquired considerable efficiency as a performer. Mr. Langshaw had attended St. Paul's School at Concord, N. H.

At a special musical service at St. Athanasius' Episcopal Church, Los Angeles, Cal., Sunday evening, April 28, the united choirs of St. Stephen's Church, Hollywood, and St. Athanasius' sang Stoughton's cantata "The Woman of Sychar." Paul G. Hanft is organist and director at St. Athanasius' and D. Earnest Ballard at St. Stephen's.

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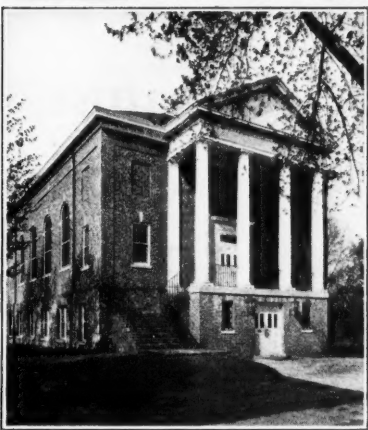
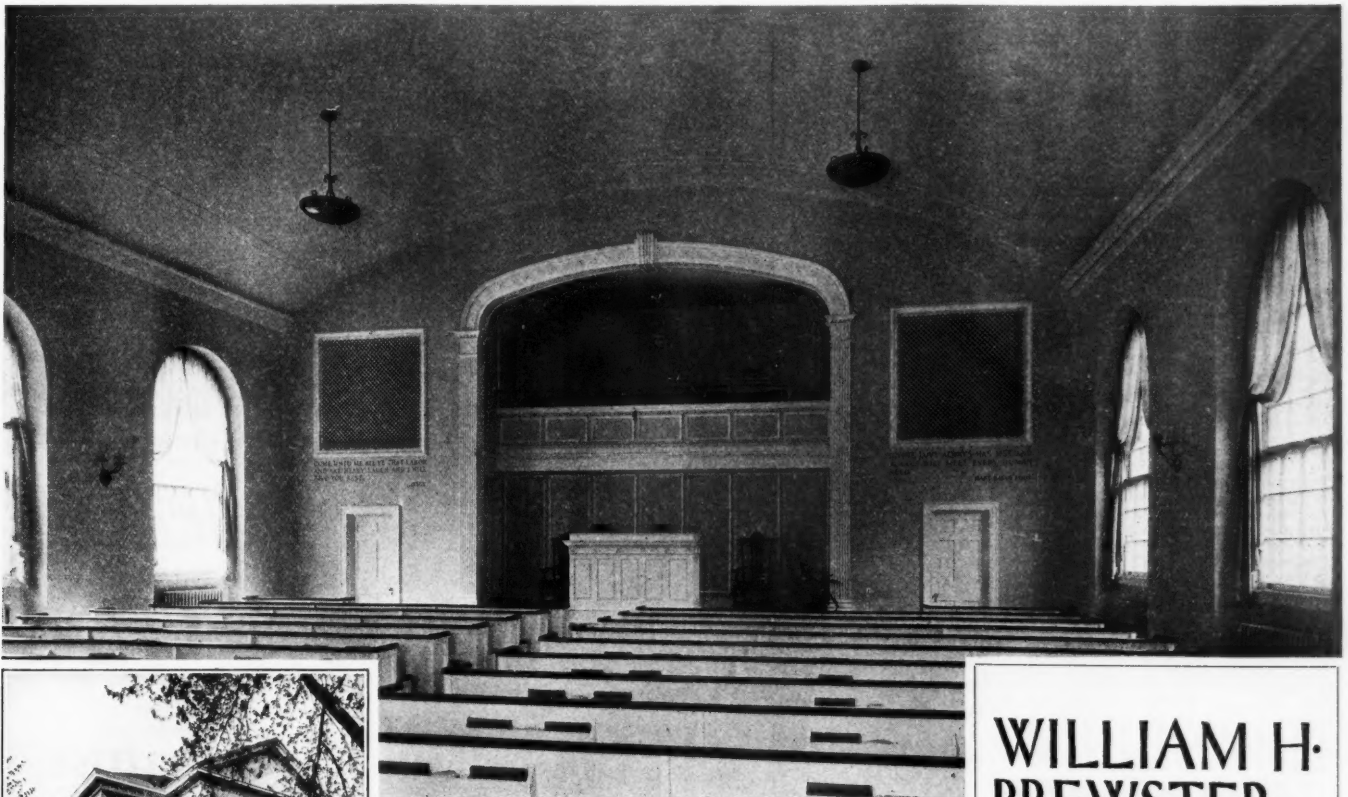
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WILLIAM H.  
BREWSTER  
*examines  
new  
Organ*

## Pronounces *Master Keydesk* a Masterpiece

Mr. William H. Brewster made a critical unhurried examination and test of the new Estey in the First Church of Christ, Scientist, Rutherford, New Jersey. The sincerity and conviction of his letter makes it a testimonial of unusual weight. Mr. Brewster is the Organist and Choirmaster of the First Presbyterian Church, Rutherford, New Jersey.

The complete text of his letter is as follows:

"Within the past week I had the opportunity to examine your new type of organ console and without reservation or qualification I am frank to state that you have realized a most happy combination of simplicity of construction, quality of materials and finished workmanship. Having played many different makes of pipe organs and having previously assisted in the maintenance and tuning of many instruments I feel qualified to speak on this subject. I am convinced that your new Master Keydesk surpasses any organ consoles with which I have come in contact.

"I noticed especially the simplicity and effectiveness of your setting devices for various combinations.

Changes in 'sets' can be made quickly by means of equipment which will remain in adjustment and will wear for an indefinite length of time. The contacts, magnets, etc., are so accessible that maintenance work, when necessary, will be made easy and inexpensive. The fact also that you have used the best of materials throughout is a tremendous point for consideration by any organist or music committee.

"In closing, permit me to say I believe your new console to be the foremost of its kind and you are to be congratulated upon the success of your efforts to produce a masterpiece."

**ESTEY ORGAN COMPANY**  
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### FOUR-MANUAL AUSTIN FOR BROOKLYN CHURCH

CONTRACT BY CENTRAL M. E.

Both Solo and Echo Divisions Included in Scheme of Instrument, Stop Specification of Which Is Presented.

Central Methodist, Brooklyn, is the latest church in Greater New York to place an order for a large four-manual organ. The Austin Organ Company has been commissioned to build an instrument with an echo and a solo division. The stop specification is as follows:

#### GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
\*Second Open Diapason, 8 ft., 61 pipes.  
\*Doppelflöte, 8 ft., 61 pipes.  
\*Gemshorn, 8 ft., 61 pipes.  
\*Principal, 4 ft., 61 pipes.  
\*Flute Harmonique, 4 ft., 61 pipes.  
\*Twelfth, 2 3/4 ft., 61 pipes.  
\*Fifteenth, 2 ft., 61 pipes.  
\*Seventeenth, 1 3/5 ft., 61 pipes.  
\*Mixture (drawing three mutation ranks), 61 notes.  
\*Trumpet, 8 ft., 61 pipes.  
Chimes (from Echo), 25 notes.

\*Enclosed in Choir expression box.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Nazard, 2 3/4 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Tierce, 1 3/5 ft., 61 pipes.  
Mixture (Drawing three mutation ranks), 61 notes.  
Fagotto, 16 ft., 85 pipes.  
Oboe, 8 ft., 61 notes.  
Clarion, 4 ft., 61 notes.  
Cornopean, 8 ft., 73 pipes.  
Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.

#### CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Corno d'Amour, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

#### SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.  
Philomela, 8 ft., 73 pipes.  
Gross Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Tuba Profunda, 16 ft., 85 pipes.  
Tuba Mirabilis, 8 ft., 61 notes.  
Tuba Clarion, 4 ft., 61 notes.

#### ECHO ORGAN.

Gedeckt, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes, 25 tubular bells.

#### PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.  
First Open Diapason, 16 ft., 32 pipes.  
Second Open Diapason (from Great), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Octave (Ext. Open), 8 ft., 12 pipes, 20 notes.  
Violoncello (from Solo Gamba and Celeste), 8 ft., 32 notes.  
Flute (Ext. Bourdon), 8 ft., 12 pipes, 20 notes.  
Tuba Profunda (from Solo), 16 ft., 32 notes.  
Fagotto (from Swell), 16 ft., 32 notes.  
Tuba Mirabilis (from Solo), 8 ft., 32 notes.  
Tuba Clarion (from Solo), 4 ft., 32 notes.

J. Frank Frysinger dedicated a Kilgen organ in the First United Brethren Church, Hanover, Pa., April 16. Mr. Frysinger played a program of numbers by Bonnet, Ferrata, Wolstenholme and Mendelssohn, and was assisted by Walter W. Shultz in two violin solos.

Raymond K. Williams conducted a music week service at the Claremont Presbyterian Church of Jersey City, N. J., Sunday evening, May 5, with about sixty voices in his choirs, which include a junior choir, a senior choir and a quartet. The service was very well received. One feature was the offertory solo, Sumner Salter's "The Voice of God," sung by Henrietta Carlson, a junior choir girl.

Ernest White



### WHITE TO SUCCEED SEARS

Young Canadian Organist Leaves  
New York for Philadelphia Post.

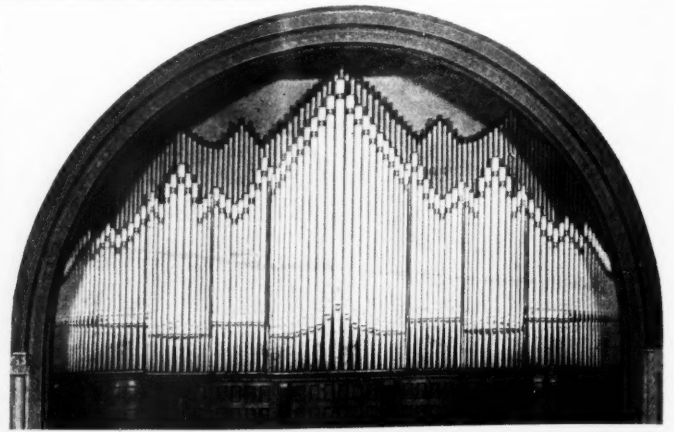
Ernest F. White, organist and choir-master of St. George's Episcopal Church, Flushing, Long Island, N. Y., and treasurer of the National Association of Organists, has been appointed organist and choir-master of St. James' Church at Philadelphia and will assume his new duties June 1. Mr. White succeeds the late S. Wesley Sears. Mr. White has made an enviable record as an organist in the few years since he went to New York from Canada, of which country he is a native. He has studied with Lynnwood Farnam and has been heard in recitals in various parts of the country. After the death of John Wesley Norton he was appointed to the Flushing position. His selection for the Philadelphia post, where the music has been made famous by Mr. Sears, is a recognition of his talent and ability.

Ernest White was born at London, Ont., in 1901 and received his early musical training in that city. For five years he was a teacher of piano and organ at the Toronto Conservatory of Music and during this time was organist first at the Howard Park Methodist and then at the Alhambra Avenue United Church. He moved to New York in 1926.

St. James' is one of the oldest Philadelphia churches, founded by Bishop White, whose name is famous in Pennsylvania. It is in the center of the city, three blocks from Rittenhouse Square. The choir consists of men and boys who did excellent work under Mr. Sears. The organ is a finely-voiced Hutchings of about sixty stops with a completely new Austin action. The church is fully equipped for the work of a downtown parish.

#### "Elijah" Conducted by Sammond.

The Oratorio Society of Flushing, L. I., N. Y., gave its fifth concert in the high school auditorium May 8 under the direction of Herbert Stavelly Sammond and sang Mendelssohn's "Elijah" with the assistance of a mixed chorus of 100 voices, a quartet of especially engaged singers, consisting of Alexander Kisselburgh, baritone; Dan Gridley, tenor; Miss Grace Devine, contralto, and Miss Corleen Wells, soprano. Mrs. Lyra Nichols, of Douglaston, accompanied on the piano, while George William Volkel was at the organ. This was the third and best production given under Mr. Sammond's direction, according to critics who recorded the performance, and he not only acquitted himself to the complete satisfaction of the critically minded by his splendid direction of the large chorus and in a difficult oratorio, but showed unmistakable signs of his mastery of his medium. Mr. Volkel at the organ appeared for the second time and his playing was most satisfactory.



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-mood of the Organist,  
-essence of Devotion,  
-voice of Worship!

VIBRANT in me is the gamut of all emotions.  
In my dignity and beauty is power to stir souls.  
I am lasting! *I am the HALL!*

I stand in the dim nave. I await the organist's touch.  
Let him arouse me! Let him know the joyful ease  
of unlocking my treasures of rich, velvet-smooth  
sound! *I am the HALL!*

I was designed and built for the place where I enduringly stand.  
Master hands, inspired hands, evolved me.  
I am the latest marvel of musical science. *I am the HALL!*

Only perfect materials have made me, could make me,  
what I am; only infinite pains in every detail of my  
construction. Masterpiece of simplicity, accessible in  
every part, supreme among organs, *I am the HALL!*

In whispers of sweet harmony or in thunderous swells  
of mighty melodies, I lift my resonant tones to the  
vaulting. I fill the vast church with the sound of  
my "great Amen"! *I am the HALL ORGAN!*

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**GIVE SKINNER PRIZES TO THE N. A. O. WINNERS**

**DINNER IS ATTENDED BY 150**

**Zoltan Kurthy and Walter E. Howe Receive Awards from Donald Harrison—Recital at St. Thomas', New York, Follows.**

About 150 members of the headquarters council, National Association of Organists, met at dinner at the Town Hall Club, New York City, Thursday evening, May 23. The occasion was the presentation of the Skinner prizes for organ compositions, which were awarded in the fourth contest sponsored by the N. A. O.

Following the dinner President Reginald L. McAll presented the winners to the assemblage—Zoltan Kurthy, who won first prize with his Passacaglia, and Walter Edward Howe, winner of second award, with his "Dedicace." Mr. McAll read a letter from Ernest M. Skinner regretting his inability to attend and announcing another competition, with a prize of \$100 for the best arrangement for organ of the overture to Borodin's "Prince Igor," the arrangement and any royalties from its sale to belong to the winner. Mr. McAll also announced the tentative program for the Toronto convention, after which he introduced three of the young music week contest winners. Morris Bialkin, 16-year-old cellist, played Schumann's "Träumerei" and the Madison Trio, silver medal winner, composed of Messrs. Kerson, Bialkin and Finestone, played the first movement of the Mendelssohn Trio in D minor and, as an encore, Schubert's "Moment Musical."

Presentation of the Skinner prizes was made by Donald Harrison of the Skinner Company. In making the presentation Mr. Harrison congratulated the winners and commended the N. A. O. for sponsoring such competitions.

Just before the meeting adjourned to St. Thomas' Church to hear the new compositions Mr. Howe, at the president's request, explained the form of his "Dedicace," a sonata in one movement, but consisting of three sections—an allegro, a slow movement and a toccata.

The short recital at St. Thomas' introduced the two composers and their compositions. Also, by special request, Dr. T. Tertius Noble played three of his own compositions—Theme and Variations, composed in 1889 and played in England by W. T. Best, and in America by Guilman; "Prelude Solennel," and Chorale Prelude on "St. Kilda."

Dr. Noble and his compositions need no introduction or recommendation. Mr. Kurthy's Passacaglia is scholarly in its development, but he has made a stereotyped form the vehicle for music which is by no means stereotyped. The "Dedicace" by Mr. Howe, challenges attention with the announcement of his first theme and keeps that attention to the end of the interesting composition.

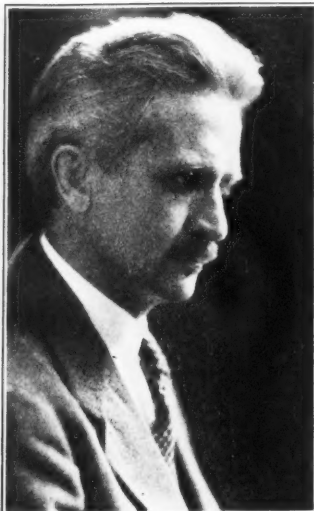
**RECORD OF 1,232 RECITALS**

**Work of Baldwin at City College, New York, in Twenty-two Seasons.**

The twenty-second season of free organ recitals by Samuel A. Baldwin in the Great Hall of the College of the City of New York was completed May 12. Fifty-two recitals were given during the year, on Sunday and Wednesday afternoons, bringing the total number to 1,232. In these recitals the hall and its organ are dedicated to the service of the city.

Since the opening of the organ Feb. 11, 1908, there have been 10,036 performances of 1,825 works, embracing every school of organ composition, as well as many transcriptions for the instrument. Thus a wide field of musical culture has been opened to the many thousands who attend these recitals. The programs for 1928-29 contain 467 numbers and 252 different compositions, seventy-six of which were given for the first time. A valuable booklet listing all the compositions played has been issued this year as usual.

*C. Seibert Losh*



Photograph by Atlantic Foto Service

**SERIES BY MIDDELSCHULTE**

**Recitals at Notre Dame University to Mark Summer Session.**

Wilhelm Middelschulte, LL. D., of Chicago will give a series of historical recitals at the summer session of the University of Notre Dame, near South Bend, Ind., beginning June 30 and continuing July 7, 14 and 21. Dr. Middelschulte's previous recitals at Notre Dame have been a distinct feature of the summer term and have drawn many visitors who are eager to hear this scholarly organist, especially in his authoritative Bach playing. The programs this year will begin with the Old Italian school, followed by examples of the early composers of other nations, the works of Bach, and modern composers. The last-mentioned will be an especially interesting program, including a new sonata by C. Albert Scholin of Waterloo, Iowa, and other new compositions quite out of the ordinary.

The programs to be presented by Mr. Middelschulte are as follows:

June 30—Old Italian school: Ricercare, Palestrina; "Sonata Pian e Forte," Gabrieli; Sonata for violin and organ, Corelli; "Canzona La Guamina," Guammì; "Suonata" and "Echo Fantasia," Banchieri; Toccata, Merulo; "Sonata de Organo," Bassani; Canzona, Zipoli; Capriccio Pastorale and Passacaglia, Frescobaldi.

July 7—Early composers of other nations: "Pausa" (from "Fundamentum Organisandi"), Paumann; "Fuga," van den Gheyn; Sonata No. 17 for violin and organ, Mozart; "Noel," d'Aquin; "Toccata Sexta" (from "Apparatus Musico Organisticus"), Muffat; Ciacone, Pachelbel; Pavane, Byrd; "Soeur Monique," Couperin; "Burleska," Krebs; "Praeludium et Fuga," Johann Christian Bach.

July 14—Works of Johann Sebastian Bach: Prelude and Fugue in D minor (Violin Fugue); Adagio, from E major Concerto (violin and organ); Concerto in D minor, with cadenza by Middelschulte; Six Preludes (G minor, E minor, C minor, C major, A minor and G major); Passacaglia in C minor.

July 21—Modern composers: Sonata in D minor, Scholin; Impromptu (violin and organ), Mergl; "Orgelchoral" Suite, Ramin; Kyrie, Becker; "Contrasts," Browne; Fugue, Schenk; "Agnus Dei," Stelzer; "Invocation" and "Benedictus," Reger; Chromatic

Fantasia and Fugue, Middelschulte.

The Rev. Alois Mergl will be the assisting violinist at these recitals. The programs are to be given at 4 o'clock in the Sacred Heart Chapel.

**Explains "Queer" Organ.**

Parnassus, Pa., May 2, 1929.—Editor of The Diapason: This letter is really specifically addressed to the editor of the column entitled "The Free Lance" and has reference to the rather extraordinary list of stops given as those of the organ in York Minster. The list given appeared in the May issue of The Diapason and at first glance is absurd.

The facts are these: When the organ was through a fire in 1829, and it was necessary to replace it, the organist, Dr. Canidge, in view of the great size of the building, decided on the following plan to get great volume of tone and still retain the mass quality of the standard cathedral type of that day.

He had a specification drawn up of a large great organ, and then had the organ doubled—that is, there was a large great organ on the east soundboard and an exact duplicate on the west soundboard, thus enabling him to get double the volume of each voice in the great. Then, with some idea of the old G manuals in his mind, he had the great and choir manuals taken down to the 16-ft. C, making them six-octave manuals.

The great fault with the whole scheme was the absence of a real 16-ft. tone on great and choir, for while they apparently contained many sub stops, in reality they did not, as the 16-ft. sets were carried an octave lower on account of the manual having six octaves. Thus middle C had ten sets of pipes, giving C at the usual pitch, and fourteen mutations against it. The result was that it was all top and bottom.

I trust that I have made this remarkable organ intelligible—remarkable in its oddity in having apparently many 16-ft. sets and in reality having none, playing 16-ft. C on the 8-ft. key. The pedal was also greatly overweighted in order to get weight in the vast expanse of the building, although it was only twenty-five notes.

If the organ is studied with these queer ideas properly understood, it will be seen that the whole thing is one of the most curious examples of a great man's mistake in all organ building.

MARC GORDON LOVELLACE, MUS. D.

**Wishes to See the Pipes.**

Norwich Town, Conn., May 22, 1929.—Editor of The Diapason: Having read with much interest the recent articles in The Diapason regarding the concealing of organ pipes, I want to say that I am in hearty sympathy with all that has been said regarding same.

When one goes into a church or building where an organ has been installed, it certainly adds very much to see the display pipes, especially if in a handsome case. I have in my library quite a good many pictures and engravings of the cases of noted organs and enjoy feasting my eyes on them from time to time.

I certainly hope the old practice will not be crowded out by the modern idea of grilles and so forth. Let the light shine with full brilliance on the pipes for a long time to come.

Very truly yours,

H. L. YERRINGTON.

**AUSTIN FOUR-MANUAL FOR GREENSBORO, N. C.**

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**Instrument with Both Solo and Echo Divisions Ordered for Installation in the First Presbyterian Church.**

The new First Presbyterian Church at Greensboro, N. C., is to have a four-manual Austin organ in its new church. This beautiful church is nearing completion and the dedication is planned for September, when the organ will be used for the first time. The contract was secured through the Atlanta office of the Austin Company.

The following is the specification:

**GREAT ORGAN.**

1. Bourdon, 16 ft., 61 pipes.
2. First Diapason, 8 ft., 73 pipes.
3. Second Diapason, 8 ft., 61 pipes.
4. Gross Flöte, 8 ft., 61 pipes.
5. Violoncello, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Harmonic Flute, 4 ft., 61 pipes.
9. Harmonic Tuba, 8 ft., 61 pipes.
10. Chimes, 25 bells.

**SWELL ORGAN.**

11. Lieblich Gedeckt, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Rohr Flöte, 8 ft., 73 pipes.
14. Viol d'Orchestre, 8 ft., 73 pipes.
15. Viol Celeste, 8 ft., 61 pipes.
16. Echo Salicorno, 8 ft., 73 pipes.
17. Flauto Traverso, 4 ft., 73 pipes.
18. Flageolet, 2 ft., 61 pipes.
19. Cornopean, 8 ft., 73 pipes.
20. Oboe Horn, 8 ft., 73 pipes.
21. Vox Humana, 8 ft., 61 pipes.

**Valve Tremulant.**

**CHOIR ORGAN.**

22. Violin Diapason, 8 ft., 73 pipes.
23. Hohl Flöte, 8 ft., 73 pipes.
24. Dulciana, 8 ft., 73 pipes.
25. Unda Maris, 8 ft., 61 pipes.
26. Flute d'Amour, 4 ft., 73 pipes.
27. Piccolo Harmonic, 2 ft., 61 pipes.
28. Clarinet, 8 ft., 73 pipes.
29. Harp, 61 bars.

**Tremulant.**

**SOLO ORGAN.**

30. Stentorphone, 8 ft., 73 pipes.
31. Wald Horn, 8 ft., 73 pipes.
32. French Horn, 8 ft., 73 pipes.

**ECHO ORGAN.**

33. Flauto Dolce, 8 ft., 73 pipes.
34. Muted Viol, 8 ft., 73 pipes.
35. Vox Angelica, 8 ft., 61 pipes.
36. Fern Flöte, 4 ft., 73 pipes.
37. Vox Humana, 8 ft., 61 pipes.

**Valve Tremulant.**

**PEDAL ORGAN.**

38. Resultant, 32 ft., 32 notes.
39. Open Diapason, 16 ft., 32 pipes.
40. Violone, 16 ft., 12 pipes.
41. Bourdon, 16 ft., 32 notes.
42. Lieblich Gedeckt, 16 ft., 32 notes.
43. Gross Flöte, 8 ft., 12 pipes.
44. Tuba Profunda, 16 ft., 12 pipes.

Solo and echo organ are to be placed in a special chamber at the opposite end of the church from the main organ.

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(Signed) Robert W. Wilkes  
Organist & Composer

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## Department of the Hymn Society

### How to Write Hymn-Tune from Musical Standpoint Shown

By KARL P. HARRINGTON

Mr. McAll's recent article finely emphasized the serious thoughtfulness with which a real church organist should approach the playing of hymn-tunes in the service. (May I in passing plead for careful discrimination between the terms "hymn" and "tune," or "hymn-tune"; many times a thoughtless confusion between these terms leads to much obscurity of thought.) If the singing of hymns is to be truly inspiring, the tunes to which they are set should be worthy of the hymns.

This is not the place to dwell on the idea that the hymns themselves must be worth while, if any really good music is to be written for them. Their technical structure, their nobility of thought and expression, and their genuine religious spirit must appeal to the musician if he would invent a musical setting adapted to express emotionally the purpose of the hymn. Nor can we stop to discuss the enormous divergence in ideals between those who (for example in Cambridge, Mass.) prefer medievalism in church music, and those (somewhat farther westward) who still think there is a place in church singing for songs like "Brighten the corner where you are." It is not to be expected that the music emanating from those holding such opposite opinions will have any discoverable qualities in common.

A normal musician, however, about to attempt the writing of a hymn-tune, will follow certain perfectly reasonable and simple rules. In the first place he will study the hymn that he has in mind in the endeavor to appreciate its thought, its spirit, its beauty and its dignity. He will not write the same sort of a tune for a glad Christmas hymn as he would for "O God, our help in ages past," even though the meter of the two hymns should be identical. If this primary principle had been borne in mind the tripping tune that used to go with "Down life's dark vale I wander" would never have been made for it, nor would such a hymn as that beginning "O that I could repent!" ever have been sung to the tune commonly called "Gerar." A tune set for an airmen's hymn should roar to some climax suggestive of the lofty abandon and daring sweep of their calling. A tune for a hymn of repentance should show signs of mourning. Just as certainly should a tune-writer study the form of his hymn. If it has a refrain like "Glory to God in the highest," the tune should voice that unanimous praise at the proper point. If the hymn is written with such antithetic phrases, or such paromasia, as to suggest antiphonal musical phrases, the effort may well be toward that end. Such a hymn is that of Dr. Benjamin Copeland, beginning thus:

Christ's life our code, His cross our creed,

Our common, glad confession be;  
Our deepest wants, our highest aims,  
Find their fulfillment, Lord, in Thee.

On the other hand, if the verses of the stanzas are of very unequal length, the composer, rather than cut his musical phrases up correspondingly, should be able to run his melody smoothly through two successive verses, as in the hymn of Adelaide Procter, beginning:

I do not ask, O Lord, that life may be  
A pleasant road;  
I do not ask that Thou wouldst take  
from me  
Aught of its load.

When thus master of the form and of the spirit of the hymn, the tune-writer may attack the main problem, that is, of inventing an attractive and suitable melody; for it must never be forgotten that the melody is the one most important part of a tune. In general it may be safely asserted that if

the melody isn't one that can be easily carried in the head, be whistled at one's work, or be emphasized by the organist, if he chooses, by the use of a solo stop, it will fail of being a really successful, not to say a popular, tune. This means the avoidance of repulsive or too difficult intervals in the melody, and of such harmonic vagaries or novelties as would scare the singer away from his melody. The temptation may easily come to an accomplished musician to write something musically "interesting" which would fail to appeal to at least nine-tenths of the church congregation. This does not advance the musical heresy that people cannot be educated to sing good, and ever better, music, for they certainly can be; but it means that there are limits to the extent to which harmony should dominate a tune intended to be sung, and that we must recognize the cold fact that to most people fine harmony is incomprehensible. Make the harmony as good as you can without spoiling the effectiveness of your melody, and the congregation will not be cold to your product.

A good melody will have the elements of repetition, and of diversity of phrase, and must not be too diffuse, or combine too many distinct musical ideas. In other words, it must move logically toward its conclusion. It must seem natural and reasonable, and ultimately arrive at the point of satisfaction. A double stanza gives rather more scope for the artistic development of a tune, while, on the other hand, a six-verse stanza is difficult. And finally, while it is not desired to raise any objection to chanting and plainsong in their place, a good hymn-tune, in the musical thought of the congregation, will usually have rhythm, nay more, have a really effective movement.

Think over samples of the most generally sung hymn-tunes today in our American churches and note how these qualities of suitability, melody, movement and logical development are always present in such tunes as "Eventide," "Lancashire," "Materna," "Ein' Feste Burg," "Aurelia" and the German chorales by Mendelssohn and Hassler respectively which go under the names of "Munich" and "Passion Chorale." Ideal settings in which the spirit of the hymns has been remarkably expressed by the composer are the following tunes by Dykes: "St. Cross," "St. Aelred" and "St. Andrew of Crete." On the other hand, the most perfect setting ever written for Wesley's "Jesus, Lover of my Soul," that is, Barnby's "St. Fabian," has suffered in popularity because of its beautiful harmony. The tune most admirably follows the thought of the hymn, from the despair of the shipwrecked soul, through the beginnings of hope, to a climax of joy and the ultimate rest in the desired haven. The melody is not difficult, is perfectly singable; but the sweetness of the harmony leads people to shy at it; and unless it can be sung repeatedly till familiar, it will lie idly waiting for its proper appreciation. Barnby's well-known setting for "Just as I am," however, is generally sung and appreciated. What organist would not be proud to have written the universally loved "Silent Night" by Gruber? Yet in it there are no striking harmonies, only an admirable handling of the simplest of themes, entirely in sympathy with the feeling of the hush of Christmas Eve.

These are only a few suggestive samples drawn from the compositions of men who have joined the heavenly choir. Our American composers are awakening to the possibilities in hymn-tune writing. Where can you find a more glorious lilt than in Storer's "Patmos"? If you open almost any of the recent hymnals, you will find excellent examples of the newer tunes. Turn, just for an example, to No. 269 in the recently published "Hymns for Worship," where Montgomery's hymn beginning "Lift up your heads, ye gates of brass" is put with two relatively new settings, by Carl F. Price and Walter Wilkinson. Both are worthy to accompany the picture of

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the King of Glory entering the heavenly city, martial, logical, musical, not common, and yet not overdone in the search for something harmonically "different." Both will sing well by any serious-minded congregation if given a chance. Every organist may well covet the ability to fall in line and produce something that will better interpret some great hymn than anybody has done before him.

### J. Lewis Browne's Works at Service.

All the music used at the Chicago Sunday Evening Club service in Orchestra Hall May 19 was composed by Dr. J. Lewis Browne, organist of St. Patrick's Church for many years and for the last year also in charge of the music in the Chicago public schools. As a prelude Stanley Martin played Dr. Browne's "Contrasts," "Ave Maria," "Simplicity" and "Gavotte with Intermezzo." The three anthems were: "Jesus, Our Glorious Saviour," "Jesus, Word of God Incarnate," adapted from Bach by Dr. Browne, and "O Blest Creator of the Light." As the offertory the quartet sang "A Lullaby." Edgar A. Nelson is conductor of the Sunday Evening Club choir of 100 voices.

### Dedication at St. Viator's.

The new St. Viator's Church of Chicago was dedicated by Cardinal Mundelein Sunday, May 5, with a musical program by the Rev. Edgar Joseph Bourget, who collaborated with the Chicago office of George Kilgen & Son, Inc., in the preparation of the specification of the organ for this church, which has appeared in The Diapason. At the dedication the organist had the assistance of a string orchestra and the church choir of fifty voices.

Herman F. Siewert, municipal organist of Orlando, Fla., will sail for France June 7 aboard the Paris with a party of eight from Orlando, to study for the summer at Fontainebleau. They will spend ten days preceding the opening of the summer session visiting in London and Switzerland.

### APPRECIATION

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—Marshall Bidwell,  
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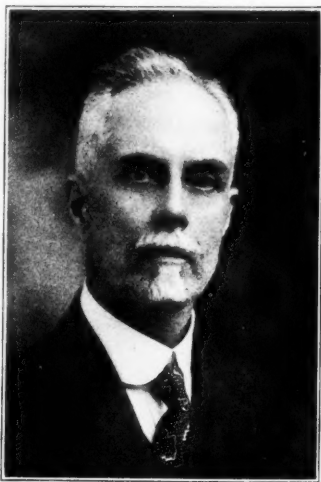
"I think these exercises rival any other similar works on the market. I shall use them in my teaching."

—James R. Gillette,  
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"You have developed several new and valuable points in this so necessary branch of organ playing. As your studies become known to the profession, I am sure there will be a wide demand for them."

—Willard I. Nevins, F. A. G. O.,  
Guilmant Organ School, N. Y.

### R. Huntington Woodman



R. Huntington Woodman, organist and director at the First Presbyterian Church, Brooklyn, started on his fiftieth year in that capacity at the services May 5. During what is believed to be an unparalleled record of continuous service in American music, Mr. Woodman has composed many anthems and cantatas. Mr. Woodman succeeded his father, the late Jonathan C. Woodman, as organist at the church. Reference to Mr. Woodman's remarkable record of service was made from the pulpit of the church.

JAMES ROBERT  
**GILLETTE**  
CARLETON COLLEGE  
NORTHFIELD, MINN.

**Dr. J. C. Marks  
Gives Jubilee Service,  
Using Own Works**

By RALPH A. HARRIS

New York, May 27.—Dr. J. Christopher Marks celebrated his twenty-fifth anniversary at the Church of the Heavenly Rest by giving a special choral evensong on the afternoon of May 1, practically all of the choral work of the service being from his pen. He has been continuously the organist and choirmaster since 1904.

The choir of fifty men and boys, with Dr. Marks at the new Austin organ, sang his Magnificat in B flat, "O Lord, Support Us," "The Day Is Past," "Lord Dismiss Us" and "Oft in Danger."

As the organ prelude Dr. Marks played his Andante Espressivo. The Magnificat, published in 1881, was Dr. Marks' first published composition and "The Day Is Past" is probably one of the most widely used of our American anthems.

The fiftieth anniversary service of the boy choir of St. Luke's Church, Brooklyn, of which Charles O. Banks is organist and choirmaster, was held Wednesday evening, May 1. Dr. John H. Brewer of the Lafayette Avenue Presbyterian Church played the prelude, which consisted of the first movement of the Fifth Sonata of Guilman and a part of the second movement. Frank Wright of Grace Church conducted the choral work, which included the Barnby Magnificat in E flat, Noble's "Come, O Thou Traveler," "When the Lord Turned Again," Fanning; "God Be in My Head," Davies; "Hallelujah," Handel, and the Stanford Te Deum. The service music was played by William A. Thayer and Edward A. Hillmuth, Jr. John W. Turner of Grace Church, Jamaica, played for a postlude the first movement of the Borowski A minor Sonata.

The history of the choir, as told in the minutes of the vestry, was briefly

recounted by the rector in his address. He mentioned among the organists J. E. VanOlinda, E. J. Horsman, H. Brooks Day, Richard K. Biggs, P. C. Edwards, Roy L. Scott, Warren Gehren and the present choirmaster, Mr. Banks.

Lawrence J. Munson of the Munson Institute of Music, Brooklyn, one of the councilors of the American Guild of Organists, and for many years organist and choirmaster of the Methodist Episcopal Church of St. Mark, Brooklyn, recently published several records for the new Orthophonic Victrola. Among these are the Schubert "Ave Maria" and "Memories of Schubert," Hanson's "Vermeland" and a number of arrangements of folksongs from the northern European countries.

Bach's "Passion According to St. Matthew" was given Sunday evening, May 26, in the James Memorial Chapel of the Union Theological Seminary by the motet choir of the seminary, under the direction of Clarence Dickinson, with Corleen Wells, soprano; Rose Bryant, alto; Charles Stratton, tenor; Alexander Kisselburgh, bass, and Hugh Porter, associate organist and director. The St. Cecelia Choir of St. Michael's Church, under the direction of Mrs. William Neidlinger, was the chorale choir. A quartet of two trumpets and two trombones played chorales from the chapel tower at 7:30.

In its May bulletin the Bushwick Presbyterian Church of Brooklyn reviews the year's work of the choir under the direction of E. Harold DuVall. Beginning with May, 1928, the choir sang fifty-two anthems. While there were repetitions presented during the course of the year, they were in addition to that number of anthems sung. Four cantatas were rendered and enjoyed by the congregations present. Fourteen solos and three duets served to vary the program at various times during the year. Mr. DuVall gave eight organ recitals and played, besides, 200 organ selections.

Dr. J. Christopher Marks



**DEATH TAKES W. H. DONLEY**

Seattle Organist and Designer of Organs Passes Away April 15.

W. H. Donley, a well-known Seattle organist and for many years prominent as a designer of organs, died at his home in the Pacific coast city April 15. Mr. Donley was for some time organist and director at the First Presbyterian Church of Seattle. Before going to the coast he lived at Indianapolis for many years.

Mr. Donley left besides the widow, Mrs. Laura Jane Donley, three daughters—Mable and Eleanor, who live at home, and Mrs. Herbert Webb of Los Angeles, Cal.

William H. Donley was born at New Haven, Conn., April 20, 1863, and received his musical education at Waterloo, Iowa, and at the New England Conservatory in Boston. He married Laura Wensley of Belleville, Ont., in 1888. At the age of 19 years he made his debut as a recital organist in Cedar Rapids, Iowa. He had given recitals in cities throughout the country and had designed a large number of organs. In addition to his work at the First Presbyterian Church of Seattle Mr. Donley was director of the People's Chorus.

**Wicks Designs Chapel Organ.**

In an effort to provide for the needs of the small church which cannot afford to purchase a larger organ, the Wicks Pipe Organ Company of Highland, Ill., has designed the "Wicks chapel organ," announcement of which has just been made. This instrument has a total of 170 pipes, two manuals, an electric blower, etc. From the two full sets of pipes are derived twenty-two stops, including two that are synthetic. The organ is only 8 feet 10 inches high and can go in a space 7 feet 4 inches by 3 feet 11 inches, with 2 feet 8 inches required for the console. The instrument is to be sold at a very moderate price and is expected to find a ready sale for churches, chapels, mortuaries and practice-rooms.

**AEOLIAN FOR A CATHEDRAL**

Order Placed for New San Francisco Episcopal Edifice.

Grace Chapel of the beautiful Grace Episcopal Cathedral under construction in San Francisco is to have an organ to be built by the Aeolian Company. The cathedral will have a seating capacity of 4,500. Frank Taft, managing director of the organ department of the Aeolian Company, returned to New York late in May from a trip to the Pacific coast. While in San Francisco he conferred with the authorities of the cathedral and obtained the order for the construction of the organ, which will be described in a future issue of The Diapason.

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**Pittsburgh Notes;  
Worship and Music  
Conference Topic**

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., May 20.—A conference on "worship and music" was held April 28 at the First Presbyterian Church, under the direction of Dr. William Chalmers Covert of the Presbyterian Board of Education. The morning and afternoon sessions were attended largely by ministers. The evening dinner and meeting was sponsored by the Elders' Association. Splendid addresses were made by Dr. Charles Heinroth on "Ideals versus Practice" and by Dr. Charles N. Boyd on "Anthems." Dr. Boyd spoke in the afternoon on "Congregational Singing." A number of organists, choir leaders and music committee members were present, and we wish there had been far more. All the addresses were on a very high plane. It is to be hoped that the enthusiasm aroused will be carried on.

The Western Pennsylvania chapter of the American Guild of Organists held an inspiring service at St. Stephen's Church, Sewickley, May 17. Julian R. Williams directed his splendid choir of forty mixed voices in the Te Deum in B flat by Willan; "Hymn to the Trinity," Tchaikowsky, and "Hail, Gladdening Light," Martin. Mr. Williams played: Finale from the Third Symphony, Vienne, and the Great G minor Fugue, Bach. The rector, Dr. Alleyne C. Howell, delivered a splendid address on "The Priesthood of Music."

Five of our woman organists have been active recently in other musical fields than that of the organ bench. Mrs. Florence Kinley of St. Paul's Evangelical Church, North Side, and Miss Hazel Drake of Trinity Church of the First Evangelical Lutheran Congregation, took part in a recital of works for two pianos with William H. Oetting at the Pittsburgh Musical Institute. Mrs. Nellie Risher Roberts of Trinity Methodist Protestant Church, North Side, directed the performance of one of her compositions at the manuscript concert in Carnegie Hall, sponsored by the Musicians' Club, May 26. Mrs. James H. Greene, organist and director at the Sewickley Presbyterian Church, conducted the women's glee club of the University of Pittsburgh in their annual home concert at Carnegie Music Hall May 17. Miss L. Marianne Genet of St. Stephen's Church, Wilkinsburg, traveled to Watertown, N. Y., and Washington, D. C., to direct the performance of some of her compositions

before the Watertown Music Club and the League of American Pen Women.

William K. Steiner, A. A. G. O., played his "Cathedral March" for organ at the above-mentioned manuscript concert.

Ray H. Grimm has assumed the position of organist and choirmaster at St. Paul's Evangelical Lutheran Church, North Side.

Herbert M. Kidd is leaving the McKeesport First Presbyterian for a Methodist Church at Perth Amboy, N. J., his business connections having transferred him there.

The Pittsburgh Musical Institute chorus and soloists presented the Rossini "Stabat Mater" in Carnegie Music Hall May 28, Dr. Charles N. Boyd conducting.

Two of our youngest organists, students at Carnegie Institute of Technology, have distinguished themselves recently by playing with the orchestra. Ralph Crawford took part in the Mozart Sonata in C for organ and string orchestra at the theater of the College of Fine Arts May 5. Frederick William Chapman, Jr., played the organ at Carnegie Hall May 19, in the Pastorale and Finale from the First Guilman Symphony, with the orchestra from Carnegie Institute of Technology.

The East Liberty Presbyterian Church had a special musical service May 19, employing the quartet, chorus and young people's choir, and on May 27 a recital by the organist for the local chapter of the Guild.

**Titus Master Class at Miami.**

Miami University announces a master class in organ from June 17 to July 27 under the direction of Parvin Titus, F. A. G. O., for its summer term. The class will meet once a week for a period of three hours. The course will consist of short lectures on the registration and interpretation of works assigned in advance for study, with illustrations at the organ by Mr. Titus and members of the class. For purposes of further demonstration Mr. Titus will have access to the organ in Memorial Presbyterian Church.

**Van Dusen Club Barnes' Guests.**

Members of the Van Dusen Organ Club were guests of Mr. and Mrs. William H. Barnes at their home in Evanston Tuesday evening, May 21. An interesting program was played on the organ in the music-room by members of the club, and Mr. and Mrs. Barnes contributed to the program organ and piano duo selections. After the program all gathered in the dining room for refreshments and a social "get-together."

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*San Francisco Chronicle*

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# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

## OFFICERS OF THE N. A. O.

President—Reginald L. McAll, 2268 Sedgwick avenue, New York City.  
 Chairman of the Executive Committee—Herbert Stavelly Sammond, 725 Argyle road, Brooklyn, N. Y.  
 Secretary—Willard I. Nevins, 340 Manor road, Douglaston, N. Y.  
 Treasurer—Ernest F. White, 49 West Twentieth street, New York City.  
 Headquarters—Church of the Holy Communion, 49 West Twentieth street, New York City.

We heartily congratulate our treasurer, Ernest F. White, upon his appointment to the post of organist and choir-master of St. James' Church, Philadelphia. At the same time we regret that we must lose his services as our national treasurer. It will be difficult to find a personality combining the many highly desirable attributes of Mr. White. We wish him great success in Philadelphia in the position which our late distinguished member, S. Wesley Sears, so successfully filled for eighteen years.

April brought a very successful state rally day in Iowa, as was recorded in the May Diapason. Iowa has done well in its short N. A. O. history and Mr. Bidwell, as president for that state, is looking forward to a greater expansion.

May witnessed two state rally days in the East—one in Pennsylvania, at Easton, and the other at Long Branch, N. J. Accounts of these two important meetings show continued growth in both state and local chapter affairs. We recommend that states which have had no rally day secure programs of these April and May events and plan now for a state convention next spring.

If you will study the tentative program, printed elsewhere, for the joint convention of the National Association and the Canadian College of Organists, to be held at Toronto Aug. 27, 28, 29 and 30, you will note that it contains plans for many outstanding features. On Tuesday, Aug. 27, Dr. Ernest MacMillan will give a lecture on hymn singing, and then direct the audience in a rehearsal of the methods he sets forth in his lecture. It is reported that at a previous lecture of this kind by Dr. MacMillan an audience of 1,200 was deeply interested in his talk and greatly moved by the results obtained by his methods.

Wednesday will bring a talk on choral conducting by Dr. Fricker. Dr. Fricker is director of the Mendelssohn Choir of Toronto and has a world-wide reputation. Anything that he may say will be of unusual value and interest.

Thursday has two outstanding events—a dinner by the directors of the Toronto Exhibition and a great choral concert by the exhibition choir of 2,000 voices, under Dr. Fricker. Last year at Portland, Maine, our evening of choral music was one of the high lights of the convention. Those who were present then may anticipate the great pleasure in store for us in Toronto.

Nothing need be said regarding the recitalists. They are distinguished players of well-known reputation. The Royal York Hotel is Canada's newest hostelry. It was constructed by and is under the management of the Canadian Pacific Railway. As Casavant Freres are completing a large four-manual organ there, which will be available for our use during the convention, we feel that this hotel offers advantages which we have never before been privileged to enjoy.

You will not want to miss this joint convention. Please remember that Toronto lies near some of our most interesting scenic spots—Niagara Falls and the Thousand Islands being two of the most important ones. Last, but not least, there is the great Toronto Exhibition, which in itself is worth a trip to Canada. It will be necessary to

make hotel reservations early, so please plan to be able to reply very promptly to communications regarding the same.

## Mr. and Mrs. George Kemmer Hosts.

The executive committee met in the choir-room of St. George's Church in New York City Monday, May 13, at 5 o'clock. Those present were President McAll, Chairman Sammond, Mrs. Keator, Mrs. Lockwood, Miss Coale, Miss Carpenter and Messrs. Dickinson, Marks, Carl, Stanley, Duncklee, Riesberg, Noble, Milligan, Tilton, Richards, Kemmer and Nevins. The minutes of the previous meeting were heard and approved. President McAll spoke of the Pennsylvania rally day and exhibited the forty-page program for it.

In view of the fact that the New York Wanamaker Auditorium could not be used for the music week festival, Miss Carpenter, chairman of the public meetings committee, announced that May 27 and 28 had been chosen for two N. A. O. events in that auditorium. Hugh McAmis is recitalist for the first day, assisted by Mrs. William E. Pilcher, Jr., violinist. Miss Catharine Morgan, organist, will be assisted by Miss Gladys Haggerty, soprano, on the second day.

Mr. Duncklee reported that Frank Damrosch, Jr., would speak on hymns at the New Jersey rally day at Long Branch May 27. He also announced that the Union-Essex chapter had given up its May meeting to attend the Lynnwood Farnam recital at St. George's Church in New York City.

Next followed a report by President McAll of his trip to Toronto. The convention program, as printed elsewhere, is a culmination of that trip. President McAll reported that he had been invited as a representative of the National Association of Organists to speak before a meeting of the National Federation of Music Clubs in Boston June 14.

The following committee was appointed by Chairman Sammond to consider the selection of a new national treasurer and to provide means for continuing the very effective work of Ernest F. White: Chairman, Milligan, Mrs. Keator and Messrs. Richards, Sammond, McAll and Nevins.

The meeting then adjourned to the Washington Irving tearoom in the historic Washington Irving home. There the members of the executive committee were the guests of Mr. and Mrs. George Kemmer. Before and after the delightful dinner our members were invited to inspect the various rooms of the Irving home, which is now maintained as a museum. During the dinner Senator Richards voiced the appreciation of the executive committee to Mr. and Mrs. Kemmer for their hospitality.

## Lynnwood Farnam Recital.

George Kemmer welcomed the members of the N. A. O. and their many friends, who nearly filled the large auditorium of St. George's Church May 13. He was followed by President McAll, who expressed the thanks of the association to Dr. Henry Mottet of the Church of the Holy Communion for consenting to have this final program of the Church of the Holy Communion complete Bach series given in St. George's Church, and to Dr. Karl Reiland of the latter church for his hospitality in allowing it to be held in that church. Mr. McAll went on to speak of the great power of the recitalist to recreate from the cold black notes of the printed page the dreams and emotions of the master composer. He spoke of the interpretative genius of Mr. Farnam and voiced the opinion that the name of Farnam, through this complete Bach series, would live as long as that of the composer.

Mr. Farnam's playing is so well known that it would be superfluous to comment on the details of the recital. He approached the mighty Bach with profound dignity and, with his consummate artistry, unfolded, to

the evident delight of his hearers, the tender moods of the heartfelt chorales and the majestic beauties of the great fantasias or fugues. An editorial in the New York Evening Post of May 13 seems best to express one's thoughts on this monumental task which Mr. Farnam brought to a close in this recital. We append it:

One test of a city's musical development is in the fine music made available at low cost, or none, to students and the public generally. Student rates have become familiar incidents of the lavish New York season. And there have been numerous free recitals, such as the concerts generously provided at the Metropolitan Museum, the City College organ recitals, and others.

But it remained for one organist and one church to provide for the New York public a musical feast utterly without concession to popular taste, conceived and executed in the finest and most exacting spirit of musicianship.

The series of free organ recitals by Lynnwood Farnam at the Church of the Holy Communion, traversing the entire voluminous organ literature of Johann Sebastian Bach, has attracted a group of discriminating music-lovers. And these have spread the word that here was a series of performances as rare in their execution and reverence as in the excellent taste in forming the selections making up each program.

The Church of the Holy Communion is on Sixth avenue. Even with the doors closed it is penetrated at intervals by the rumble of passing elevated trains. Yet the fire of a pure musical spirit has burned there brightly. Each week the little place has been crowded to the doors with those who came for the privilege of hearing a great master worthily interpreted.

It is only just, in bringing this account to an end to note that the splendid Austin organ in St. George's added much to the satisfaction of the whole evening.

## Delaware State Council.

The monthly dinner meeting of the Delaware council was held at the Betty Anne tea-room, Wilmington, Thursday evening, April 18. T. Leslie Carpenter gave an interesting description of the visit he made with Firmin Swinnen to the factory of the Aeolian Company at Garwood, N. J. James I. Cooper made a few remarks, in which he contrasted the advantages under which the present-day organ student studies his instrument, with its modern improvements, and the advantages of the student when he was a novice. Students then had two-manual organs with few stops, which were pumped by hand or by water motors, both of which methods were unsatisfactory in keeping enough wind in the bellows. These and other interesting speeches made the evening a very enjoyable one.

WILMER CALVIN HIGHFIELD,  
Secretary.

## Maryland State Council.

Although the Maryland council is of recent formation, it is endeavoring to carry out the purposes and aims of the organization for which it stands. The monthly meetings have been held this year in the parish-house of the First Unitarian Church of Baltimore at noon, but in consideration of the convenience of the majority of the members who were not able to attend them it was decided to change to the evening hour at the homes of members on the fourth Monday of each month.

On invitation of Miss Garthe the first evening meeting was held at her home, with a large attendance. The subject of preludes and postludes was discussed. The combining of business with a social feature proved to be very satisfactory. The chapter has not only been instrumental in securing out-of-town musicians of note, but has been in touch with the neighboring musicians.

On Feb. 18, R. A. McMichael of St. John's Episcopal Church, Hagerstown, gave a delightful recital at the Peabody Institute in Baltimore. A dinner preceding the recital gave the members an opportunity to meet Mr. McMichael and his friends who accom-

## Tentative Program for the Convention of N. A. O. and C. C. O.

MONDAY, AUG. 26.  
Evening—Get-together at the Royal York Hotel, Toronto, headquarters for the convention.

TUESDAY, AUG. 27.  
10:30 a. m.—At Royal York Hotel, joint session of N. A. O. and C. C. O. Addresses of welcome.

11:15 a. m.—Separate business meeting for each association.

8 p. m.—At Yorkminster Baptist Church, lecture on and rehearsal of hymn singing, by Dr. Ernest MacMillan.

WEDNESDAY, AUG. 28.  
10 a. m.—At Royal York Hotel, playing of the organ compositions which won the cash prizes donated by the Skinner Organ Company in the 1928 competition under the auspices of the N. A. O. Demonstration of the new Casavant organ in the hotel.

2 p. m.—Address on choral conducting, by Dr. Herbert A. Fricker.

8 p. m.—At St. Paul's Church, joint recital by Charles A. H. Pearson and Thomas J. Crawford. Reception in church parlors.

THURSDAY, AUG. 29.  
10:30 a. m.—At Yorkminster Baptist Church, joint recital by Warren D. Allen and Ernest F. White.

2:30 p. m.—Tour of the city of Toronto as guests of the Toronto center of the C. C. O.

6 p. m.—Dinner as guests of the directors of the Toronto Exhibition.

8:30 p. m.—Choral concert by Toronto Exhibition chorus of 2,000. Dr. Herbert A. Fricker, director.

FRIDAY, AUG. 30.  
10 a. m.—At Royal York Hotel, separate business meetings of N. A. O. and C. C. O.

2:30 p. m.—At convocation hall, Toronto University, joint recital by Dr. Alfred E. Whitehead and Charlotte Mathewson Lockwood.

6:30 p. m.—Banquet at the Royal York Hotel.

panied him.

Another occasion of interest for which the chapter was responsible was the visit of Mr. Lewis and Hitchcock, Washington, D. C., who gave a very interesting and instructive talk on organ construction. Mrs. Joseph Byron, representing the Maryland State Federation of Music Clubs, was invited to one of the meetings to tell of her work.

At the May meeting the following officers were elected for the year: Miss Katherine E. Lucke, president; Miss M. Ida Ermold, vice-president; Miss Della V. Weber, recording secretary; Mrs. Imogene R. Matthews, corresponding secretary; Miss Hedwig Garthe, treasurer.

MARTHA B. BENSON, Secretary.

## Camden Chapter.

We had a fine meeting April 15. Palmer Christian of the University of Michigan playing the fourth annual guest recital of the chapter, assisted by the choral club, which, with the chapter, forms the Musical Art Society. The choral club was directed by Henry S. Fry. The worst rain-storm in years did not keep a thousand or more organ enthusiasts from attending the best recital of the season in Camden. Mr. Christian played in a truly finished style. His registration was masterly, phrasing faultless and selections varied, requiring the finished technique which Mr. Christian possesses.

The choral club sang its numbers exceedingly well and was well received by the audience. The selections were varied, proving proficiency in interpreting well all compositions, whether serious, humorous, light or heavy. It has been said of the work of the club that "in its sphere it is unexcelled by any similar organization in the vicinity, reflecting unstinted credit upon its conductor, Henry S. Fry."

There was a brief address by the president, Dr. Wilfred W. Fry, in which he stated the aims and some of



the accomplishments of the society, and advocated that the audience subscribe to membership in the associate, patron or active class, thus giving encouragement and financial aid to the two clubs.

A noteworthy feature was the awarding of prizes for original choral and organ compositions. Harry C. Banks, Jr., was awarded the prize for his choral composition, "Ode to Music." The prize was offered through the chapter by Miss Isabel D. Ferris, as a tribute to the memory of her mother's interest in Camden chapter. There were two prizes for organ compositions, given by Dr. Edward M. Sullivan and Dr. Elwood A. Harrar. The first prize was awarded to Miss Isabel D. Ferris for her "Grand Chorus" and the second to Forrest R. Newmeyer for his "Fete Religieuse."

A new feature was tried when the audience, led by the choral club, accompanied by piano and organ, sang "The Bells of St. Mary's," by Adam. A dinner at the Hotel Walt Whitman was tendered Mr. Christian previous to the recital, and Henry S. Fry was toastmaster. Greetings were given by George I. Tilton, Trenton; Charles E. Wisner and party, Lancaster; Robert E. Kline, Dayton, Ohio; William Bretz, Chester, Pa., and Dr. John McE. Ward, Philadelphia.

Earl W. Rollman of Reading, Pa., played a recital for the chapter in the First Baptist Church, Camden, Monday evening, May 20. His program was varied and interesting and was played with musicianly style. Miss Edna M. Llewellyn's beautiful soprano voice was heard in a group of numbers, with Robert M. Haley as accompanist. The program closed with the playing of the 1929 prize-winning compositions for organ, "Grand Chorus" and "Fete Religieuse," the composers playing their respective numbers—Miss Isabel D. Ferris the "Grand Chorus" and Forrest R. Newmeyer the "Fete Religieuse." A hearing of the numbers confirmed the judges' decision in awarding the prizes to the winners selected. The usual delightful social hour followed, with Mrs. Eckenhoff, Mr. Heston and Mr. Haley as hosts.

Camden chapter has gained a reputation for welcoming guests and previous to the recital members of the chapter met at dinner at the Plaza Hotel, with Mr. Rollman as the honored guest. Howard S. Tussey acted as toastmaster. In a short address previous to the playing of the prize numbers the Rev. Dr. Elwood A. Harrar called attention to the value of the Musical Art Society as a civic asset to Camden.

New members received during April were: Associate, Miss Jennie Childs, Carl L. Ricker, Miss Dona Ayer Fry; active, Miss Janet Dickson.

New members for May include: Miss Marion I. Gross, patron; Harold C. Many and T. Harry Thompson, associates.

The choral club will sing Bach's cantata, "God's Time Is Best," and Henry S. Fry's "Requiem Aeternam" at the memorial service to S. Wesley Sears to be held in St. James' Church, Philadelphia.

**Chicago Chapter.**

Arthur Dunham played a recital in honor of the Chicago chapter at the Methodist Temple at noon May 21 and gave a splendid performance that was heard not only by his regular audience at these noonday recitals, but by a number of members of the chapter. After the recital Mr. and Mrs. Dunham were guests of the chapter at luncheon at the Palmer House. The occasion was one of the happiest of the season. Mrs. Lily Moline Hallam, chapter president, called on everyone at the tables to make brief remarks and all responded, paying tribute to the value of Mr. Dunham's recitals, which for five seasons have offered an opportunity to hear good organ music regularly in the loop district of Chicago.

Mr. Dunham's program for the day included not only the Bach Passacaglia, but Mrs. Moline-Hallam's "Legend of the Dunes" and the "Arabian Nights" Suite by Stoughton. The opening number was Saint-Saens' "Marche Heroique." The crisp, clean-cut playing of all the numbers, the fine interpretation of the Passacaglia

and the coloring of "Legend of the Dunes" won the admiration of the audience.

**Union-Essex Chapter.**

For the May meeting, Union and Essex chapter, through Henry Hall Duncklee, president, accepted the invitation of headquarters council to attend the Farnam recital at St. George's Church, New York City. A large number of the members enjoyed this privilege. Through the kindness of George Kemmer, organist of St. George's, our chapter was allowed to hold a brief business meeting in the choir-room in the beautiful crypt of the church.

Four new members have joined the chapter: J. Thurston Noe of Newark, Milton I. Hock of Hillside, Charles Davis of Plainfield and Mrs. Vernon Maltby of Millburn.

RUSSELL SNIVELY GILBERT, Secretary.

**Central Chapter, New Jersey.**

Interest among Trenton organists has been centered in the new Austin organ installed in the Third Presbyterian Church, where George I. Tilton is organist and choirmaster. The formal opening was held Thursday evening, May 2, when Rollo Maitland and Henry S. Fry, assisted by Mr. Tilton and the Third Church quartet, gave a program which demonstrated the beauties and the possibilities of the instrument.

The chapter officially heard the organ for the first time at the sixth annual spring festival service, held in the Third Church Wednesday evening, May 8. A chorus composed of several quartet choirs rendered three anthems, the outstanding one being Noble's "The Soul Triumphant." The following organ numbers were played: Grand Chorus, Guilmand (played by William A. White); Andante Cantabile (Symphony 4), Widor (Mrs. Carl Meyers); Finale ("Concerto Gregoriano"), Yon (George I. Tilton). Mr. Tilton also directed the chorus and played the service.

A new Möller organ has been installed in Grace Baptist Church, Trenton, of which Mrs. Roy E. Pipher is organist. The organ was dedicated May 9, at which time Edward A. Mueller, organist and choirmaster of the State Street Methodist Church, Trenton, was the recitalist. He was assisted by Roy E. Pipher, tenor, and Mrs. Pipher, accompanist. Mr. Mueller played an interesting program, which included two of his own compositions, "Chivalry and Romance" and "The Song of Blondel," comprising two movements from a "Medieval Suite."

At the annual business meeting the following officers were unanimously elected for the ensuing year:

President—Edward A. Mueller.  
First Vice-President—Paul Ambrose.  
Second Vice-President—Miss Isabel Hill.

Secretary—Mrs. Wilfred Andrews.  
Treasurer—Edward Riggs.  
Miss Marian Huckenberger has been received as an active member in the chapter.

RAMONA C. ANDREWS, Secretary.

**Monmouth Chapter.**

The May meeting of the Monmouth chapter was held at Rumson, N. J., May 3. At 11 o'clock J. Stanley Farrar played a recital on the four-manual Aeolian organ in the beautiful home of General and Mrs. Howard Borden. He was assisted by Edward O'Brien, soloist. The program was as follows: Prelude ("Tristan and Isolde"), Wagner; "He Shall Give His Angels Charge over Thee," Scott; Air for the G String, Bach; "Old Man River," from "Show Boat."

The twenty-three members and two guests were assembled on the spacious sunporch of the Borden home. Following the concert, all went into the music-room, where Mr. O'Brien entertained again with the following vocal solos: "I Must Go Down to the Seas Again," Ireland; "Trees," Rasbach; "Where'er You Walk," Handel. The members were cordially greeted by Mrs. Borden, who showed us her most interesting home, not omitting the secret stairway and closet in the library, a copy of the "House of Seven Gables." We were then luncheon guests of Mr. and Mrs. Farrar in their lovely home at Rumson.

Owing to lack of time, the formal

business meeting was carried on in the private Gray Line bus on the way to Asbury Park, with our president, Mrs. Bruce S. Keator, presiding. The name of Marion Farries was proposed for membership. Mrs. Mulholland made a most generous gift of \$30 to the chapter.

A report was given by Mrs. Ross of the series of six card parties.

The next meeting will be held in Miss Dillon's studios in Belmar June 14 in the evening. Mrs. Peter O'Connor, an authority on child study, will speak, and a supper will follow.

Our honorary member, Louis Van Gilluwe, was present at the May meeting.

HELEN E. ANTONIDES, Secretary.

**Kentucky Chapter.**

At a meeting May 13 of the Kentucky chapter the following were elected to office: President, W. Lawrence Cook; vice-president, Farris A. Wilson; treasurer, W. E. Conen; corresponding secretary, Miss Florence Ritter; recording secretary, Mrs. Albion Cornwall.

**Lexington Chapter.**

The Lexington, Ky., chapter held its monthly meeting May 14 at the Canary Cottage, with the secretary the host of the evening. The entire membership and three guests were present, making it the most successful meeting of the year in point of attendance. Two of the guests signified an intention of joining the N. A. O. at its first fall meeting, to be held at the home of Miss Violet Renaker in October. With as much care as Kentuckians pick Derby winners the chapter selected by lot those in its group to play recitals for the coming season. Those organists not having regular organs were invited to play at the recitals of those who do. Miss Virginia Tyler, state president of the Music Teachers' Association and organist of the Maxwell Street Presbyterian Church, agreed to provide the first program.

The chapter went on record as favoring union with the A. G. O. Former members of the Guild explained its functions.

ABNER W. KELLEY.

**Worcester Chapter.**

Mrs. Leon M. Simonds, Alfred H. Booth and William C. Steere were hosts for the May meeting of Worcester chapter in the Central Congregational Church of Worcester, Mass., where Mr. Steere is organist. An hour of music was greatly enjoyed and several of Mr. Steere's compositions were heard. Mrs. Ethel Sleeper Russell and Eric Anderson were soloists, while Frederic W. Searle, pianist, who is visiting in Worcester between concert tours, was a guest, playing several piano numbers. Mrs. Samuel Brandenburg of Clark University talked of her recent experiences in out-of-the-way places in Europe.

ETHEL S. PHELPS, Secretary.

**Williamsport Chapter.**

The Williamsport chapter of the N. A. O. held its April meeting at the home of Mrs. Williamson, one of our organists, and in addition to our routine business we were entertained in a delightful way by our hostess. Our president brought us interesting news from the state executive meeting that was held recently in Harrisburg. One of the features of that gathering was a recital by Dr. Heinrich. Mrs. Williamson and Ruth Koser were elected to represent the chapter at the state convention in Easton.

RUTH KOSER, Secretary.

**Pottsville Chapter.**

The annual spring recital presented by members of the Pottsville, Pa., chapter was held in the First Evangelical Church April 29. Assisting on the program were Robert Goetz, basso, and Dr. I. H. Lidy, violinist. The following was the program: Toccata, Dubois (Miss Marie Kantner, Methodist Church); bass solo, "Gloria," Buzzi-Peccia (accompaniment by Mrs. William P. Strauch); Caprice, Sturges (Miss Orrie Kaiser, Trinity Lutheran); ladies' chorus, "Evening Calm," Grant (accompaniment by Lewis Dietrich, First Evangelical);

organ and piano, "The Harp of St. Cecilia," Weigand, and Largo, Handel (Mrs. Lee Benjamin and Miss Florence Montgomery); "In Summer," Stebbins (Lewis Dietrich); violin solos, "Romanza," Wilhelmj, and Sonata, Tartini (accompaniment by Mrs. William P. Strauch); ladies' chorus, "Goin' Home," Dvorak (accompaniment by Lewis Dietrich); "Christ Triumphant," Yon (Howard Williams); Toccata, Kinder (Harold May, First Methodist).

An enthusiastic audience attended and not only enjoyed the instrumental and vocal numbers but joined heartily in the singing of the hymns. The attendance at these recitals has increased considerably in the past year, thereby encouraging the chapter to present another program in the near future.

ORRIE KAISER, Secretary.

**Harrisburg Chapter.**

The Harrisburg chapter held a business meeting in the parish-house of St. Stephen's Episcopal Church of Harrisburg May 7 and elected the following officers for the season: President, Frank A. McCarrell; vice-president, Laura A. Zimmerman; treasurer, Mrs. John R. Henry, and secretary, Clarence E. Heckler.

**Quincy Chapter, Illinois.**

The last meeting of this season was held at the First Church of Christ, Scientist, of Quincy, May 14, and was one of the most interesting meetings held so far. Charles Weiler, organist of the church, gave a valuable discourse on organ construction. Besides taking the console apart and explaining the various mechanisms therein, he took our members on a tour through the chambers of the organ. Other speakers were our president and Alfred Behrensmeier, organ maintenance expert.

After the addresses the matter of consulting the board of education on a plan to prepare adequate organ chambers in the new million-dollar high school was discussed at length. The chapter unanimously decided to sponsor such a movement, and a committee made up of Charles Weiler, William Spencer Johnson, Mrs. Lillian Brown Ingraham and C. Harold Einecke was appointed to meet with the school board and the architects and discuss the matter. The superintendent of schools and the principal of the high school endorsed our plan, as did the local Music Club, the Civic Music Association and the Exchange Club.

A report of the recent recital given by Dr. Frederic B. Stiven of the University of Illinois on the four-manual Möller at Salem Evangelical Church on April 30 was given, and showed that, after all expenses were paid, we still had a balance in the treasury. We also learned that over 1,500 people attended that recital.

A study of the interesting news in The Diapason was then conducted. We were glad to learn that our president will be among the fortunate to attend the A. G. O. convention in Memphis in June. We were also delighted to read his article on conventions and see a splendid picture of him at the organ in the May issue of the Ciper, the interesting monthly paper issued by the Musical Art Society of Camden, N. J.

FRANCES Z. MOURNING, Secretary.

**Aeolian Opened at La Salle, Ill.**

The inaugural recital on a three-manual organ in the Matthiessen Memorial Auditorium at La Salle, Ill., the gift of Mrs. Eda Matthiessen in memory of her father, was opened with a recital by Edwin Stanley Seder, F. A. G. O., of Chicago Sunday afternoon, May 19. The organ was built by the Aeolian Company and is equipped with a Duo-Art player.

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**Philadelphia News;  
Theater Organists  
Meet 200 Strong**

By DR. JOHN M'E. WARD

Philadelphia, Pa., May 20.—The Philadelphia Fraternity of Theater Organists mustered about 200 at its annual dinner April 28. Otto Schmidt voiced a warning against "canned music," stating that "immediate and outspoken public sentiment can save the organist from oblivion" and urged his hearers to move in that direction. "The more cultured type of theater patron is opposed to the synchronized score, but it is served and he must swallow it unprotestingly," said Mr. Schmidt. Conflicting opinions were voiced by a few of the "picture industry" promoters present.

St. Cecelia's Mass was sung on Ascension Day in St. James' Church by the male choir of forty, accompanied by thirty-eight members of the Philadelphia Orchestra, with Charles M. Courboin at the organ. Alexander McCurdy conducted. A festival prelude by George Alexander A. West for organ and orchestra was heard for the first time, receiving a fine rendition and favorable acclaim.

The mass was well sung, perhaps lacking some of the finesse and authority formerly obtained under the guiding hand of its late choirmaster, S. Wesley Sears. The postlude was thrilling—Widor's Toccata from the Fifth Symphony, with the brass of the orchestra taking the theme.

Friends of Lewis A. Wadlow will regret to hear of the serious illness of the organist of St. Mark's Episcopal Church.

Edythe C. Ulmer, a daughter of Bertram P. Ulmer, secretary of the A. O. P. C., was winner of the state contest for piano held at Warren, Pa., under the auspices of the National

Federation of Music Clubs. She is a pupil of Arthur Reginald of the Philadelphia Conservatory of Music, and has displayed marked talent from her earliest years.

The eighth annual concert of the Oratorienchor, composed of eighty-five members of various German church choirs of the city, was given in Zion Lutheran Church April 23 under the direction of Fred C. Rauser, organist of the church. The principal number, "Reformations Kantate," by Albert Becker, was given a premier performance in this country; it was written in 1883 on the four hundredth anniversary of Luther's birth, and given in the Berlin Cathedral, where Becker is organist.

Frederick Jordan, organist of Logan Baptist Church, gave a recital April 28, featuring "The Angelus," by Steane; Eleventh Nocturne, Chopin; Caprice, by Matthews.

Isabella Strause gave a guest recital on the organ in St. Matthew's Lutheran Church Sunday, May 5.

A recital was played by Cesare C. Cantino, an Italian organist, on the Hall organ in the First Reformed Church May 5.

Death claimed Albert H. Rosewig, Mus. D., dean of Philadelphia's musical composers and dealers, and director of the choir of St. Charles Borromeo for over fifty years. He was the author of much Catholic music. St. Joseph's College bestowed the musical doctor degree on him in 1901.

The Pennsylvania chapter of the Guild and the members of the A. O. P. C. will journey to Atlantic City for an outing on Saturday, June 29.

A diocesan music festival of the Episcopal Church is planned for Saturday, June 8. A mixed chorus of over 600 voices will sing, directed by Harold Gibert of St. Peter's Church, assisted by Newell Robinson. The

accompaniment is to be by four pianos played by Messrs. Robinson and Timmings, Miss Angel and Mrs. Tucker. It will be an al fresco affair on the grounds of the new cathedral in Roxboro.

Charles M. Courboin will be guest organist on the new Welte organ in St. Paul's Presbyterian Church during May. Carl Weinrich will be permanent organist after June 1.

The interior of St. Luke's, Germantown, where George A. A. West presides as organist, is closed for the summer because of extensive improvements. The entire interior will be resurfaced with marble and stone, new floor, etc.

A chorus consisting of the choirs of the First Christian, Oxford Presbyterian and Dales Memorial Churches, under the direction of Walter Ed-dowes, gave a concert in Grace Baptist Church for the benefit of the organ fund of the First Christian Church. The contract has been awarded to the Hall Organ Company of West Haven, Conn., for a three-manual and echo of about forty stops for this church.

**R. P. Elliot Leaves Wurlitzer.**

Robert Pier Elliot has severed his connection with the Rudolph Wurlitzer Company, New York office. His resignation took effect in May. Mr. Elliot is known to every organ man and organist in the country in person or by reputation. He has been in the organ departments of some of the largest firms, his most important work having been done with Robert Hope-Jones, with the Welte Organ Company and for a series of years with the W. W. Kimball Company, first as New York representative and then as head of the organ department at the headquarters in Chicago. Mr. Elliot has made a reputation as a designer of organs and has been the counsel of many organ committees in his years of activity.

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## Cleveland News; Hospital Disaster Casts Its Shadow

By CARLETON H. BULLIS

Cleveland, Ohio, May 21.—The Cleveland Museum of Art had Leo C. Holden of Oberlin as the recitalist during April. Henry F. Anderson of Emmanuel Church, Cleveland, is playing in May. His recitals for the Sunday afternoons of the month revive the rarely heard Second Concerto of Handel, with pieces by Beethoven, Parry, MacDowell and the Bach "St. Ann's" Fugue to complete the program. On May 19, the Sunday following the clinic disaster here, this program was supplemented by a rendition of Chopin's Funeral March. Mr. Anderson plays an evening program May 22.

Not a few of our church organists have had funeral services to play during the last few days, for the toll from the disaster of May 15 at Dr. Crile's Clinic, resulting to date in over 120 deaths due to poisoning from the fumes of burning X-ray films, has affected nearly every community in town.

The one-time Theater Organists' Club of Cleveland has had a renaissance. We recall that about eight or nine years ago, in the bygone days of a budding profession, this club started with much promise. Some fine business meetings and social events were sponsored. Then a lethargy came about, due perhaps to plenty of work and everything going too well even for sociability. Anyway, there came a loss of interest in fellowship or in the mutual welfare of the profession. Now that there are business worries some of the flock are getting together again to listen for the other fellow to explain what can be done about it. Several meetings have been held and a

social event is scheduled to attract a larger following.

We have heard reports that several ex-pianists who developed into very clever and, in fact, high-grade picture organists are taking lessons in playing chorales and other nice music. We heard one of them practicing Guil-mant's Third Sonata during working hours at a leading theater. We would have preferred her excellent screen accompaniments, but I s'pose what was the use any longer?

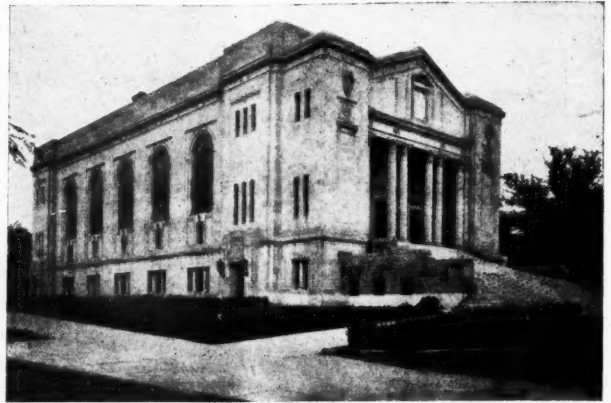
One of our leading organists was discreet enough to return to church work about a year ago. We understand that he has turned his attentions to radio broadcasting. His radio playing is certainly effective. We refer to William DeWitt Brown of the Baptist Temple, for a long time at Keith's Palace.

At Trinity Cathedral the regular series of recitals by Edwin Arthur Kraft closed for the season early in the month. On June 3 Miss Laura Louise Bender will play a program.

Reports are that organ recitals have not had the patronage that they enjoyed here prior to the advent of the radio. We have noticed no announcements this season of the monthly recitals by Vincent Percy, which at one time drew fine houses. Mr. Percy's recitals were indeed attractive and well played. Mr. Percy, however, long ago became interested in broadcasting, and perhaps found it more advantageous. These modern inventions are certainly causing changes in our work. We, however, are only one group out of many who are concerned about how to re-adapt ourselves to changing conditions.

A vesper service in observance of national music week was held Sunday afternoon, May 5, in the Congregational Church at Turners Falls, Mass. A program of vocal and instrumental numbers was arranged by J. Frank Bates, organist of the church.

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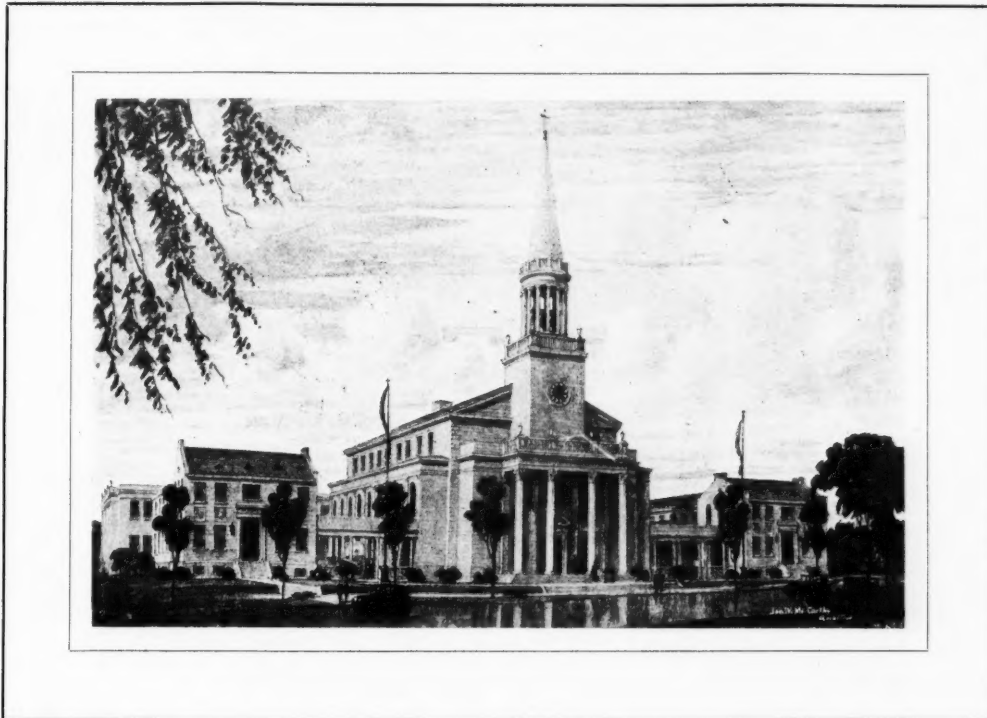


The accompanying illustration is that of an organ screen fronting a three-manual instrument installed by HILLGREEN, LANE & COMPANY recently in the important First Baptist Church of Chattanooga, Tennessee. Organist, architect and people express the sentiment that the organ meets the situation ideally.

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**FLORIDA ORGANISTS  
HOLD ANNUAL MEETING  
JACKSONVILLE IS THE HOST**

**Recital by Herman F. Siewert and  
Banquet Are Among Features of  
State Guild Session—Siewert  
Elected Dean.**

The third annual session of the Florida chapter, American Guild of Organists, was held May 14 at the George Washington Hotel in Jacksonville, with Sub-dean Claude L. Murphree of Gainesville presiding. There were thirty members present, representing the Jacksonville branch, the Orlando branch, the St. Petersburg branch and the Tampa branch. Reports were presented from each branch as to activities and meetings held during the year. There is a total of eighty-six members in the state.

Claude L. Murphree of Gainesville will carry greetings of the chapter to the national Guild convention to be held in Memphis the first week in June. An invitation was received from the St. Petersburg chapter that the convention of 1930 be held there. The invitation was unanimously accepted.

Election of officers was held with the result that Herman F. Siewert, F. A. G. O., head of the organ department of Rollins College, was elected dean; Miss Margaret Dow, A. A. G. O., head of the organ department of Florida State College for Women, subdean; Mrs. Sam M. Kellum, Tampa, secretary; William Wall Whiddit, St. Petersburg, treasurer; Mrs. A. D. Glascock, St. Petersburg, librarian; Mrs. Charles Davies, Jacksonville, and William S. Branch, Orlando, auditors. Seven members were elected to the executive committee—Miss Ella Opperman, dean of the school of music, State College for Women; Mrs. Nella Durand, Tampa; Mrs. R. L. Hutchinson, Jacksonville; Claude L. Murphree, Gainesville; Mrs. Charlotte Pratt Weeks, St. Petersburg; Mrs. Robert M. Baker, Jacksonville, and Mrs. Hazel Lemfest, Winter Park.

Mrs. Robert Lee Hutchinson, vice regent of the Jacksonville chapter, presided at the banquet at the George Washington Hotel. William Wall Whiddit acted as toastmaster. In the absence of Mrs. Robert N. Baker, branch regent, who was ill, Mrs. Hutchinson and the other local officers, Mrs. Charles Davies, secretary, and Mrs. J. P. Entenza did the honors for the host chapter.

The convention was brought to a close with a recital at the Riverside Presbyterian Church by Herman F. Siewert, F. A. G. O., of Orlando. Mrs. Lloyd C. Fullenwider, contralto; Mrs. Miriam Hoover-Schlatter, violinist, and Mrs. William E. Sweney, organist of the church, were heard in two numbers. The program was as follows: "Finlandia," Sibelius; Andante Cantabile (Fifth Symphony), Tschaiikowsky; "The Squirrel," Powell Weaver; "The Little Bells of Our Lady of Lourdes," Harvey B. Gaul; Toccata in G minor, H. Alexander Matthews; Toccata and Fugue, D minor, Bach; "At Evening," Ralph Kinder; "The Musical Snuff-Box," Lindoff; "Liebesfreud," Fritz Kreisler; Toccata, Widor.

**Death of Mrs. Nettie Swendby.**

Mrs. E. Nettie Swendby, formerly of Virginia, Minn., where she was a well-known organist, died in Chicago in May and the burial took place May 17 at Oakwoods Cemetery. Mrs. Swendby left, besides her husband, William Swendby, three children, James, John and Mary Hurst. Several years ago The Diapason contained an article on the enterprise and energy of Mrs. Swendby, who, before her second marriage, when confronted by the necessity for supporting her family, conducted a garage in her home town and at the same time was organist of a theater.

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*Hall Organ in Home of C. B. Floyd*



An effective residence instrument installed by the Hall Organ Company is that in the home of C. B. Floyd, vice-president of the Hall Company, at New Haven, Conn., as shown in the picture. The instrument is equipped with a reproducing device. The organ is placed in the basement and sounds through a wooden grille in the floor, which in turn is covered by a rug. The shutters are placed horizontally under the grille, and the

expression is very effective. The artist rolls control the entire instrument, including the key action, registration and expression, reproducing the exact performance of the organist. The organ contains thirty-two stops, derived from ten units, including harp and chimes. Informal recitals for friends have created real interest in the best organ compositions, played by such artists as Eddy, Heimroth, Farnam, Noble and others.

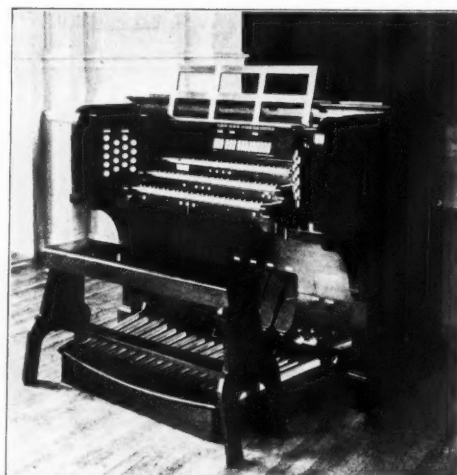
**Mrs. Sangren to Go Abroad.**

Mrs. Harvey E. Sangren of Rock Island, Ill., a prominent organist of the tri-cities, will pass the summer in Europe in travel and rest. On her return she will assume the position of organist at St. Katharine's Episcopal School for Girls at Davenport, Iowa, for next year. This will be Mrs. Sangren's third trip to Europe. She goes under the guidance of her brother, Professor Edward H. Young, formerly of Rock Island, now instructor in an Eastern college, who for many years has conducted travel parties through Europe. Mrs. Sangren is to be accompanied by Miss Carrie Hoyt, head of the music department at St. Katharine's, where Mrs. Sangren

has been a teacher in the forms. They are to sail June 22 on the Majestic, from New York, and plan to sail from England Sept. 4 for New York. The stay abroad includes motor trips through Spain and southern France, with a five-day motor trip from Nice through the Alps to Geneva.

**Built by Page Company.**

The Page Organ Company has completed the installation of a two-manual in the South Side Church of Christ at Lima, Ohio. It is in two chambers and all under expression. A harp and chimes are a part of the equipment of the instrument. Miss Esther Ridenour is the organist of the church.



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AS pastors and music committees of other churches have done, the Page Pipe Organ was chosen for the Humboldt Square Evangelical Church, Buffalo, N. Y., after thorough investigation and comparison.

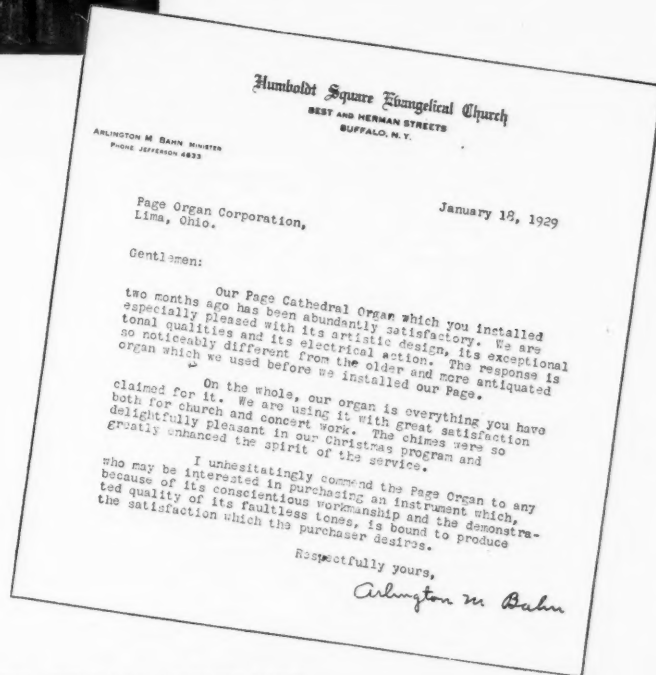
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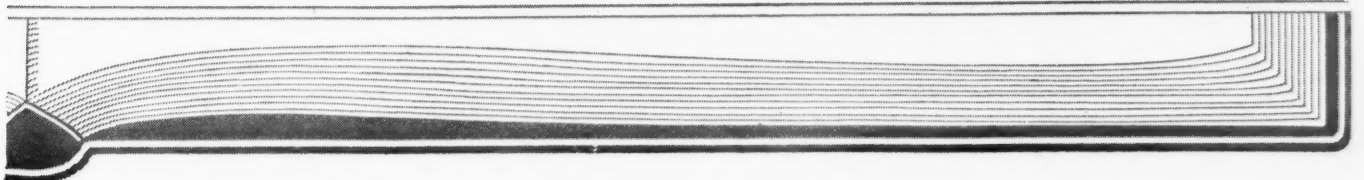
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Official Journal of the National Association of Organists

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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, Ill., under the act of March 3, 1879.

CHICAGO, JUNE 1, 1929.

### IN THE HEART OF CHICAGO

Sixty times in the season which came to a close May 24 Arthur Dunham has presented an organ recital in the heart of Chicago, has drawn admirers of the organ to join his growing clientele on two week days at noon and has done an educational work which has been a benefit to other organists and a delight to those who are just learning to enjoy and understand organ music. Since the great Methodist Temple, the skyscraping edifice of the First Methodist Church in Chicago, was erected and its four-manual Skinner organ was installed in the church auditorium which is a part of the huge building, Mr. Dunham has done a missionary work quite as valuable to the best in music as the activities of this historic church are to the promotion of religion in Chicago and its environs.

It may be explained that the First Methodist Church, by virtue of the possession of property in the center of the loop district, has enjoyed an income which has been devoted to assisting in the formation of churches in all parts of Chicago and in supporting them until they become self-sustaining. When the new building at Clark and Washington streets was erected Mr. Dunham was appointed organist and through the interest of George W. Dixon, a leader in the church, the noonday recitals were established. People, musical and unmusical, come to these recitals every Tuesday and Friday during the season, and Mr. Dunham thus preaches the gospel of the organ in the midst of the great "movie" palaces with their different type of organ playing. That the recitals are a success is attested by the increasing attendance and the sustained interest.

Mr. Dunham's work is unique in Chicago. His programs are eclectic, but never meretricious. He attracts people not yet schooled to appreciate the best, and educates them, until now Bach's works are demanded on his request programs, and entire Bach programs are just as popular as those containing lighter selections.

### A GOOD PRESCRIPTION

When Ralph Kinder speaks on how you can get an audience for an organ recital we do not hear the voice of the theorist. Mr. Kinder has done it. Nor does Mr. Kinder go into a long, argumentative discussion. His prescription is brief and simple. According to the short article he wrote for the last issue of The Diapason his method, which has been derived from the experience of nearly 1,200 recitals in one church, is as follows: First, be familiar with your organ and your music, so that your audience will at once be made to understand that you know your business. (The paraphrasing is in our own language.) Do not give a mere demonstration of your

technique, but play like a human being, who enjoys it and whose highest aim is to make his listeners enjoy themselves likewise. (Again the language is ours, but the thought is Ralph Kinder's.) Make your program attractive, even if you have to stoop—or descend—to something that is not scholarly to the point of tediousness. The player should not "antagonize his audience by inserting in his program only that which is intended to educate."

Suppose all our sermons were theological discussions of abstruse questions—such as theologians of a past day delighted in, and which had their purpose and value. Suppose our ministers of today engaged in such sermonizing, and an hour would constitute one dose. How many people would continue to go to church?

Mr. Kinder makes as his first point—we have inverted the order of his arguments—that insufficient publicity has been a drawback to attendance at recitals. We need not have the actual spotlight thrown on us, like our brethren in the "movies"; but there is a happy medium.

Our brilliant young men insist on playing certain "Divertissements," and the like, made in Europe, rather than anything American that is just as good musically and more pleasant to sit through, merely to show that they can play such things, but they do not prove why they play them.

### AN EXAMPLE TO MEN

There may be suspicions that grass is growing under the feet of some organizations of organists, but the Chicago Club of Women Organists has established an alibi by its short but useful record. After an existence of a year the society was host—or shall we say hostess—to the other bodies of organ performers at Evanston April 29, as recorded in our news columns, and put on a program which showed to anyone who had the privilege of being present that our woman organists are in no sense second in ability to any equal number of men, no matter how carefully picked the latter might be. It was a gracious way to celebrate the anniversary of this club and was fully appreciated by the men. And it was instructive as well as enjoyable. When such performances as that of Alice R. Deal and such meritorious work in composition as that of Mrs. Hallam can be exhibited—to say nothing of the other performers and of other composers in Chicago—it is quite evident that, unless this city is exceptional, this country today owes a great deal of its advancement in the field of the organ to the fair sex. And when one looks the country over he realizes that the sum total of work done by the women in large and small churches, in the out-of-the-way places, in the positions where playing and directing are largely a labor of love, is prodigious. Their faithful performance of a task less remunerative and less fame-winning than that of our noted concert recitalists should not be overlooked when giving credit to those who are always in the limelight.

It may not be known to the majority of our readers, or to the majority of the commissioners to the Presbyterian general assembly, that the man selected for moderator of that body at St. Paul May 23 was at one time an organist. To all organists who have come in touch with Dr. Cleland B. McAfee the fact that he is thoroughly familiar with church music and equally sympathetic with church musicians is quite patent. It is a genuine pleasure, therefore, to record that Dr. McAfee has been honored with the highest office within the gift of his church. Dr. McAfee has occupied the chair of systematic theology at the Presbyterian Theological Seminary in Chicago (formerly McCormick Seminary), since 1912. Before that he was pastor of the Lafayette Avenue Presbyterian Church in Brooklyn, where John Hyatt Brewer was associated with him as the organist. Dr. McAfee is a man of broad scholarship, which is not confined to the technique of the pulpit, but is intimately acquainted with that of the choir loft as well. In every way the organ world may be proud of the fact that it has been able to make to the ministry so valuable a contribution from the organ bench.

## The Free Lance

By HAMILTON C. MACDOUGALL

One of the few English organists who have interested themselves in the music of American organ composers is Arthur George Colborn of Holy Trinity Church, Bristol, England. Colborn is an old friend of mine and I am printing the illuminated address made by his rector, the Rev. L. H. Dahl, on the occasion of the completion by Colborn of thirty years as organist and choirmaster at Holy Trinity because it seems to me that it sums up with admirable simplicity the qualities of a good organist. The address states that "during the long period Mr. Colborn has helped many worshippers by his music and has purified and strengthened their emotions by his skill; for music is the expression of ideas greater and more profound than any in the visible world, ideas which center in Him who is the seat of all beauty, order and perfection. Mr. Colborn has written a considerable amount of church music, known and appreciated throughout the British Empire and the United States of America. Today successive generations would be willing to rise up and thank him for his patient teaching of song and melody, and to testify to his sterling character. Moreover, we wish to testify to the numberless acts of kindness and consideration which he has shown during these thirty years to young and old, and to an increasing desire to be of service to all."

In a recent issue of the Daily Telegraph Robin H. Legge, the veteran critic, says in a review of Daniel Gregory Mason's new book of essays on "The Dilemma of American Music" that "to the average man, musician at least, American music begins with MacDowell and ends with Gershwin—with precious little in between." That is one of those characteristically supercilious English slurs that we have to suffer too often from our cousins across the sea. And is such a statement any credit to Legge? It argues abysmal ignorance of all American music. Yet I might calm myself, possibly, by reflecting that few, if any, Americans know or care anything about English music; we say: "Have the English ever had any composers of note aside from Purcell and Arthur Sullivan?" And so it goes—ignorance and lack of sympathy in both countries.

Now that Easter music is well over—several weeks over—I may allow myself to say without fear of hurting any choirmaster's feelings that I never hear without a shudder that word expressive of ecstatic joy, pronounced with the accent on the last syllable, "Ha-le-lu-JAH." Thank heaven, we are measurably free from this aural assault for another year. I'm glad that Handel despite his Saxon blood wrote "Hal-le-lu-jah."

In this column occasionally I have deprecated what seemed to me the disproportionate emphasis on technical perfection in performance as compared with expressiveness. If you disagree with me—and I believe the views on the subject I have expressed are by no means popular—you will demand that I at once define "technical perfection" and "expressiveness." However, you will not be surprised if I refuse to be sidetracked by that obvious artifice of the practiced debater, and reply: "You know very well what I mean by those terms; at any rate, you know little about music if you have no clear idea of technical perfection; and as to expressiveness, is there any doubt that emotional feeling is an indispensable element in it?"

Very well. That leads me to give specific illustrations of my meaning, and I will take the Dayton Choir, Hall Johnson's negro choir, and the Harvard glee club as examples. I am, of course, giving my own reaction to performances of these well-known choruses, having in mind that as musical organizations no serious adverse criticism of them can be made.

I have never heard a chorus sing more nearly perfectly than the Dayton Choir, though I have heard one or two sing as nearly perfectly; but their performance in Symphony Hall, Boston, did not move me at all. In fact, after their perfect ensemble I found myself thinking: "Now I wish they would really SING something." The Hall-Johnson chorus expressly disavows all pretense of technical perfection; in the latter part of their program, also in Boston, the singing was vociferous, violent, but in response to inward if uncontrolled feeling. I felt it gave me for the first time, despite the more polished spirituals of Roland Hayes, the real feeling of the negro spiritual; I was moved, I was stirred. I do not feel warranted in saying that the Dayton Choir has a better choral technique than the Harvard glee club; what I can say is, however, that if that point be conceded as in doubt, it is certain that the men of the Harvard glee club reveal an enjoyment in many of the pieces they sing which they succeed in conveying to their audience; this probably due to the fact that they sing for the enjoyment they get out of the music and out of singing as a musical exercise. These three choral bodies seem to me to support my contention that it is possible to carry the struggle for technical perfection so far that it negates the real purpose of choral singing, which is to give well-rounded pleasure.

All readers of The Diapason are aware that Cyrus H. K. Curtis, publisher of the Ladies' Home Journal, is the donor of the Portland, Maine, city organ and of the organ of the University of Pennsylvania; the latter organ was dedicated on May 9 and Mr. Curtis "opened" the instrument, playing for a minute or two before the formal music began. I found listening to Mr. Curtis a most interesting experience; for while the musical matter of his improvisation was of a conventionalized type, it was correct and enjoyable. It was distinctly musical and gave me the feeling that I was for a moment in touch with a genuine music-lover.

Those of us who have had to deal not only with a parson or music committee, but with a power behind the throne in the form of the parson's daughter home from college, or the wife of the chairman of the music committee, will appreciate this anecdote told by Dr. E. J. Hopkins of blessed memory: "My rector was largely influenced by his wife, the worthy couple themselves being under the domination of their daughter, who ruled everybody with a rod of iron. I got on very well with the three by the exercise of much tact, but always referred to the parson as the rector, the wife as the di-rector, and the daughter as mis-di-rector."

The fault of playing too loud accompaniments is by no means as rare as it ought to be. I wonder if organists as a class realize how disgusted choirs are by an overloud organ. Where the organist is master of a large and beautifully-voiced instrument the temptation to "let it go" must be resisted, or the comment from the choir will be short and sharp. One irascible youth in a university choir, singing lustily against an overpowering organ, was heard to say: "Oh hell! If he wants it all, let him have it!" And stopped singing!

### Opens Estey at Red Lion, Pa.

During the first week in May Bethany United Brethren Church of Red Lion, Pa., dedicated in a four days' program its new church edifice and a three-manual Estey organ. R. Porter Campbell, instructor of organ music at Lebanon Valley College, presided at the console for the dedication Sunday services. Mrs. Charles Pettit, organist of the church, presided at the other services.

### Kilgen Dedicated at Gretna, Neb.

J. H. Simms dedicated the Kilgen organ in St. Patrick's Church, Gretna, Neb., April 14, assisted by several artists and the church choir under the personal direction of the Rev. P. W. Burke, pastor. This organ was donated to the church by John J. McBride of Gretna.

# ACKNOWLEDGMENT *and* DEDICATION

We undertake the organ for the Atlantic City Convention Hall with a deep sense of the responsibility, and fully aware of the difficulties to be surmounted. That we do it "con amore" goes without saying, and with no reserve of judgment on the unusual details of the specification.

We should at this time express our deep personal obligation to the many friends who by their criticism and encouragement and by the opportunities of development they have afforded, have brought us to this stage, and especially our obligation to the co-workers within and without our own organization.

This is an undertaking far beyond the scope of an ordinary contract and is not merely a big organ deal for one builder but it is an outstanding mark of progress for the entire industry and we bespeak the co-operation of every element in the industry of pipe organ manufacture.

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## Quartet and Chorus; Settings of the "Benedictus Es"

By HAROLD W. THOMPSON, Ph. D.,  
Litt. D.

Bernard Shaw is quoted as saying that he might have been a Christian had it not been for the Te Deum. Perhaps it was in the hope of reclaiming Mr. Shaw that the general convention of the Episcopal Church in 1919 authorized the substitution at the morning service of what has come to be known as the new canticle, the "Benedictus es, Domine." In ten years there has been time to appraise the value of this new hymn not only for the church for which it was specially intended, but also for all the Protestant churches of America.

Inasmuch as many choirmasters seem unacquainted with the canticle it may be worth while to print the words here. They are as follows:

Blessed art Thou, O Lord God of our fathers; praised and exalted above all for ever.

Blessed art Thou for the name of Thy majesty; praised and exalted above all for ever.

Blessed art Thou in the temple of Thy holiness; praised and exalted above all for ever.

Blessed art Thou that beholdest the depths, and dwellest between the cherubim; praised and exalted above all for ever.

Blessed art Thou on the glorious throne of Thy Kingdom; praised and exalted above all for ever.

Blessed art Thou in the firmament of heaven; praised and exalted above all for ever.

Glory be to the Father, etc.

It will be observed that it is a hymn of adoration and praise, in the same mood as the opening of the Te Deum. While it lacks the poetical sweep of the Te Deum, it has a noble elevation and a rhythmic power which originates, in part at least, in the parallel structure with refrains. If it is true, as many Protestants now feel, that no service is complete which omits adoration and praise, this new canticle is admirably suited to wide and general use. How are we to account, then, for its very limited use in the Episcopal Church and elsewhere? Is it another case of conservatism, or has the canticle defied musical interpretation? Conservatism and a preference for the beloved old Te Deum might account for neglect among Episcopalians, but why have Presbyterian organists, for example, failed to use the new canticle as an anthem of praise?

At first it was thought by a good many organists that the only possible setting for a text containing a refrain would be some sort of chant. Harvey Gaul published with G. Schirmer in a single issue two chant settings, one short and one long; both are still in use. The H. W. Gray Company publishes on a single card one single chant, one double chant—both by Anglican composers—and one Gregorian chant, which is decidedly good.

The question arose whether the obviously antiphonal nature of the text, an imitation of some of the Psalms, might not be indicated musically. Dean Lutkin hit upon the excellent plan of having a baritone soloist sing the verses and the choir with congregation sing the refrains. This arrangement of the dean's, so perfectly in accord with the intent and spirit of the text, is published by the Gray Company. The refrains are easy, of course; the music, as a whole, is not inspired, but sturdy. I hope that other composers will attempt antiphonal setting; to Dean Lutkin will go the credit of being the first to see the possibility of such interpretation.

Meanwhile there have been some excellent settings by a number of our leading American composers, settings in the form of choir pieces, like most settings of the Te Deum. The best of them are as follows:

Beach, in D minor and major. (Ditson.) Part for baritone obbligato, but no other difficulties.

Broughton, in G. (Ditson.)

Burdett, in F. (Ditson.)

Coke-Jephcott, in G. (Schmidt.)

Gaul, in B minor. (Gray.) Semi-chant, fine organ part.

Martin, Miles, in C minor. (Gray.)

Matthews, J. S., in D. (Gray.) On a plainsong chant theme.

Michell, in A, on a plainsong melody. (Schmidt.)

Noble, in A minor. (Schmidt.)

Snow, A. W., in D. (Schmidt.)

Webbe, in D. (Gray.)

These are settings of moderate difficulty, most of them with interesting organ parts, for the words give opportunity to instrumental suggestions in composition. The setting by Martin was one of the first and is still one of the two or three best for general use. It is original and imaginative, saying in its four pages a great deal, and saying it with fine reticence. I am very fond of the setting by Noble, which may be regarded as a later addition to his great service in A minor; Dr. Noble possesses in remarkable degree exactly the qualities called for in the canticle—dignity, serenity, power. If I could have only one setting, I think it would be his. Gaul's semi-chant has a splendor about it harmonically which is heightened by a gorgeous organ part; you need a chorus for power, though the notes are within the capacity of a quartet. The Michell number goes very well indeed; the melody is a fine one, simple and strong. Mr. Snow's setting is one of the best things we have had from Boston in a long time; he writes seldom but well. The setting by Mrs. Beach is, if it may be said without offense, manly; I wish that she had continued the use of the baritone antiphonally. The numbers by Broughton and Coke-Jephcott have attractive organ parts and clean melodic lines. The Burdett setting has a notably good Gloria.

A few very easy settings may be mentioned:

Custance, in B flat. (Gray.)

Hall, Walter H., in D. (Gray.)

Matthews, H. A., in A flat. (Gray.)

Matthews, J. S., in G. (Gray.)

Ward, in D. On a plainsong theme. (Gray.) Can be sung in unison or in two parts.

White, in D. (G. Schirmer.)

The number by H. A. Matthews is positively rollicking. Professor Hall's is perfectly smooth and Victorian; it has been used a good deal, I believe. Plainsong or not, the Ward theme is not very distinguished, but the setting is respectable and useful.

A few composers have treated the canticle as an elaborate anthem. Such settings are the following:

Barnes, in E flat. (Ditson.) Twelve pages.

James, Philip, in C major. (Gray.) Twelve pages.

Webbe, in B minor. (Gray.) Ten pages.

Sowerby, in B flat. (Gray.) Eleven pages.

These will make fine numbers for choir concerts or for a festival service. All four have important organ parts, and all four are decidedly original. The only one of the four which is not difficult is Barnes', where there is a charming organ accompaniment in a graceful modern French manner; this setting, though long, could be managed by a quartet. Of the other three I like best the one by Philip James, though I have not had the opportunity of hearing any one of the three in actual performance. Messrs. Sowerby and Webbe are guilty of some bad accentuation of the words; for example, Mr. Sowerby accents the second syllable of "ever," and Mr. Webbe accents the second syllable of "blessed." In an accentual language like English such flaws always annoy me. On the whole, however, these four settings are matter for American pride.

### Reviews.

One of the notable achievements of the Oxford University Press is a series of little paper-covered books selling for 75 cents each, known as the "Musical Pilgrim Series." They are under the general editorship of Dr. Arthur Somervell and enlist the assistance of some of England's chief living critics and composers. The most useful single number of the series—and it is a book which every choirmaster will delight to own—is Dr. E. C. Bairstow's volume on Handel's "Messiah." Covering only fifty-three pages, the analysis is so acute and so clear that anyone can profit by a reading, no matter how

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much he may happen to know about the masterpiece. It is a curious fact that one so learned about everything pertaining to English music should be so ignorant of American. In his account of the editions of the "Messiah" Dr. Bairstow omits mention of the best which has yet appeared, that of Dr. T. T. Noble (G. Schirmer), Dr. Bairstow's predecessor at York Minster.

Other issues of this thoroughly admirable series of little guide-books are:

Terry, C. S., Bach's B Minor Mass.  
Terry, C. S., Bach's Passions, two volumes.

Terry, C. S., Bach's Cantatas and Oratorios, two volumes.

Dickinson, A. E. F., Introduction to the Music of R. Vaughan Williams.

The best of the Terry volumes is on the B minor Mass; it is as admirable in its way as Bairstow's "Messiah." I mention the volume on Williams because, in the first place, it analyzes the Mass in G minor and the "Sancta Civitas," and because the composer seems to me, with all his towering excellence, badly in need of an expositor.

In addition to the Terry numbers which I have just listed, there is a wealth of information now available in a little book by W. S. Hannam entitled "Notes on the Church Cantatas of John Sebastian Bach" (Oxford Press). This is the first volume in English, I think, which gives all the clues to that vast maze, the Bach cantata. Again and again I have started an article for you on that subject and have given it up in despair; these new Oxford books have made it seem possible that some day my own article will be finished. Meanwhile the Bach lovers will read these Oxford guides with sympathy for any critics who previously tried to compile lists of the most useful Bach cantatas.

Next month I shall review other new music.

Pictures Cost \$134,343,360.

In connection with the biennial census of manufactures conducted by

the Bureau of the Census, United States Department of Commerce, the establishments engaged primarily in the production of motion-picture films reported a total production cost in 1927 of \$134,343,360. This represented an increase of 43.5 per cent over the figure for 1925, the last preceding census year. The motion-picture industry as defined for census purposes embraces all processes and activities connected with the production of pictures, but does not include distribution and production in theaters. Since 1925 the number of establishments (studios and laboratories) increased from 132 to 142, while salaries increased 56.6 per cent and wages 42.6 per cent.

### Death of Joseph C. Bridge.

Joseph Cox Bridge died at St. Albans, England, March 29, as recorded by our London contemporaries. He was born in 1853 at Rochester, where his father was a lay-clerk at the cathedral. Like his brother, John Frederick, who was his senior by nine years, he began his musical career as a chorister at that cathedral, and became pupil assistant to the organist there, John Hopkins. At the age of 17 he was appointed assistant to his brother at Manchester Cathedral. In 1871 he obtained an organ scholarship at Exeter College, Oxford, graduating in 1876, and was made musical doctor in 1885. In 1877 he succeeded Frederick Gunton as organist of Chester Cathedral, where he remained until his retirement in 1925. Outside the cathedral, his musical services to Chester were many. In 1879 he revived the musical festival, which had lapsed for fifty years. He also founded the Chester Musical Society, and for twenty years both financed and conducted it. He did valuable research work in music and archaeology, showing all his famous brother's enthusiasm for out-of-the-way lore. In 1908 he was appointed professor of music at Durham University and examined also for the Universities of Oxford and London. On his retirement from Chester he became director of Trinity College of Music, London.



**VERNON EVILLE'S JUBILEE**

**Receives Gifts at Dinner in Honor of Twenty-fifth Anniversary.**

The vestry of the Church of St. Andrew, South Orange, N. J., gave a dinner May 4 at the Tennis Club, South Orange, in honor of Vernon Eville to celebrate his twenty-fifth anniversary as organist and choir-master of that church. They presented him with a handsome signet ring and \$500 in gold.

Vernon Eville was born in London, England, where he began the study of music at the age of 6 under the supervision of his cousin, Fanny Davis, the celebrated English pianist. He moved to Canada with his family and entered Kings College Chapel, Windsor, N. S., as a chorister, becoming organist there at the age of 14. At 16 he was appointed organist of Christ Church, the parish church of that town, and a little later held similar positions in one or two other churches. He gave a number of organ recitals throughout Canada.

In 1904 Mr. Eville moved to New York and took up the study of orchestration and composition with the late Frank Saddler. In that year he obtained the position he now holds at St. Andrew's Church.

Mr. Eville is also musical editor for the publishing-house of Boosey & Co., with which he has been associated for the last fifteen years. As a composer he has become widely known. His compositions include sacred and secular songs, piano numbers, instrumental and orchestral works, part songs and anthems. His sacred numbers have received high praise from many of the best-known church soloists. Mr. Eville is a member of the N. A. O.

**Thirtieth Anniversary of School.**

The thirtieth anniversary of the founding of the Guilmant Organ School, under the presidency of the late Alexander Guilmant, will be celebrated early in June. The director, Dr. William C. Carl, who organized the school, is completing arrangements for the examination to be held before the board of examiners, and the

*Vernon Eville*



commencement exercises in the First Presbyterian Church, New York City. The Skinner organ, now in course of re-construction, is expected to be ready in time for the anniversary. Immediately afterward Dr. Carl will leave for Paris, remaining abroad until September as is his custom each year. This season has been one of great activity, with a personal waiting list of students since October. On account of the European trip, Dr. Carl was obliged to decline an engagement offer of a special organ class in one of the large music schools in Chicago, and also as a member of the faculty in a similar institution in New York City. During Dr. Carl's absence abroad a special summer course will be given by Willard Irving Nevins of the faculty, extending from July 2 to Aug. 10.

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## Save Your Nerves, Advice to Players in the "Movies"

By WESLEY RAY BURROUGHS

In these days of the talking "movies," which all musicians hope and believe are destined to be short-lived, the organist who is retained in his position by managements installing these devices has no need of perusing this article, but to the neighborhood player who is still at his daily task in thousands of theaters that are showing the silent films we hope this may prove beneficial. A great proportion of these theaters retain their organists as the only source of musical accompaniment to the pictures, and to this class of players we commend this month's column.

In the downtown theaters the organists have stated periods of intermission, but in the neighborhood theaters the player has a scant five or ten minutes, depending upon the length of the trailer films announcing the coming attractions, the showing of slides, etc., so that a period of two and a half to four hours is an ordinary afternoon or evening's work. Even in this routine it is possible to snatch moments of brief rests and slight relaxation.

One place to do this is on the changeovers between films. A second, of course, is at the running of the trailers, where the organist should leave the bench and go outdoors. It is really astonishing what a few moments of breathing the fresh, pure air will do to rejuvenate and invigorate one.

A musician's work is always nerve-wearing. He must accompany the films keyed up to the highest tension every second, and if this daily routine is persisted in month after month without change a nervous collapse is almost a certainty. A point that is missed by the majority of players is that of seizing the opportunity when accompanying a dramatic picture for a reduction or let-down of tension. There are many places in these films where the action is quiet or neutral, and it is possible to play numbers in which relaxed effort is justifiable. Pieces like "Je Pensee a Toi," by L. Lehmann, in which the theme is for a soft reed solo stop, is one example. Even a light dramatic number may be rendered without unnecessary effort, reserving one's energy for the heavy dramatic works, hurries, agitados, etc.

On comedies and cartoons there should always be plenty of brilliant, snappy musical accompaniment. Consequently no opportunity is offered for relaxing, but there are scenes in the weekly news reel where it is desirable to let up a little. Water scenes (excepting boat races), quiet rural scenes and fashion shows are examples.

Scenes and travel films require less cueing and fitting than any other kind. Thus there is another section of the entertainment that may be utilized for a light, descriptive piece or a waltz, to relieve the high tension, reserving the hard work for the feature.

One of the cardinal principles of the Guilman method is that an organist should relax and play without getting into a nervous state of mind, with tense muscles and nerves. He should play with ease, facility of touch and technique and correctly. Those who practice this method of relaxation will find they can accomplish exactly the same results as formerly, with a tremendous saving of nervous energy.

The most recent reports anent the sound films we read are to the effect that producers of these films are beginning to realize that the public is tired of "canned music," and that they are devoting most of their efforts to the all-talking picture. We saw the dialogue and sound picture "Alibi" recently; also Fox's "Hearts of Dixie." In the first there were numerous sections of silence except for the hissing of the reproducing apparatus. The same applies to the second film, and we noted that the singing of the darkies on "Carry Me Back to Ole Virginny" was characterized by an unsteadiness of tone, exactly as if an or-

ganist would play the song and continually pump the swell pedal open and shut. Why is it that managers cannot see that even in the talking films a clever organist could fill in the silent portions, modulating into the correct key of the next number and fading out as the singing began again, and taking up a soft, effective accompaniment on the silent parts to cover the purely mechanical noises of the apparatus, thereby greatly adding to the general effect?

### New Photoplay Music.

Some noteworthy numbers appear this month. A posthumous suite by Victor Herbert is first in importance. This was performed many times under his baton, but never published. It is in four movements and is entitled "Woodland Fancies." (1) "Morning in the Mountains," a flowing andante in B flat, is contrasted with a six-eight interlude section and ends brilliantly. (2) "Forest Sylphs" is an entrancing and melodious movement in D (two-four) and is given a thorough exposition. (3) "Twilight" is a gem of the first water and truly Herbertian. The theme is in G flat and is characterized in its development by dream harmonies. (4) "Autumn Frolics" concludes the suite and is a brilliant allegro in B flat. (Schirmer).

Bright: New issues in "Schirmer's Galaxy" include several interesting novelties. In "Janina," by G. Drumm, the composer employs the idea presented in Arndt's "Nola," that of a four-four movement with triplets and dotted eighths. A bright, graceful allegretto, "Glittering Crystals," by W. Lowitz, a short "Mignonette," by L. Levy, somewhat in quartet form, and arrangements of Rachmaninoff's "Polichinelle" and Chaminade's "Arlequin" complete the roster of bright pieces.

Spanish: "La Partida," by F. M. Alvarez, opens in G minor in characteristic Spanish rhythm. An extended development of a G major theme then occurs and the opus ends in the minor key.

Woodland: "From Mount Rainier," by A. Reiser. An expressive G major theme is ornamented by flowing thirds and fourths in the accompaniment. A second theme in the relative minor—*l'istesso tempo*—proceeds through several tonal changes to a repetition of the first theme, which increases in harmonic and tonal effects typifying the grandeur of the mountain. A suite of four movements, "A Day in the Mountains," by G. Borch, although subtitled "Norwegian Suite," belongs in this category. "Sunrise," "Story," "Song of the Shepherdess" and "The Return to the Village" are all given a musical illustration.

Oriental: "Kismet," by G. J. Trinkhaus, is a typical Oriental march opening in A minor and major. A trio in F affords the necessary contrast.

Anna Carbone at New Kilgen



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#### G. B. Fontana and Anna Carbone at Kilgen Organ in New York.

Giovanni B. Fontana, organist, and Miss Anna Carbone, assistant organist of the Church of Our Lady of Pompeii, gave the dedicatory recital on the new Kilgen organ in that church, at Bleecker and Carmine streets, New York City, April 28. The congregation which heard the program consisted of 1,500 people. The parish choir of fifty voices assisted. The organ was blessed by Monsignor M. J. Lavelle of St. Patrick's Cathedral and the parish priests made addresses in Italian and English. Mr. Fontana's solos included his own Scherzo and "Il Pastore Vagante." Miss Carbone played: Sketch in F minor, Schumann; "Twilight," Anna Carbone; Allegro from Sixth Symphony, Widor; "Marche Champetre," Boex; "Virtus Heroica," G. B. Fontana; Introduction to Act 3, "Lohengrin," Wagner.

#### Dr. F. S. Palmer Goes to Europe.

Dr. F. S. Palmer, accompanied by Mrs. Palmer, passed through Chicago May 6 on his way from Seattle to Europe, where he will spend the next four months in travel and in the study of Gregorian chant. Dr. Palmer has been organist of the Catholic cathedral in Seattle for twenty-two years and is one of the most active and most highly respected organists on the Pacific coast.

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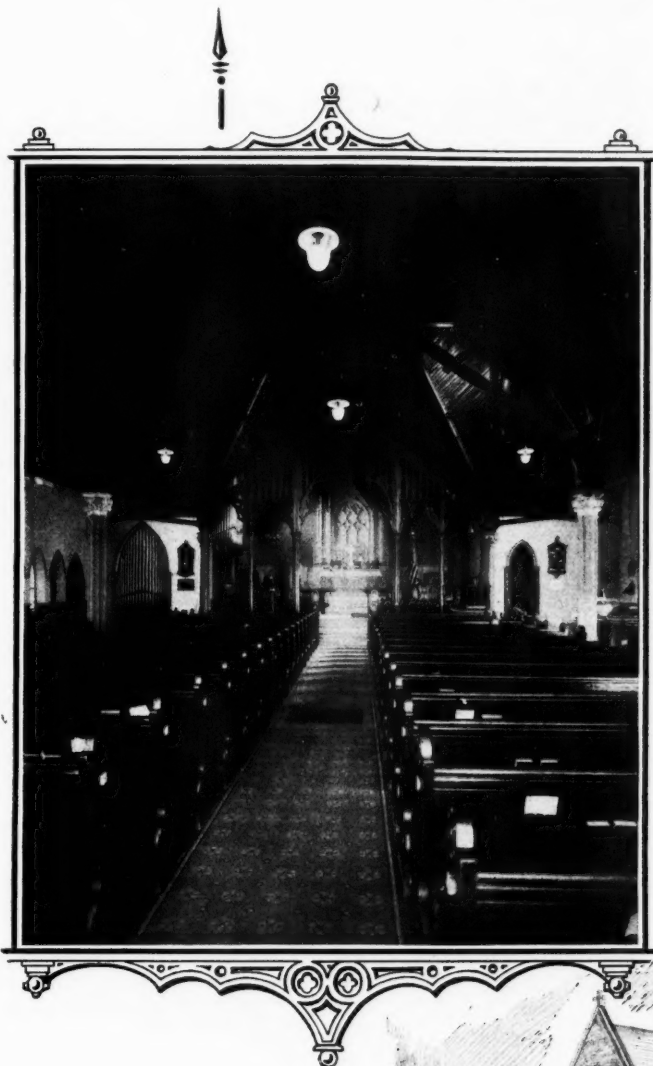
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UNDAY, March 31st, Easter, was chosen for the dedication of the new Wurlitzer three-manual organ in this fine old church. It has been highly praised by local and visiting organists, among the latter, Chandler Goldthwaite and Edwin Arthur Kraft. The Rector, Wardens and Vestry, and the Organist of the Church, have shown the greatest enthusiasm over the instrument, its tone qualities and the perfect way it has fitted into the service.

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## Lynnwood Farnam's Complete Bach Series—April, 1929

### THE PROGRAMS.

Program 14—March 31 and April 1: Fugue in D minor (four voices) from "Art of Fugue" (Augener 10); Six Easter Chorale Preludes from the "Orgelbüchlein" ("In Death's Strong Grasp the Saviour Lay," D minor; "Jesus Christ, Our Great Redeemer," A minor; "Christ Is Now Risen Again," three verses, D minor; "The Blessed Christ Is Risen Today," D major; "Ere Yet the Dawn Had Filled the Skies," D minor, canon; "Today Triumphs God's Son"); Prelude and Fugue in A major (Schirmer 4); Five Easter Chorale Preludes ("In Death's Strong Grasp the Saviour Lay," D minor (Peters 9); Fantasia in D minor, manuals only, theme in alto; E minor, four voices, theme in soprano; "Jesus Christ, My Sure Defense," C major, three voices; "Christ Is Now Risen Again," Fugue in D minor, Augener 10; Fugue in G major (12/8 time), Schirmer 1.

Program 15—April 7 and April 8: Fugue in D minor (four voices, double counterpoint at the fifth) from "Art of Fugue" (Augener 10); Chorale and Seven Variations in F minor on "O Christ, Who Art the Light of Day"; Three Chorale Preludes on "Alas! My God! My Sins Are Great"; Four Chorale Preludes on "All Glory Be to God on High"; Two Chorale Preludes on "Come, O Creator Spirit Blest"; Largo-Allegro from Second Trio-Sonata; "A Saving Health to Us Is Brought," Chorale Prelude in D major ("Orgelbüchlein" 39).

Program 16—April 14 and April 15: Two "Greater Kyrie" Chorale Preludes ("Kyrie, Father to Eternity," theme in soprano; "Jesus, Comfort of All," theme in tenor); "Lord God, We Praise Thee," Te Deum Laudamus, E minor, five voices (designed as an accompaniment rather than as a solo organ piece); "Comest Thou Now, Jesus, from Heaven to Earth," Trio in G major, theme in 4 ft. pedal; "Jesus Christ, Our Saviour," Chorale Prelude in E minor (Augener 10); Prelude and Fugue in G minor (Schirmer 1); Three Chorale Preludes on "That Men a Godly Life Might Live," the Ten Commandments (G major ("Orgelbüchlein" 36), Fughetta in G major, G major, five voices, canon at the octave between tenor and alto); Prelude and Fugue in E flat major (Schirmer 3).

Program 17—April 21 and April 22: Two Chorale Preludes on "Come Holy Ghost" (Fantasia in F major, theme in pedal, G major, four voices, theme in soprano); Two Chorale Preludes on "When in the Hour of Utmost Need" (G major ("Orgelbüchlein" 42), G major, four voices, theme in soprano); Fugue (Ricercata) in C minor (three voices) from the "Musical Offering" (Augener 10); Six Chorale Preludes on "Our Father, Which Art in Heaven"; "O God from Heaven Looking Forth," Chorale Prelude in D minor (five voices) (Peters 9); Fantasia and Fugue in C minor (Schirmer 3).

Program 18—April 28 and April 29: Two Chorale Preludes on "When Adam Fell" (Fugue in D minor and "Orgelbüchlein" 38); Two Variations on "Lord Jesus Christ, Be Present Now" (Augener 10); Concerto No. 4 in C major (after Vivaldi), Allegro; Three Chorale Preludes on "We All Believe in One True God"; Miscellaneous Chorale Preludes: "In God, My Faithful God," A minor, four voices (Peters 9); "From the Depths," E minor (Peters 9); "O Father, Almighty God," Chorale and three variations in G major, early Böhm style (Augener 10); Prelude and Fugue in C minor (Schirmer 3).

### By HERBERT D. BRUENING

Easter Day with its proverbial ideal weather did not prevent a good-sized group of Bach lovers from resuming their weekly pilgrimages to the Church of the Holy Communion, New York, where Lynnwood Farnam entered upon his fourth set of all-Bach recitals. Nor did the excessive heat a week later (the mercury soared to 86 degrees on April 7) lessen the enthusiasm of the admirers of Bach and Farnam. Rather, the attendance was even better.

On Easter Day Mr. Farnam fittingly presented selections bearing on Easter and its joyful spirit, a program that is a model of its kind in many respects. Of the five Easter selections from the "Little Organ Book" (Nos. 27-31), the animated and varied reading given to No. 29, "Christ Is Now Risen Again," was especially gratifying. In addition to five other chorale preludes, each of which had one or the other motif referring to the Resurrection or

the Christian's joy thereover, the sunny and vivacious Prelude and Fugue in A major and the Fugue a la Gigue made Easter Day a merry one.

Of the A major fugue Spitta, with whom Grace is here in hearty accord, writes: "It is quite unique. Bach has given it something of a peculiarly feminine character, and this runs through every thread of it with pure depth of feeling. Broken harmonies in the counterpoint, soft sixths and passages of thirds breathe into it something of the character of the G major aria in the cantata 'Walk in the Way of Faith'; the playful suggestions of stretto are quite delightful, till at last one is fully developed with infinite grace. From bar 135 the feeling acquires a wonderful intensity; the counterpoint seems to cling in a loving embrace to the theme, which from bar 161 appears again in smiling beauty."

Mention of the cantata "Walk in the Way of Faith" is the key to the curious step-rhythm of the A major fugue, suggested by the word "walk," because the orchestral introduction to that cantata contains the origin of the theme treated fugally. It is not difficult to see why one organist (Schweitzer I, 274) secretly imagined the superscription "The Gladness of Faith" over the unique A major work.

Mr. Farnam's reading of the A major prelude fortunately was not solid, as the scheme of registration given by Widor and Schweitzer suggests, but it did carry out the ideas of these two Bach scholars when it received a graceful and smooth execution. It really did glide past the hearer like a vision. In the fugue, the lyric, intimate, personal feeling of Bach was reproduced most faithfully.

The climax of the Easter program came in the "jig" fugue, treated as a brilliant bit of chamber music. Mr. Farnam took the tempo at a good clip, phrased sharply, and used good combinations of bright and promptly-speaking stops. The episodic passages he did not hesitate to play on alternate manuals. Altogether, Bach was really at play in this dance-scherzo.

### Symbolizing the Trinity.

That is what Schweitzer thinks the well-known and deservedly popular Fugue in E flat major ("St. Ann's") at the end of the third part of the "Klavierübung" is doing. Here is what he says:

"The triple fugue is a symbol of the Trinity. The same theme recurs in three connected fugues, but each time with another personality. The first fugue is calm and majestic, with an absolutely uniform movement throughout; in the second the theme seems to be disguised, and is only occasionally recognizable in its true shape, as if to suggest the divine assumption of an earthly form; in the third it is transformed into rushing quavers, as if the Pentecostal wind were coming roaring from heaven."

Whether you agree with Schweitzer or not, you will certainly admit that his explanation is interesting and not so unpalatable. Grace is certain that Bach had a hymn-tune at the back of his mind when the fugue was written and dares to surmise that it may have been "What My God Wills," the tune occurring in the First Sonata of Mendelssohn. There are other possibilities concerning the character and structure of the fugue, as Harvey Grace points out on four closely printed pages of his book on Bach's organ works. At any rate, the E flat major fugue is a perfect one and, even though it lacks the brilliance and buoyancy of some other fugues, a well-loved one. The Prelude in E flat major, on the other hand, is Bach not always at his best. Both the Prelude and the Fugue in E flat major belong to the repertorial giants of Lynnwood Farnam. It is needless to go into detail regarding his interpretation of this work. If you know how it feels virtually to be lifted out of your seat, you can about imagine what a marvelous rendition the E flat major numbers received at the master hands of Mr. Farnam.

### The Catechism Hymns.

Between the Prelude and the Fugue in E flat major there lies a series of twenty-one movements based on chorales, known as the third part of the "Klavierübung." Just as Luther in 1529 wrote a small catechism for chil-

dren and a large catechism for adults, just so Bach in 1739 wrote two versions of the chief parts of Christian doctrine—in music. For this organ version of the Lutheran catechism Bach selected seven hymns of Luther and wrote two preludes on each hymn; one version short and for manuals only, the other extended and for manuals and pedals, the single exception to this double treatment being the "All Glory Be to God on High," which is given three versions as a symbol of the Trinity. If we bear in mind that Bach aimed at reproducing in music Lutheran doctrine based on Scriptures, it is obvious that we ought to become familiar not only with the words of each hymn, but with the underlying doctrine it sets forth. It will prove valuable to organists interested in the catechism hymns to read a scholarly discussion on the catechisms of Luther, as that, for example, in the Concordia Triglotta, pages 62-93 (Concordia Publishing House, St. Louis). On pages 533-733 of the same authoritative work both catechisms are printed in full. Since 1929 marks the 400th anniversary of the small catechism especially, it will be celebrated throughout the world. Already over a million jubilee editions have left the press for nationwide distribution. Great celebrations to commemorate the anniversary have been held and many others will follow. The public as well as the religious press is taking special note of the event. Not the least of the catechism celebrations is the one by Mr. Farnam. Since Oct. 7 of last year he has been playing for us various preludes of the catechism collection, thus directing the thoughts of his hearers to the matchless tunes of the Reformation. During April Mr. Farnam presented three numbers from the small catechism and six from the large catechism. Noteworthy in style and interpretation, of undoubted beauty, there was the great arrangement of "Our Father, Which Art in Heaven." The so-called "Giant" fugue on the Credo was, of course, more familiar generally. Its step-motif in the bass, expressing absolute confidence, was conspicuous. In the gay little fughetta on "That Men a Godly Life Might Live," the underlying idea of liberty, salvation, came forth as the result of obedience to the law, not bondage.

Schweitzer takes exception to Bach's arrangement, but evidently the present arrangement of the catechism, as used in thousands of Lutheran schools, Sunday-schools and churches, existed at Bach's time. Accordingly the chorale preludes may be grouped as follows:

1. Chief Part of Christian Doctrine: The Ten Commandments. "That Men a Godly Life Might Live" ("Dies sind die heil'gen zehn Gebot").
2. Chief Part: The Creed. "We All Believe in One True God" ("Wir glauben all' an einen Gott").
3. Chief Part: The Lord's Prayer. "Our Father, Which Art in Heaven" ("Vater unser im Himmelreich").
4. Chief Part: The Sacrament of Holy Baptism. "To Jordan Came Our Lord, the Christ" ("Christ, unser Herr, zum Jordan kam").
5. Chief Part: The Office of the Keys and Confession. "Out of the Deep I Cry to Thee" ("Aus tiefer Not schreie ich zu Dir").
6. Chief Part: The Sacrament of the Altar or the Lord's Supper. "Jesus Christus, unser Heiland" ("Jesus Christus, unser Herr und Saviour").

To preludes to these hymns Bach added some to the metrical versions of the Gloria and the Kyrie of the Leipzig service. The difference between the "Little Organ Book" and the third part of the "Klavierübung" is well put by Schweitzer, who says: "The chorale preludes of the 'Orgelbüchlein' were Duerer engravings in music; the long chorale preludes in the 'Klavierübung' are like etchings done on the scale of a big canvas." That explains why some of the latter pieces are not as happily constructed as the former.

### The Eighteen Great.

Of the "Eighteen Great," re-read, revised and prepared for the engraver during the last year of Bach's life, fifteen were written in his strong hand. The sixteenth and the seventeenth appear in Altnikol's handwriting. The last one Bach himself began to dictate in July, 1750, shortly

before his death, bidding his son-in-law, Altnikol, to head it: "Before Thy Throne, my God, I Stand." When this, the last composition Bach wrote, was played, one could sense the touching sincerity of devotion Bach bore to the very end.

In the various preludes to the metrical version of the Gloria, both the catechism and the "Eighteen Great," Bach tries to depict the charming disorder of the heavenly host in the clouds. Hence the light duets and trios of ravishing charm and stringy character. Here Mr. Farnam's skillful tone coloring and perfect technique came into full play again. The great F major Fantasia on "Come, Holy Ghost" was done at a good pace in a big, solid, sparkling way.

There were many other works that deserve extended and more critical notice; however, brief reference to them will have to suffice. There was, for instance, the Largo-Allegro from the Second Trio-Sonata, one of the best of all of Bach's recital works. Its thrilling animation provided one more selection that will remain unforgettable. Mr. Farnam's name goes down into musical history as one of the very few who know what to do with the Trio-Sonatas and how to do them right in every detail. The Fourth Concerto, really not a Vivaldi work, was played with the full intent of some delightful chamber music. All that there is in this concerto, the shortest of the set, was brought out gorgeously by Mr. Farnam. Upon hearing all four concertos in this series, one cannot cease wondering why writers on Bach have treated these concertos more or less disdainfully. I feel they deserve the attention of our best recitalists. "O Christ, Who Art the Light of Day" (chorale with seven variations) is interesting chiefly because in this youthful work a little figure appears (in the third partita) that was destined to play an important part in some of the later and best chorale preludes.

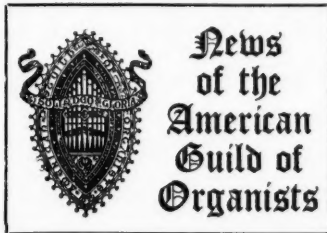
Two C minor numbers concluded programs 17 and 18. The first C minor, the great Fantasia, is the one whose manuscript was almost used as waste-paper by a shopkeeper when Reichardt rescued it. The accompanying fugue "with its grand victory over the chromatic counter-theme" seemed to one organist like the symbol of confident faith—the prelude, meditative, dreamy; the fugue, bold, stirring. The latter carried over well. Men were humming it and quietly whistling it to themselves out on the sidewalk after the recital. Next to the E flat major works, this C minor fugue was outstanding.

The other C minor number, the Prelude and Fugue in Schirmer III., already austere, seemed to be given in a manner a little too austere and dignified. A slightly faster tempo, it seems to me, would have added the missing touch. The same was true of the companion fugue. Its deep melancholy was overvident because of the conservative phrasing. Mr. Farnam generally is inclined to conservative phrasing. Yet his fugues lose nothing of their transparency and clarity because of his masterly registration and flawless technique.

A queer number of the April lot was the Te Deum, designed as an accompaniment rather than as a solo organ piece. To understand the meaning of this number it is necessary to know the hymn "Lord God, We Praise Thee" ("Herr Gott, Dich loben alle wir"). "Every verse is treated independently. The harmonies are clarified and the writing is contrapuntal, but, compared with modern chorale accompaniment, unusually animated throughout and over-rich in passing notes. The poetic intention is perfectly evident. Anything characteristic in the text is immediately depicted in the music," says Schweitzer. Mr. Farnam's efforts to accentuate the independence of each verse or stanza was most successful.

### Opens Skinner at Huntington, N. Y.

On the evening of May 8 Henry F. Seibert, organist of Town Hall, New York, opened the Skinner organ in the new Baptist Church at Huntington, Long Island. This was Mr. Seibert's third appearance in Huntington.



## News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

### Annual Meeting and Election.

The annual meeting of the American Guild of Organists was held at St. James' House, New York, Monday evening, May 20. About 150 members of the Guild assembled to elect officers for the ensuing year. The report of the tellers showed the following result: Warden, Frank L. Sealy; sub-warden, Dr. David McK. Williams; general secretary, Ralph A. Harris; general treasurer, Hugh McAmis; registrar, Lewis Elmer; librarian, James Blecker; auditors, Oscar F. Comstock and J. Trevor Garmey; chaplain, the Rt. Rev. Ernest M. Stires; councilors for a term of three years, R. Huntington Woodman, Clifford Demarest, Walter H. Hall, Walter P. Stanley and Charles H. Doersam.

Warden Sealy gave a glowing report of the progress of the Guild during the year, reporting a total membership of about 3,600 and over fifty chapters and branch chapters. Several prominent members have passed away during the year, including Mildred M. Partridge, F. H. Tschudi, Harry A. Shirley, Mrs. W. Middelschulte, Vincent B. Wheeler, Charles H. Grout, Mrs. James L. Bennett, Tom G. Taylor, Henry G. Collins, Harrison M. Wild, S. Wesley Sears, Selby H. Houston, Henry M. Dunham and W. H. Donley.

During the year 392 colleagues have been elected.

Frank Wright gave an interesting talk on the examinations, with particular reference to reasons why students fail.

At the close of the meeting, a supper was served, and an hour of good fellowship was enjoyed.

### Festival Service in Brooklyn.

A beautiful festival service was given for the American Guild of Organists at the Tompkins Avenue Church in Brooklyn on the evening of May 2, six mixed choirs participating—Holy Trinity (Louis Robert), First Presbyterian (R. Huntington Woodman), Marcy Avenue Baptist (Gottfried Federlein), Flatbush Congregational (Frank Kasschau), Lafayette Avenue Presbyterian (Dr. John H. Brewer) and Tompkins Avenue Congregational (Edward K. Macrum). The service music was played by Dr. David McK. Williams of St. Bartholomew's, Manhattan, Mr. Macrum directing. Choral numbers included Parker's "In Heavenly Love," Mr. Macrum's arrangement of the Mozart "Alleluia" and the Parker Nunc Dimittis in E. Hugh McAmis played the Krebs Prelude and Fugue in C, the Bonnet "Rhapsodie Catalane" and his own "Dreams." The playing of Mr. McAmis made a decidedly favorable impression.

### North Carolina.

The annual meeting of the North Carolina chapter was held at Salem College, Winston-Salem, N. C., April 29. The meeting was opened with the presentation by the Thursday Morning Music Club of Joseph W. Clokey's cantata, "The Legend of the Dandelion." Following the musical program, George M. Thompson of Greensboro delivered an address in which he set forth the differences between French and American organs. Afterward C. G. Vardell, Jr., of Winston-Salem gave an appreciation of the late H. A. Shirley, who was, at the time of his death, dean of the North Carolina chapter. F. Flaxington Harker, an outstanding organist and composer, of Richmond, Va., who is dean of the Virginia chapter, was present and spoke briefly upon the work of that chapter, bringing its greetings to the

North Carolina body.

Officers for the new year were elected as follows: Dean, C. J. Velie, Elon College; sub-dean, C. G. Vardell, Jr., Winston-Salem; secretary, Miss Mary V. Jones, Winston-Salem; treasurer, Mrs. L. A. Crawford, Greensboro; chaplain, Dr. H. E. Rondthaler, Winston-Salem.

The members of the Guild were guests of the college at an informal dinner, and afterward enjoyed a drive over the city. In the evening Mr. Harker gave a delightful recital. He played the following program: Overture, "Athalia," Handel; Chorale Vorspiel, "O Sacred Head now Wounded," Siciliano and Gigue from Unfinished Suite, Bach; Adagio, Op. 12, from a Symphony, Pleyel; Fantasy on "Babylon's Streams," Harris; Sonata No. 8, in E minor, Op. 132, Rheinberger (four movements); Suite in F, Corelli; "Romance sans Paroles," Guilman; "At Twilight," Stebbins; Elevation, Rousseau; Concerto No. 2, in G minor, Camidge.

MARY W. JONES, Secretary.

### New England Chapter.

Lack of publicity cast a damper on the public service held at the Church of the Advent Monday evening, April 29. The music that had been provided should have been heard by every organist and choirmaster in Greater Boston, as it furnished a remarkable example of a proper investiture of the evensong liturgy. It might truthfully be said that it was the "last word." Being a festal occasion, the altar blazed with lights, including the candelabra, and the church was in gala attire. Very fittingly two former organists of the church, Albert W. Snow and Francis W. Snow, played the prelude and postlude. The first selection was the Cantilene from Widor's "Symphonie Romane," and the concluding number was Bach's B minor Fugue. An excellent talk, full of admirable thoughts, was made by the Rev. Father Dale, S. S. J. E.

The choir under the direction of Frederick H. Johnson is rapidly coming back to its traditional achievements. The a cappella work is a delight. Ancient and modern music was sung and not a little of it was unfamiliar. The Magnificat and Nunc Dimittis were in unaccompanied plain chant, with fauxbourdons by the Spanish composer Eduardo Torres. This music is very effective, but requires several hearings before the listener comes to its full enjoyment. The reason for this is found in the fact that the average Episcopalian has become accustomed to elaborate figural settings of the canticles on the one hand or to simple Anglican chant settings. The impression of unaccompanied plain chant with here and there a harmonic outburst by the full choir is that of novelty. For a general leading up to the canticles the organist is obliged to improvise more or less elaborate preludes and these also are either very effective or exceedingly dismal. Fortunately Mr. Johnson knows how to handle what ordinarily would be an awkward situation and he does this admirably.

Da Vittoria's "Glorious in Heaven Are the Souls of All Saints" was an important musical item as a substitute for the orison hymn. The anthem in place of the hymn before the sermon was "God Be in My Head," by Davies. After the sermon there was sung with organ accompaniment Geoffrey Shaw's anthem "The Day Draws on with Glorious Light." After the offertory there was Benediction. The "O Salutaris Hostia" was by Valdes, "Tantum Ergo" in plain chant, as also the Psalm, and the motet, "O Sacred Feast," was by Healey Willan.

All in all, this public service of the chapter was one of the most instructive in several years.

Monday evening, May 13, at the rooms of the Harvard Musical Association, the chapter squared its accounts for the season under the directing hand of its dean, John P. Marshall. The attendance approximated 100, or fully twice the usual assemblage. It must have been that all were expecting something unusual on the part of the speaker of the evening, C. Seibert Losh. If that was so, there was no disappointment. The dean stated truthfully that the

season's activities have been very much as usual, even though the events themselves have all been worth while. "I wonder if the time has not come to introduce something new. There is danger in every activity of getting into a rut." With this thought as a text he urged the members to offer suggestions for the work of another season. The secretary stated that there are ten fellows, thirty-three associates, and 221 colleagues, as also five past deans and nine founders, carrying on the work of the chapter. There were ten organ recitals and three public services, an annual dinner, an annual meeting, and two social meetings as representing the activities for the season.

The balloting gave the office of secretary to Francis W. Snow and added Miss Edith Lang to the executive committee.

The address of Mr. Losh consisted chiefly of a demonstration of the upper fractional tones as used in organ construction.

S. HARRISON LOVELL.

### Texas Chapter.

New officers were elected by the Texas chapter at the final meeting of the season, held May 16 at the City Temple Presbyterian Church, Dallas, Mrs. Walter Alexander of Dallas heading the list as dean, succeeding Miss Katherine Hammons. The chapter also organized a Fort Worth branch and appointed administrative officers.

Other than Mrs. Alexander, officers elected for the new season are: William J. Marsh, Fort Worth, sub-dean; Miss Alice Knox Fergusson, Dallas, secretary; Mrs. F. W. Simmons, registrar; Mrs. J. M. Sewell, treasurer; Mrs. James L. Price, parliamentarian, and the Rev. Floyd Poe, chaplain. On the new executive board are Mrs. H. V. Culp, Mrs. H. L. Gharis, Miss Grace Switzer and John Hammond. Mrs. Bernard U. Taylor was appointed regent of the Fort Worth branch, with Miss Helen Ewing as secretary and William J. Marsh as treasurer. Harry Lee Spencer of Waco and Dr. H. D. Guelick, member of the music faculty of Texas Christian University in Fort Worth, were elected to membership.

For the organ program which followed the business session Mrs. Alexander, the newly elected dean, played Harvey Gaul's "Fantasie on Russian Airs." W. J. Marsh played a group of his own compositions and Mrs. B. U. Taylor gave a Bach Prelude and Russell's "Sketches of the St. Lawrence."

The program was followed by a luncheon, with Miss Hammons, the retiring dean, as hostess. A large basket of yellow field daisies formed the centerpiece, with tall red tapers at each end of the table, carrying out the Guild colors of red and gold. Miss

Hammons toasted the former deans and presented a golden gavel, tied with red ribbon, to the incoming dean, Mrs. Alexander. Other speakers were Dr. Floyd Poe, Mrs. B. U. Taylor, W. J. Marsh and Mrs. J. L. Price. Mrs. Clarence Hamilton introduced Miss Grace Switzer, who presented Miss Hammons with a gift from the chapter and flowers from the office force of the City Temple.

### Illinois Chapter.

Dr. J. Lewis Browne, organist of St. Patrick's Catholic Church, Chicago, director of music in the Chicago public schools and for three terms dean of the Illinois chapter, was a guest of honor at the dinner April 30 at the Cordon Club in the Fine Arts building. Another guest whom all were eager to welcome was Professor H. Augustine Smith of Boston University, formerly of the New First Congregational Church of Chicago. Dr. Browne gave a very interesting talk on Gregorian music, with illustrations.

### Florida Chapter.

An audience of more than 1,000 people attended a vesper service sponsored by the chapter under the leadership of Jesse Pedrick Baker, Orlando regent, at the municipal auditorium of Orlando on the afternoon of May 5 to observe music week. Several prominent choirs and organ soloists took part. Herman F. Siewert, F. A. G. O., played the Toccata from Widor's Fifth Symphony as the opening number and the Toccata and Fugue in D minor by Bach at the close on the Estey organ of four manuals. The anthems were: "I Will Lift Up Mine Eyes," Galbraith, sung by the choir of St. Luke's Cathedral, Mrs. George E. Krug, director, and A. E. R. Jones organist; Spicker's "Fear Not, O Israel," by the choir of the Park Lake Presbyterian Church, Mrs. J. R. Lord, director, and William S. Branch, organist, and "Saviour, When Night Involves the Sky," Shelley, by the choir of the First Methodist Church of Winter Park, under Mr. Siewert. Three solos and a trio by soloists from the First Methodist Church completed the program.

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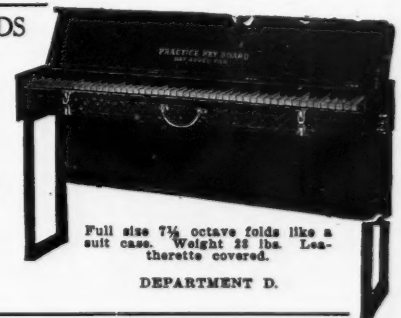
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The Episcopal Church of the Holy Spirit at Lake Forest, Ill., has awarded to the W. W. Kimball Company the contract for a three-manual organ to replace a two-manual Lyon & Healy which was installed twenty-five years ago when the church was erected. This church really has a triple musical ministry in that its rector, the Rev. Herbert W. Prince, is a former organist; its choirmaster, Arthur Ranous, who has held that office for twenty-six years, is deeply interested in the organ, and Mrs. Alice Emmons McBride, the organist, has presided at the keyboard for over fifteen years. The church is in the most fashionable suburb of Chicago and is one of the strongest in the diocese.

Following is the stop scheme of the instrument, which is to be installed in the late fall:

**GREAT.**

- Open Diapason (Ext. Pedal Diaphone), 5 ft., 41 pipes.
- Viola Diapason, 8 ft., 73 pipes.
- Gross Flöte (Ext. Pedal Bourdon), 8 ft., 41 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tromba, 8 ft., 73 pipes.
- Chimes, 20 bells.
- Tremolo.

**SWELL.**

- Bourdon (Ext. Pedal Lieblich), 16 ft., 41 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- Viola (Ext. Bass Viol), 8 ft., 41 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

Vox Humana Vibrato.  
Tremolo.

**CHOIR.**

- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- Chimes (from Great).

**PEDAL.**

- Acoustic Bass, 32 ft., 32 notes.
- Diaphone, 16 ft., 32 pipes.
- Bass Viol, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 pipes.
- Flute (Ext. Bourdon), 8 ft., 32 notes.
- Cello (Ext. Bass Viol), 8 ft., 32 notes.
- Still Gedeckt (Ext. Lieblich), 8 ft., 32 notes.

**Heads the Tri-Cities Club.**

Mrs. Muriel Lindorff Miller of Rock Island, Ill., was elected president of the Tri-Cities Organists' Club at the annual election May 13, the list of other officers being as follows: Vice-president, Mrs. Edward Plowe, Davenport; secretary-treasurer, Mrs. L. A. Stephenson, Moline; committee chairmen: program, Mrs. Martin Silberstein, Davenport; artists, Miss Grace Smith, Davenport; social, Mrs. G. E. Sherman, Rock Island; membership, Miss Eleanor Baker, Davenport; publicity, Miss Etta Gabbert, Davenport. The club has changed its time of meeting from the second Monday to the second Tuesday of the month. The gathering in May was the last until October. Mrs. Miller is organist at the Sacred Heart Church, Rock Island.

The Episcopal diocese of Louisville has been celebrating its 100th anniversary with special services at Christ Church Cathedral. The choir of men and boys under the direction of the choirmaster and organist, Ernest A. Simon, sang "Sing, O Heavens," by Wetton, and anthems by Stainer and Gadsby. The choir of St. Mark's Episcopal Church sang the following anthems: "The Earth Is the Lord's," Rogers, and "Oh, for a Closer Walk with God," Foster. Miss Gertrude Tucker is organist and choir director.

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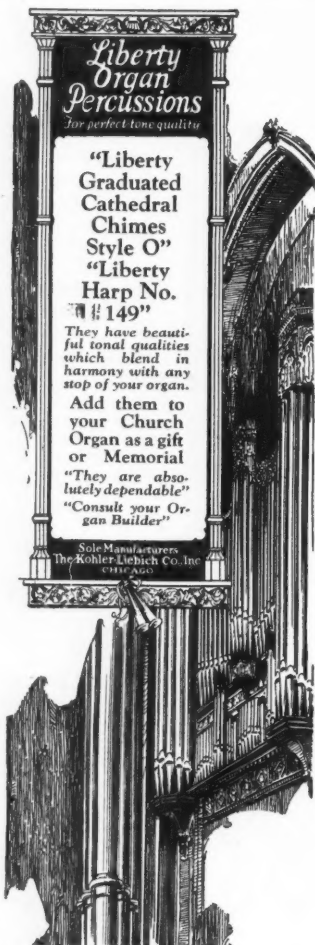
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## Who's Who Among American Organists

### Stanley R. Avery.

The "vaude-villains" have poked so much undeserved fun at the city of Yonkers, N. Y., that a serious-minded church organist might hesitate to claim it as his birthplace. But it is the native sons who know what a fine place it really is, and growing so fast that (situated just over the line from Manhattan) it has always been "next to the largest city in the country." Here Stanley R. Avery was born Dec. 14, 1879. Close to the metropolis, he was at an early age brought into contact with the musical life of the big city. Attracted by church music and the organ, he was a frequent visitor to the churches of New York. As a boy he found no greater delight than poking into churches everywhere, examining consoles and recording in a

Stanley R. Avery



carefully columned copybook the church, builder, manuals, number of stops and manner of blowing. Hand blowing was then general in the smaller communities and even many metropolitan uptown churches used man power. For many a lesson taken by Mr. Avery his teacher would call in a Western Union messenger. As each time a different boy would be sent, the wind pressure varied.

Ambitions to become an organist, young Avery ran across the common difficulty of the day—lack of a place for regular practice. The organist of his own church did not teach and the organ was closed to all would-be's. In his early days Mr. Avery came to know two men who helped him greatly—James Pearce, Mus. B., Oxon, a fine church musician and scholar, and Dr. J. Albert Jeffery, brilliant organ executant, now for many years at the New England Conservatory. He recalls early impressions gained by frequent attendance at St. Bartholomew's when Richard Henry Warren was there, at Grace Church in the days of Samuel P. Warren, and the excellent recitals by Gerrit Smith at South Church on Madison avenue.

It was Mr. Avery's privilege to have his first lessons from Charles Heinrich, who had just come to the Church of the Ascension, where he succeeded John White; then with G. Edward Stubbs at St. Agnes' Chapel and with Will C. Macfarlane, whose brilliant playing had brought him to St. Thomas' Church and Temple Emanuel. Not content with organ study, he joined the classes of Edward MacDowell at Columbia University in composition and orchestration and later pursued his studies with Pfitzner, Grunicke and Humperdinck in Berlin and as recently as 1921 revived student days by attending the first class at the Fontainebleau School, France, and working with Widor, Philipp, Libert, Vidal and Bloch.

Mr. Avery began his professional career before leaving high school when he was appointed organist at St. Andrew's Memorial Church, Yonkers,

at the age of 16. Two years later, after a brief business career, he was appointed choirmaster as well, and continued at this post until 1910. It was then that the Rev. James E. Freeman, now bishop of Washington, was called to St. Mark's Church, Minneapolis, and took Mr. Avery with him. Here he built up one of the outstanding choirs of the Northwest.

Mr. Avery is well known as a composer, his published works including numerous organ pieces, canticles and anthems. He has specialized in anthems written on the themes of famous choruses and followed, ad lib. by the chorus itself, such as "Lift Your Glad Voices" ("Hallelujah"), Handel; "Lift Up Your Voices Now" ("Unfold Ye Portals"), "Praise My Soul" ("Gloria"), Mozart, and several others, all published by Ditson. His Scherzo (Summy) for organ has been well received. This composer's orchestral works have been performed by the Chicago and Minneapolis Symphony Orchestras and his operetta for schools, "Ichabod Crane," was issued last year by H. T. FitzSimons of Chicago.

It is evident that Mr. Avery believes in a well-rounded training for church work and in activities in the corollary branches of music. It all contributes to better organ and choir work. He carries this into his teaching at the MacPhail School of Music, Minneapolis, where his subjects are organ, choir training, piano, composition and orchestration.

Mr. Avery is married and has three children, including one set of twins.

### Otto T. Hirschler.

Otto T. Hirschler, Mus. B., director of the music department of California Christian College, has enjoyed an extended experience as a teacher in prominent institutions and as a church organist and director. He is a post-graduate of the American Conservatory of Music of Chicago, where he received the bachelor of music degree as well as the gold medal for organ playing. At this institution he had the advantage of study with such men as Wilhelm Middelschulte in organ, Henriot Levy in piano and theory with Arthur Olaf Anderson.

Professor Hirschler received his early musical education at Pomona and Bethel Colleges and at the Los Angeles Conservatory of Music. Among his earlier teachers were Alfred Applying Butler in piano and organ, Fannie Charles Dillon in harmony, and Jaraslaw De Zelinski in composition. Professor Hirschler has been head of the organ and theory department of Albion College, Michigan; of the organ department of Coe College, Cedar Rapids, Iowa, and of the piano, organ and theory departments of the Bible Institute of Los Angeles. He has also had experience as organ and piano instructor and director of glee clubs in the Los Angeles high schools. Among the church positions which he has held are the following: Organist, First Methodist Church, Albion, Mich.; organist and director, First Presbyterian Church, Cedar Rapids, Iowa; organist Church of the Open Door, Bible Institute of Los Angeles; organist and director, First Congregational Church, Pomona, Cal.; organist and director, West Adams Methodist Church, Los Angeles. For the last four years he has been organist at the First Methodist Church of Long Beach, one of the outstanding organ positions in southern California, where he has a large four-manual Skinner

organ at his command.

Mr. Hirschler has been with California Christian College for the last four years as head of the organ and piano departments and has recently been appointed to the directorship of the music department by the board of trustees. He is head of the organ department of the college, directs the glee clubs and chorus, and teaches courses in hymnology, sight-singing, church music, harmony, composition and form and analysis.

Professor Hirschler is a prominent member of the Southern California chapter of the American Guild of Organists, is an artist life member of the Artland Club of Los Angeles, has held office in the Music Teachers' Association of Los Angeles and is recognized as one of the ablest organists on the coast.

### Wayne Frary.

That "younger generation" so often mentioned, which constitutes the new growth in the grove of sturdy organists on whom the future of organ play-

Wayne Frary



ing in America depends, has a valuable member in Detroit in Wayne Frary, organist and director at the North Congregational Church for the last three and a half years.

Mr. Frary was born in the Middle West, in the small town of Burbank, Ohio, fifty miles south of Cleveland, Feb. 7, 1898, the third in a family of five children. At the age of 5 years he began to take piano lessons. He was so fortunate as to live near Wooster, seat of the university of that name, and went there to study under J. Lawrence Erb and also under C. E. McAfee, now of Los Angeles.

After graduation from high school in his home town he entered Baldwin-Wallace College at Berea, Ohio, and began to work under the inspirational direction of Albert Riemenschneider, who created in him a desire to make the organ his first interest in life. In 1921 Mr. Frary received the degree of bachelor of music at Baldwin-Wallace College. In 1925 and 1926 he did graduate work in Mr. Riemenschneider's master classes, and this was supplemented by study under Charles Marie Widor in Paris in 1924 and work with Thomas Whitney Surette at Concord, Mass., in 1927.

From 1920 to 1925 Mr. Frary was

organist and director at Wesley Methodist Church in Detroit, playing a new four-manual organ built by Austin. Sept. 1, 1925, he left this church to take charge at the North Congregational, of which Dr. Chester B. Emerson is the minister.

In addition to his church work Mr. Frary is active in the schools, including Central High, the Barbour Intermediate and the Western High School. In the last-mentioned he has been for four years, and is head of the music department and responsible for choral and piano classes, using the most progressive methods. In this school work he has had marked success and one of his colleagues who gives his entire attention to school music administration said recently:

"Mr. Frary possesses that all too rare quality of understanding the adolescent mind of a child. He seems to know how to make the most apathetic interested in music as well as the most inarticulate find self-expression. Because this is accomplished so unconsciously on the part of both the teacher and the pupil, the teacher becomes an artist and the pupil the medium of his expression."

### Lew White Summer Course.

Lew White, director of the White Institute of Organ, had a busy winter in the broadcasting and concert field, recording, teaching, etc. He planned a trip abroad during the summer, but has foregone this vacation for another year. Last summer over 100 organists combined their vacations with a summer master theater course under the direction of Mr. White at the White Institute of Organ, New York City. This summer the institute anticipates a much larger enrollment, judging from the inquiries received. Mr. White has prepared a more modern course to develop organists for solo positions which will be available in the fall. This course will include Mr. White's own record and broadcasting arrangements.

Henry F. Seibert, official organist of the Town Hall, New York, has been engaged to play a series of four recitals at the Episcopal Church, White Plains, N. Y., next season.

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### Opens Four-Manual in Boston Church; News of the Hub

By S. HARRISON LOVEWELL

Boston, Mass., May 22.—Of major interest in May was the recital dedicatory of the new four-manual Welte-Mignon instrument in the Central Congregational Church on Berkeley street, Thursday evening, May 16, played by Henry R. Austin, organist and choir-master for the last seven years. The organ is not as complete as could be desired, but as time goes on a number of additions will be made, including an echo organ in the rear gallery. There are fully sixty registers. The work of voicing the instrument was cared for by James Cole and that assured great beauty.

Mr. Austin selected music illustrative of three centuries of organ literature, a plan that made an interesting program. The audience nearly filled the large edifice. The registrations were tasteful. The softer music was a delight. Furthermore, there was considerable departure from the routine type of organ recital music.

Mr. Austin, who is head of the Arthur P. Schmidt Company, is by birth an Englishman. He was organist for a time at the English Church in Berlin, and studied under Karl Straube in Leipzig, as also for several years under Lynnwood Farnam. He is a sound church musician.

The combined choirs of seven churches gave a program of church music in the Cathedral of St. Paul April 29. This "ensemble choir" numbers about 200 trained singers and in tone is remarkably well balanced. The performance on this occasion was one of the most inspiring that has been heard in a long time. Arthur M. Phelps accomplished wonders with the forces under him. A large share of the music was sung a cappella with beautiful shading and expressiveness. The choral works seemed to have been arranged with the liturgical year in mind, although there were exceptions. One of the most impressive anthems was Dett's "Listen to the Lambs." Bach, Mendelssohn, Berlioz, Wesley, da Vittoria, Palestrina, Rachmaninoff, Brahms and Holst were the composers drawn upon for the selections.

As a conclusion to their musical season the glee clubs of Dartmouth and Mount Holyoke united for a concert in the Chapin Auditorium, South Hadley, April 27. Professor Homer P. Whitford conducts the prize chorus of thirty-six men from the college at Hanover, N. H., and Professor William C. Hammond is conductor for the Mount Holyoke chorus of nearly ninety singers. The program contained all sorts of compositions and we find Borntiansky, Tschaikowsky, Handel, Dvorak and Sullivan assembled to lead on to a climax in Wagner's "Tannhäuser" March.

On the evening of April 30 was held the twenty-eighth annual festival of

the choir of Emmanuel Church under the direction of Albert W. Snow, organist and choirmaster. The choir of more than fifty boys and men was heard to excellent advantage on this occasion. The music was chiefly a cappella. The organ accompanied the "Benedictus es Domine" by Philip James and the anthem "Thou Shalt Remember" by Horatio Parker. The anthems for men's voices, "O that I Knew Where I Might Find Him," by Whelpley, and "Now Sinks the Golden Sun," by Horatio Parker, were the conspicuously commendable features of the evening. The organ music included an Adagio espressivo by Bach, Trio (a lovely work), by Merkel; "Silhouette," by McKinley; "Distant Chimes," by Snow, and the Finale of the First Symphony by Viérne.

It was a joy to hear the quartet at the Old South Church on the evening of the third Sunday after Easter sing the two anthems "O Gladsome Light," by Sullivan, and "Hark, Hark, My Soul," by Shelley. To one who journeys from church to church it is a delight to listen to some of this older music, composed during the Victorian period, when melody still prevailed. The quartet at the Old South, under the direction of Henry Wry, is among the best in Boston. The organ is magnificent, a matter well understood and appreciated.

Mark S. Dickey appeared in recital at the First Baptist Church, Arlington, May 2. For assisting musicians he had Leonard Wood, violinist, and Alan Vaness, composer and pianist. The program presented Bach's F major Toccata for an opening selection and concluded with Mulet's "Tu es Petra." Handel's Allegro from Concerto 5 and Clokey's "Mountain Sketches" were the other numbers featured for the organ. Mr. Vaness is a very young man, locally known as a prodigy, and with Mr. Wood, a student at Harvard and grandson of William Wood, organist emeritus of the First Baptist Church, played the first movement of his own piano and violin sonata. With organ accompaniment he played Mozart's "Romanza" from Concerto in D minor. Mr. Wood played Büsser's "Le Sommeil de l'Enfant Jesus" as his solo selection.

#### Recitals by Riemenschneider.

Albert Riemenschneider's recent activities include recitals at the Detroit Museum of Art, at Lincoln, Neb., and at Joplin, Mo., and an appearance in Bach's "St. John Passion" with the Greater Cleveland Lutheran Chorus. On May 31 he will play the opening recital on the large residence organ of Walter E. Huenefeld, Cincinnati, and June 1 will play the four-manual Austin at Asbury College, Wilmore, Ky. On June 12 he will open the large Kilgen for the Boston Avenue M. E. Church, South, at Tulsa, Okla. After the completion of his class at Baldwin-Wallace Conservatory, Berea, Ohio, he will go to San Diego, Cal., upon the invitation of a group of southern California organists to conduct for the third time a master class at the open-air organ of Balboa Park. He will appear in three recitals there.

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**Buffalo Lecture**  
by **Dr. Dickinson**  
**Draws Big Crowd**

By DE WITT C. GARRETSON

Buffalo, N. Y., May 21.—The monthly meeting of the Buffalo chapter of the American Guild of Organists was held Thursday evening, May 2. The members were the guests of the Larkin Company at dinner, and in the evening a lecture-recital was given by Clarence Dickinson. This was open to the public, and every available inch of the great hall of the Larkin administration building was taken.

This outpouring of lovers of organ music was a tribute both to Dr. Dickinson and to the executives of the Larkin Company. Many times in the past they have been hosts to the Buffalo chapter, but never upon such an extensive scale. In addition to the guest artist, Dr. Dickinson, there were the Choral Club, the Pilgrim Quartet, members of the Buffalo Symphony Orchestra, the Guido Chorus, Trinity Church Choir, Leonard Adams, organist; Seth Clark, conductor; Arnold Cornelissen, conductor; Miss Helen Harrison, harpist, and Mrs. E. D. Woods, contralto.

The subject of the lecture-recital was "The Immortality of Teaching" and the complete program was as follows: Three-part chorus, "O Bella Rosa," John Dunstable; organ, "Amours Merchi," Giles Hinochis; organ, Sanctus, Okeghem; three-part chorus, "Ave Verum," Josquin de Pres; organ, "Quidnam Ebrietas," Willaert; two choirs of men's voices, "Echo," Kyrle-Gabrieli; trumpets, trombones and tympani, Sonata, Gabrieli; chorus, "Arise, O Ye Servants of God," Sweelinck; trumpets, trombones, tympani and organ, Chorale Prelude, Scheidemann; two violins, cello, harp and organ, Adagio and Allegro from a Sonata, Reinken; solo cantata, "Strike, Thou Hour," Bach; organ, Cathedral Prelude and Fugue, Bach; trumpets, trombones and tympani, Chorale, Kittel; duet, "Evening," Rinck; organ, Rondo, Rinck; organ, four hands, Sonata, Hesse; organ and tympani, "The Storm," Lemmens; two choirs, violins, cello and harp, Sanctus, Widor; organ, trombones, tympani, trumpets, Toccata, from Symphony No. 5, Widor.

Fred E. Irwin, formerly organist and choir director of the Asbury-Delaware M. E. Church, has been engaged by St. Paul's Evangelical Reformed Church to become organist and director of the choir, beginning May 5.

A new Kilgen organ was dedicated at a special service in St. Paul's Lutheran Church on the first Sunday in May.

The service lists during May at St. Paul's Episcopal Cathedral contained the following: "Come, Holy Spirit," Franck; "King All Glorious," Barnby; "How Lovely Is Thy Dwelling," Brahms; "Peace I Leave with You," Roberts; "O Lord Thou Hast Formed," Bach; "O Everlasting Light," West; "Jesus, Joy of Man's Desiring," Bach; "To Whom, Then, Will Ye Liken God," Parker.

**Music Week Service at Danbury.**

St. James' Church at Danbury, Conn., had an especially interesting and inspiring music week service on the evening of May 5 under the direction of Sherman J. Kreuzburg, organist and choirmaster. Dr. Harry T. Burleigh of St. George's Episcopal Church, New York, the noted negro singer and composer, was an assisting artist. The rector, the Rev. Hamilton H. Kellogg, preached on "The Ministry of Music." The prelude was the Largo from Dvorak's "New World" Symphony and the postlude Boellmann's "Ronde Francaise." The church was packed. The men and boys of the choir and forty little girls from the church school choir took part. Trumpeters led the processions. Both congregations (Congregational and Episcopal) are still talking about it and making plans for another one next year.

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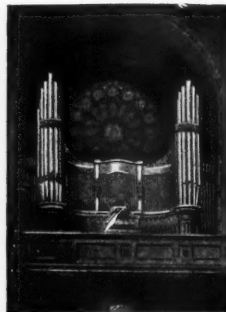
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The above persons, from left to right, are: Mr. C. C. Beverly, Mr. F. W. Firmin, Miss Alberta Bain (Seated), Mrs. T. A. Bain, Miss Josephine Fulcher, Rev. E. H. Crandall, Mr. G. M. Howell, Mr. T. A. Bain.

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 Gentlemen:

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I shall always be glad to recommend your organ and am most happy when seated at the console of a Bennett Grand.

With all sincerity, I am,

Mrs. Thos. A. Bain, Organist,  
 First Methodist Church, Texarkana, Texas.

More than fifty telegrams were received at this station that evening and many requests for repeats.

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Theodore H. Schaefer comes of a family of organ builders, having been a member of the old B. Schaefer & Sons Co. of Slinger, Wis., from 1913 to 1920 and learning his trade from his father. When the present Schaefer Company of Slinger was incorporated he was elected its president, but later sold his interest and has been doing a tuning and repair business. Mr. Schuetze is assistant to the general manager of the Manitowoc Church Furniture Company.

**Contracts Won by Pilcher.**

A list of contracts awarded to Henry Pilcher's Sons, Louisville, Ky., in the last few weeks includes organs for the following:

- Friedens Evangelical Church, Indianapolis, Ind., three-manual.
- St. James' Episcopal Church, Milwaukee, Wis., three-manual.
- Second English Lutheran Church, Louisville, two-manual.
- St. James' Evangelical Church, Louisville, two-manual.
- Market St. M. E. Church, Louisville, two manuals and echo.
- St. Paul's Evangelical Church, Louisville, two-manual.
- Ogden Memorial M. E. Church, Princeton, Ky., two-manual.
- First Baptist Church, Marlin, Tex., two-manual.
- First Baptist Church, Mayfield, Ky., three-manual.
- St. Mary's Episcopal Church, Kingston, N. C., two-manual.
- First M. E. Church, Cuero, Tex., two-manual.

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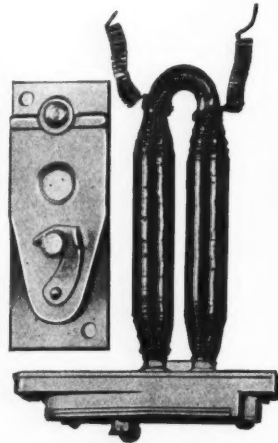
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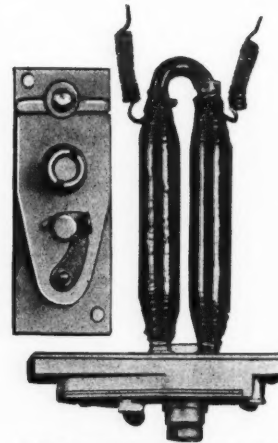
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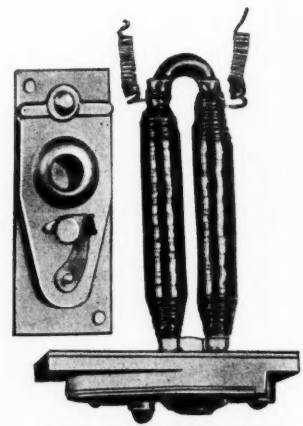
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Mr. Schlieder's intensive courses are designed primarily for those unable to attend during the busy months of the year. There are twenty-five lessons of an hour and a half to two hours, which includes as many lectures on the subject material introduced and on general musical education. Two hours' practice for each lesson is required.

Mr. Schlieder's creative teaching has had the severest background of classical study and training. A graduate of Syracuse University with the degrees of bachelor of music and master of music, he continued his study of the organ, harmony and counterpoint in Paris. On his return to America he continued the study of harmony in its relation to creative musical expression, and for the past twenty-five years has made a deep study of music as the expression of the law of harmony and rhythm and its psychological functioning in the mind of the individual. He has occupied such positions as president of the New York State Teachers' Association, organist of the Collegiate Church of St. Nicholas and president of the National Association of Organists, and is a fellow of the American Guild of Organists, but within recent years has given up all outside activities to devote his entire time to the teaching of his principles. In addition to instruction in his New York studio and weekly classes in Boston, Providence and Trenton, he is a member of the faculties of the school of sacred music at Union Theological Seminary in New York, the Philadelphia Conservatory and the Sutor School of Music in Philadelphia.

**Death of Austin McLeod Burke.**

Austin McLeod Burke, organist of St. Peter's Church, New Brighton, Staten Island, N. Y., died April 29 of pneumonia, after a two days' illness. He was a son of John T. Burke, former night managing editor of the New York Herald, and was born at New Brighton twenty-nine years ago, and educated at St. Joseph's Academy and Seton Hall College. He served in the navy during the world war, after which he devoted himself to a musical career.

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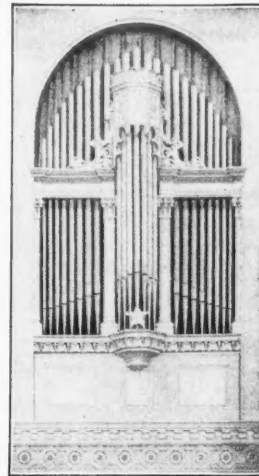
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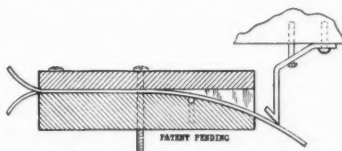
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## News-Notes from San Francisco and the Bay Region

By WILLIAM W. CARRUTH

San Francisco, Cal., May 17.—The fifth annual Bach recital was given by the Berkeley Violin Club at the First Baptist Church of Berkeley on April 29. The final number on the program was Church Cantata No. 61, "Come Redeemer of Our Race," for soli, chorus, strings and organ, under the capable direction of Miss Claire McClure. Miss Virginie de Fremery presided at the organ.

Richard Keys Biggs, organist of the Church of the Blessed Sacrament of Hollywood, was heard in a recital at Calvary Presbyterian Church, San Francisco, May 6. It was not the writer's good fortune to attend this recital, but from all accounts the outstanding feature of the program was Mr. Biggs' masterly rendition of the Liszt Prelude and Fugue on "B-A-C-H."

Dr. Ray Hastings, organist of the Philharmonic Auditorium of Los Angeles, was heard recently in a program of popular music at the first Baptist Church of Berkeley.

A nineteen-stop two-manual Estey organ has just been installed in the First Baptist Church of Sacramento. The opening recital was given May 17 by Allan Bacon, organist of the College of the Pacific at Stockton. A four-manual Estey is to be built for the beautiful new Trinity Methodist Church of Berkeley. This is the college town's first four-manual instrument.

Felix F. Schoenstein & Sons, the organ builders who have kept so many of our organs in excellent condition for so many years, have just moved into their new three-story factory on

Twentieth street. The following are some of their recent activities:

Moving the Jesse Woodberry organ from the old to the new St. Dominic's Church and installing the new Estey console and a new pedal open 16-ft. stop.

Grace M. E. Church of San Francisco; rebuilding eighteen-stop organ with electric action and console.

St. Joseph's Church, Mountain View; nineteen stops, rebuilt and electrified.

St. Francis' Episcopal Church, San Francisco; fifteen stops, rebuilt.

First Presbyterian Church, Sausalito; new five-stop organ, duplexed.

Chapel of Little Flowers, Berkeley; new two-manual unit organ.

Oakland Crematorium, two-manual unit organ under construction.

The Schoenstein Company intends to build a suitable practice organ at its factory in the near future, for the use of organists and pupils. In building this studio organ the Schoensteins will be following in the footsteps of Cavaille-Coll and Merklin in Paris, where, a number of years ago at least, the only organs available for practice were in these factories.

It is a pleasure to note that more and more organs are being installed in funeral chapels and crematoriums. One Oakland firm, in addition to a Pilcher organ, recently purchased a very satisfactory Oliver organ. The new Columbarium in Mountain View cemetery has ordered an Estey.

### Bach Concert at Oak Park.

A concert of Bach compositions was given at the First Congregational Church of Oak Park April 30 under the direction of Edwin Stanley Seder, F. A. G. O., organist and choir director. The artists taking part included Else Harthan Arendt, soprano; Edwin Kemp, tenor; Lewis Randolph Blackman, violinist, and a women's chorus of nine voices. The chorus sang selections from Bach's cantatas, Mr. Blackman played the Concerto in A minor and Mr. Seder played groups which included several chorale preludes and the Prelude and Fugue in A minor, among other works.

## Catholic Church Music; Hints for Those in Charge

By ARTHUR C. BECKER

It is interesting to note the various musical services that have been given recently in celebration of the twenty-fifth anniversary of the publication of the Motu Proprio. Churches throughout the world have been paying attention to the significance of the occasion and furthering the movement by festivals of sacred music in strict accordance with the intention of Pope Pius X.

Two outstanding events in the celebration of the anniversary were those held in Barcelona and Paris. Under the direction of Dom Sunol, who is the prior of the Benedictines of Montserrat, and who is considered by many as one of the leading exponents of Gregorian chant in the world, a choir of 2,000 voices sang the "Fons Bonitatis" Mass. In Paris a combined choir from ten parishes sang at St. Germain des Pres. Cardinal Dubois, archbishop of Paris, was enthusiastic in his praise of their singing and has signified his intention of participating in all future events of the kind.

The writer once had the honor of meeting and talking with Cardinal Dubois. In the course of the conversation the cardinal remarked that the greatest good for the restoration of plain chant and liturgical music would be gained by various choirs combining and singing under a director anxious and equipped to carry out the Motu Proprio. These choirs in every city would, because of their united purpose and excellent singing, instill a real love for true church music.

Another source of gratification is the ascendancy of boy choirs in this country. I could never wax enthusiastic over a strictly men's choir, as after a few hearings they become monotonous, because of a lack of color, so much a part of the treble

voice. But a choir composed of men and boys is another matter. There is nothing else quite like it. There is no reason why the boy choir should not be in the ascendancy for the reason that the parochial school is on hand to supply the treble material.

The cry has gone up from prominent Episcopal choirmasters that the boy choir is on the decline in America, and they attribute it to the fact that they have no source from which to obtain material. To many it would seem that the supply of juvenile voices is directly in proportion to the population. But this doesn't happen to be the case. It is in the very large cities that the decline in boy choirs is most keenly felt. The voices exist, but cannot be found. And even if found it is next to impossible to get them to join the choir because of so many outside interests.

Although the Catholic boy choir has had a late start in this country I believe that all interested in the subject feel that it will gain and hold the supremacy. The Motu Proprio has been a major factor in the building up of the male choir, and only by adhering to the letter of the Motu Proprio will these choirs hold their own.

### Successful Work in Florida.

Mrs. Florence Ames Austin has closed another successful year at Miss Harris' School in Miami, Fla., and will spend the summer at her home in Providence, R. I., returning to her Miami position in October. In addition to her school work Mrs. Austin has been doing considerable organ playing in Florida. She substituted for Charles T. Ferry at the four-manual Skinner organ in First Church of Christ, Scientist, while Mr. Ferry was on a concert tour, and played also at the Bryan Memorial Church in Coconut Grove on the three-manual Midmer-Losh instrument. At other times she acted as substitute organist at the beautiful Congregational Church in Coral Gables. The pupils of Mrs. Austin at Miss Harris' school gave a piano recital May 3 under her direction.

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By WILLIAM LESTER.

Sonata-Rhapsody in Three Movements (published separately), by T. Frederick H. Candlyn; published by the Arthur P. Schmidt Company.

Here is a new large-form work for organ, of first-class worth, of imposing bulk, and eminently practical. If it were issued abroad and listed as the work of a non-American the progressive members of the fraternity would all be playing it with enthusiasm within a few months. But, alas! the greatly gifted Mr. Candlyn is among and one of us. Hence and so his new opus will have a longer and harder way ahead to achieve both recognition and due use.

The three movements, corresponding to the usual allegro, andante and brillante of the classical writers, are here titled "Fantasie—Impromptu," "Even-song," and Toccata. I am skeptical as to the value of detailed analysis or technical dissection in review columns—to me such professional vivisection has always seemed to smack too much of space-filling. Suffice it to record that this is genuine music set down with evident mastery of the craft, splendid architectural skill, a live sense of climax values, individual melodic idiom and a rich appreciation of the color contributions of modern harmonic experimentation. Mr. Candlyn has produced enough by now to be accepted as a definite individuality in our native music. His fine list of successful works has set him apart as definitely as have the achievements of Clokey, James, Carpenter, Cadman, Gaul, Soverby, to mention only a few of our best. The character of the individual movements can be gleaned from the headings. It may be here set down that this is music of high in-

spiration, urgent with beauty and aristocratic in vocabulary and guise. The technical demands are not forbidding, the registration demands will not bar out the small organ. Every American organist should encourage first-class writing by making this sonata a commercial success!

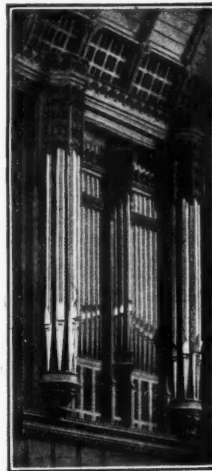
"Castalia's Fountain," for organ; by William J. Kraft; published by the Arthur P. Schmidt Company.

This is a conventional melodic essay redeemed from the common of its type by reason of the mature workmanship. So much of the present-day homophonic style of organ writing reveals such a paucity of contrapuntal equipment that a piece so well handled as this should receive due praise. The melody and rhythmic swing will prove of popular appeal.

**Work of Sterling Wheelwright.**

Sterling Wheelwright, who is taking graduate music work this year at Northwestern University, is in his third year as organist and director of music at St. Paul's Church, where he conducts junior and senior choirs and plays a modern three-manual Möller. He is also engaged for the second year as choral secretary and librarian for the Chicago North Shore Music Festival, which presents its twenty-first annual series of concerts May 27 to June 1.

Henry F. Seibert, official organist of the Town Hall, New York, played a recital in May in conjunction with the national oratorical contest conducted by the New York Times. Other May recitals included a return engagement in Mount Vernon, N. Y.; a return engagement at Weehawken, N. J., with his quartet; the opening of a Skinner organ in New Rochelle, N. Y., and the opening of a Skinner organ at Huntington, Long Island. Mr. Seibert's church, Holy Trinity Lutheran, Sixty-fifth street and Central Park West, New York, has contracted for a new three-manual Skinner organ, costing \$21,000, to be installed by Christ-



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**FINE RECITAL BY WOMEN**

**First Anniversary of Chicago Club Marked by Program.**

Chicago woman organists gave their brethren a demonstration of their prowess at the keyboard which was decidedly impressive when the Chicago Society of Women Organists entertained for the other organizations of organists at St. Luke's Church in Evanston on the evening of April 29. The program as published in The Diapason last month was thoroughly enjoyed by an audience which was large for such an invitation affair.

The opening group by Miss Alice R. Deal of the Moody Bible Institute and the First Presbyterian Church of Austin included a capital rendition of the Thiele Chromatic Fantasie, a lovely reading of Bossi's "Chant du Soir" and a fine performance of the Finale, Op. 22, by Piutti. Miss Deal played with virility and brilliancy, united with discriminating taste. Ruth S. Broughton of the Fourth Presbyterian musical forces likewise did some splendid playing in her group and Mrs. Gertrude Baily played a movement from a Bach Sonata and the Liszt B-A-C-H fugue with authority and skill. Mrs. Lily Wadhams Moline Hallam played two of her own compositions. Her "Ode to a Meadow Lark," dedicated to Albert Cotsworth, is a decidedly appealing melody. The "Osannare," inscribed to E. Stanley Seder, is brilliant, and the contrast in the two pieces shows Mrs. Hallam's versatility. Miss Fannie Mapes closed the program with the pretty "Gesù Bambino" of Yon and Herbert Hyde's "Spring."

After the performance the guests partook of refreshments in the parish-house and in honor of the first anniversary of the club several short talks were made, one of the most interesting being that by the rector of St. Luke's, the Rev. George Craig Stewart, D. D.

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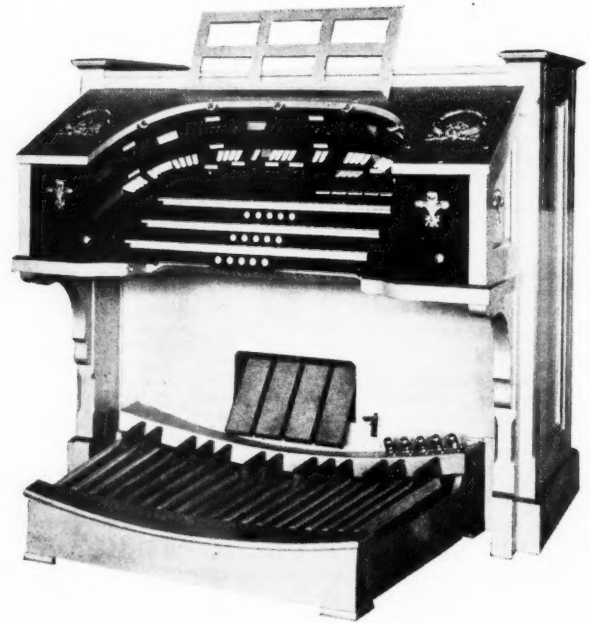
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**Los Angeles Hears  
Fine Music Week  
Program by Guild**

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., May 15—An excellent program was given under the auspices of the Guild at St. Paul's Cathedral, May 6, it being one of the events of music week. The program opened with the Hesse Fantasie, arranged as a duet by Dickinson and Miss Lockwood and recently published by the H. W. Gray Company. It was played by Robert Mitchell and Dudley Warner Fitch and sounded first-rate. It was followed by Handel's "I Know That My Redeemer Liveth," sung by the solo boy of the cathedral choir, Master John Drury. The Rheinberger Overture for organ and violin which followed is not perhaps as interesting as his organ sonatas, but is well worth hearing. It was well played by Mr. Fitch and Adolph Bock. Arthur Poister of Redlands University gave an excellent performance of the Bach Prelude and Fugue in A minor and of the Andante and Intermezzo from his Choral Symphony for organ and orchestra.

During the offering a gramophone record was played over the cathedral amplifying system. This was the only part of the program which did not "jell." I thought it was the Chopin Funeral March, but the man sitting next to me insisted it was the "Wedding of the Painted Dolls."

The last part of the program consisted of a bass solo, a Trio for organ, harp and violin by N. Lindsay Norden, and the Symphonic Piece for organ and piano by J. W. Clokey. This last was admirably played by Clarence Mader and Harold G. Smyth and made a deep impression.

Mr. Fitch is to be congratulated on arranging so excellent a program. It was without doubt one of the best of the year and I am glad to say that the church was filled to enjoy it.

Earlier in the evening the members of the Guild had met for dinner and the election of officers. Mr. Fitch was again to serve as dean; so we are assured of another year of good things.

An unusual event was the performance of the Cesar Franck Mass in A by the choir of St. Vibiana's Cathedral under the direction of Frank H. Colby at the First Baptist Church, April 30. The choir sang excellently and the solos of Mrs. Colby and Mr. de la Platte were most effective. As to the work itself, it was written when Franck was quite a young man and is certainly not the Franck of the Chorales or the Symphony; rather is it the Franck of scores of harmonium pieces.

On Sunday evening, May 5, the A Cappella Choir of the University of Redlands under the direction of W. B. Olds had charge of the music at the First Baptist Church. This is a first-class band of singers and their work in numbers by Palestrina, Vittoria, Grieg and Rachmaninoff was noteworthy—fresh voices, well balanced, and they give a splendid account of themselves. Arthur Poister gave a short recital before the service.

In contrast to the above, when passing one of the largest churches in the city, a day or so ago, I saw a notice posted giving the music for the following Sunday services. As a prelude to the evening service there was to be a request program of organ numbers. Four of the five pieces were:

"Torchlight March," Scotson Clark; "Evening Star," Wagner; Sextet from "Lucia," Donizetti, and Intermezzo by Von Blow. Should an organist play such music even if it is requested? Of course, he may be playing down to the level of the sermon.

Clarence Mader gave an enjoyable recital at Immanuel Presbyterian Church May 8. With such a church, organ and organist, the church should have been filled. Instead there were about 200 faithful souls in attendance. The most pleasing numbers were the Nuptial March of Guilman, Reverie of Dickinson and the Heroic Piece of Cole.

Arnold Richardson gave a recital in Holy Trinity Church, Covina, Sunday, April 28. Among the numbers were Bach's Prelude and Fugue in B flat and Demarest's Pastoral Suite, which was very effective.

Richard Keys Biggs of Hollywood has been on an extensive recital tour during the last month, traveling as far north as Seattle, where he gave the opening recital on the Casavant organ in the Christian Church. He also played in San Francisco and other places on the way. A number of reviews speak of his playing in very flattering terms.

Dudley Warner Fitch took his choir over to Pasadena, April 21, to put on a vesper service at the Westminster Presbyterian Church. Mr. Fitch also gave a recital at the Hollywood High School early in May.

The great B minor Mass of Bach was given by the Los Angeles Choral Society under the direction of John Smallman the later part of April. It was a performance that reflected credit on all concerned.

The University of California, Southern Branch, is to have a \$50,000 organ in the new auditorium now building at Westwood. This is good news and we shall look forward with interest to full particulars regarding it.

The Organ Players' Club was delightfully entertained at the home of Frank H. Colby recently. Frank always does things right and when Mrs. Colby takes care of the eats you can rest assured of a good time. The new Wangerin organ for the cathedral is expected to be ready for use in October and Mr. Colby is counting the days until he can get his fingers on it.

George Kilgen of George Kilgen & Son, Inc., has been a visitor here during the last month. He is planning to open offices in some of the larger places on the Pacific coast. He will most likely bring his family to Los Angeles within the next few weeks, as he expects to live here and take care of the western business of the firm.

**Pressley Directs Concert.**

In recognition of music week a sacred concert was given at St. John's Episcopal Church, Columbia, S. C., by the choir of the Washington Street M. E. Church May 9, under the direction of David A. Pressley, organist, with the assistance of Mrs. Walter Golz, violinist, and Mrs. Pierre LaBorde, soprano. The organ selections by Mr. Pressley included: Toccatina, Harris; Reverie, Dickinson; "Song of Triumph," Zimmerman; Largo from "New World" Symphony, Dvorak; "Allegro quasi Marcia," Cole; Cradle Song, Gretchaninoff.

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# Programs of Current Organ Recitals

**Franklin Glynn, Memphis, Tenn.**—Mr. Glynn gave a recital at the Southwestern music festival at Denton, Tex., under the auspices of the Texas State College for Women, Sunday afternoon, April 21, presenting a program consisting of the following works: Second Suite, Boellmann; Minuet in D (from "The Divertimento," No. 1), Mozart; Toccata and Fugue in D minor, Bach; Scherzo in E major, Gigue; Andante (from "Grande Piece Symphonique"), Franck; Finale in B flat, Franck; Idyl, "Southern Twilight," Glynn; Intermezzo, "Springtime," Glynn; Allegro (from Symphony 6), Widor.

On the same trip Mr. Glynn gave a recital April 23 at the First Methodist Church of Wichita Falls, Tex., April 24 at St. Paul's Lutheran Church, Brenham, Tex., and April 19 at the First Presbyterian Church of Little Rock, Ark. His Little Rock program was as follows: Concert Overture in C minor, Hollins; Minuet in D (from "Divertimento," No. 1), Mozart; "Fireside Fancies," Clokey; Toccata and Fugue in D minor, Bach; Scherzo in E, Gigue; Largo in G, Handel; Finale in B flat, Franck; Intermezzo, "Springtime," Glynn; Improvisation on "Annie Laurie"; Allegro (Symphony 6), Widor.

Mr. Glynn gave a recital on the new Kimball organ in the south hall of the Memphis Municipal Auditorium on the afternoon of May 1, playing the following program: Military March, "Pomp and Circumstance," Elgar; "My Old Kentucky Home," arranged by Lemare; Entr'acte Gavotte ("Mignon"), Thomas; "Rustles of Spring," Sinding; "Musique des Automates," Delibes; Idyl, "Southern Twilight," Glynn; "Pierrette," Chaminaud; Overture, "Poet and Peasant," Suppe.

**Charles Galloway, St. Louis, Mo.**—In his recital Sunday afternoon, May 19, at Washington University Mr. Galloway played: Allegro and Cantabile from Sixth Symphony, Widor; Scherzo in G minor, Bossi; "Rejoice, Ye Pure in Heart," Sowerby; Spring Song, Macfarlane; "Sunshine" (Toccata), Swinnen.

**T. Leslie Carpenter, Mus. B., Wilmington, Del.**—In a recital at Trinity Episcopal Church April 24 Mr. Carpenter presented these offerings: Symphony, D minor (Largo e Maestoso; Allegro), Guilmant; "Christmas in Sicily," Yon; Gavotte (from "Mignon"), Thomas; "Kammenoi-Ostrow," Rubinstein; March, B flat, Faulkes; "Dreams," Stoughton; "Saki" (from Persian Suite), Stoughton; Meditation, Sturges; Spanish Serenade, Chaminaud; Toccata (Sixth Symphony), Widor.

**A. D. Zuidema, Mus. D., Detroit, Mich.**—Dr. Zuidema presented the regular Sunday afternoon organ concert at the Detroit Institute of Arts April 21. The program was: March ("Tannhäuser"), Wagner; "Through Palestine" (Suite), R. Deane Shure; Sketch in D flat, Schumann; "The Squirrel," Powell Weaver; "Childhood," Dagnino; "Solitude on the Mountain," Bull-Saunier; "Scherzo in Mozate," Shelley; "Sunset in a Japanese Garden," Fay Foster; "Souvenir," Kinder; Finale (First Symphony), Maqualre; Frederick A. Protheroe, tenor, assisted with a group of songs.

**Miss Helen Tolles, Middletown, N. Y.**—In a recital at the Hugh Horton Memorial Presbyterian Church April 29 Miss Tolles played this program: Sonata in C minor, Guilmant; Persian Suite, Stoughton; Prelude in G minor, Rachmaninoff; "At Evening," Buck; "Hymn of Glory," Yon.

**Edwin Arthur Kraft, Cleveland, Ohio.**—In his recital at Trinity Cathedral on the evening of May 6 Mr. Kraft played: Concert Overture, Maitland; Adagio Cantabile, Nardini; Fugue in G minor (lesser), Bach; "By the Brook," de Boisdefre-Kraft; "Dripping Spring" (Sketches from Nature), Joseph W. Clokey; "May Night," Selim Palmgren; "In Springtime," Kinder; Scherzo, Hollins; Toccata, Bartlett.

**William G. Schenk, Mus. D., Detroit, Mich.**—In a recital at Nazareth College, Kalamazoo, Mich., May 2, Dr. Schenk played the following program: Fantasia and Fugue in G minor, Bach; "To a Wild Rose," "At an Old Trysting-place," "A Deserted Farm" (transcribed by Dr. Schenk), MacDowell; "The Rippling Brook," Gillette; Trio-Sonata No. 1 (first movement), Bach; Passacaglia and Fugue in C minor, Bach; "Marche Champetre," Boex; "Dreams," Wagner; Canon in B minor, Schumann; Finale from Sonata No. 1 (with cadenza by Middelshulte), Guilmant; "Ave Maria," Sister Gabrielle; "Kyrie Eleison," Reger; Theme, Variations and Finale, Thiele.

**Ernest Prang Stamm, St. Louis, Mo.**—Mr. Stamm gave his third annual recital to mark music week at the Second Presbyterian Church on the afternoon of May 5. His program was as follows:

Fantasia and Fugue in A minor, Bach; Sonata No. 2, in A minor, Faulkes; Suite, "The Tragedy of a Tin Soldier," Nevin; Festal Prelude, Dethier; "Minister Bells," Wheelton; "The Magic Harp," Meale; "Elfen," Bonnet; Finale, Franck.

**Julius H. Oetting, A. A. G. O., St. Louis, Mo.**—A music week recital by Mr. Oetting under the auspices of the Missouri chapter, American Guild of Organists, played at Bethany Evangelical Church, May 7, was made up of the following selections: Fantasy on a Welsh Tune, T. T. Noble; "Pioneer America" ("Sailing Over Jordan" and "Puritan Procession"), Seth Bingham; "Retrospection," Parke V. Hogan; Prelude and Fugue in D major, Bach; Southwestern Sketches ("Shadows" and "A Forgotten Trail"), Homer Nearing; "Marche Heroique," Saint-Saens; Sketches from Nature ("Pipes of Pan" and "Dripping Spring"), J. W. Clokey; Epilogue, Healey Willan.

**Miles P. A. Martin, F. A. G. O., Waterbury, Conn.**—In a music week recital at St. John's Church May 6 at noon, Mr. Martin played: Toccata and Fugue in D minor, Bach; "Benediction Nuptiale," Hollins; "The Music-Box," Liadoff; "Sur un Theme Breton," Ropartz; "Spinning Song," Rogers; "Ave Maria," Bach-Gounod; Concert Overture, Bird.

**Ernest H. Sheppard, Waterbury, Conn.**—Mr. Sheppard, organist of Trinity Church, played a music week recital at noon, May 9, in St. John's Church. His program was as follows: "Praeludium Festivum," Becker; "A Desert Song," Sheppard; Intermezzo, Callaerts; "Caprice Heroique," Bonnet; Cantabile, Lore; "Chant Joyeux" (new), Sheppard; Grand Chorus in D, Guilmant.

**J. Glenn Metcalf, Mus. B., Little Rock, Ark.**—Mr. Metcalf, of Trinity Cathedral, Little Rock, gave a music week recital under the auspices of the Orpheus Club of Conway, Tex., in the First Methodist Church May 5 and played: Sonata No. 3 (C minor), Guilmant; Cantabile, Franck; Prelude and Fugue (D minor), Bach; Largo ("Xerxes"), Handel; "Clair de Lune," Karg-Elert; "Song of the Basket Weaver" (from "St. Lawrence Sketches"), Russell; "The Squirrel," Weaver; Serenade, Schubert; "Suite Gothique," Boellmann.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—Recent programs at the University of Minnesota have been:

April 30—Fourth Organ Concerto (three movements), Handel; "A Sunset Melody," Vincent; Night Song, Schumann; Prelude in G, Bach; Fantasia on "Lux Benigna," Fairclough; "Springtide," Grieg; Scherzo in E minor, Mendelssohn; Prelude in C sharp minor, Chopin; "Hymn to the Sun," Rimsky-Korsakoff; Meditation, Mailly; Toccata, Mailly.

May 7—Concert Overture in C minor, Hollins; "On Wings of Song," Mendelssohn; Andante Cantabile (Symphony 5), Tschaiakowsky; Overture to "Nutcracker," Fond Soul, "By the Waters of Babylon" and "Sleepers Wake! A Voice is Calling"), The remainder of his offerings was as follows: Prelude to "The Blessed Damosel," Debussy; "Carillon," Sowerby; "Clair de Lune," Karg-Elert; "Melody for the Bells of Berghall Church," Sibelius; Prelude to "Parsifal," Wagner; Fugue (D major), Handel.

**Fred Faassen, Zion, Ill.**—Mr. Faassen has played the following programs in his recitals at Shiloh Tabernacle:

April 28—Festive March, Foote; "In Moonlight," Kinder; Prelude and Adagio from Third Sonata, Guilmant; "Kammenoi-Ostrow," Rubinstein.

May 12—Andante from Fifth Symphony, Beethoven; Fountain Reverie, Fletcher; Minuet in G, Beethoven; "Northern Lights," Torjussen; "In a Mountain Church," Torjussen; Evening Song, Martin.

**Frederic B. Stiven, Mus. B., A. A. G. O., Urbana, Ill.**—Dr. Stiven, dean of the school of music at the University of Illinois, played the following program in a recital at Salem Evangelical Church, Quincy, Ill., April 30, under the auspices of the local N. A. O. chapter: Toccata and Fugue in D minor, Bach; Allegretto, from Seven Improvisations, Saint-Saens; Chorale No. 3, in A minor, Franck; "Con Grazia," George W. Andrews; Finale, from First Symphony, Vierne; Summer Sketches, Op. 73, Lemare; Scherzo, from Sonata in C minor, Guilmant; "Hark, Hark, the Lark," Schubert; Military March No. 1, "Pomp and Circumstance," Elgar.

**Mrs. William E. Sweny, Jacksonville, Fla.**—Mrs. Sweny took part in a memorial program of the Friday Musicales on the four-manual Möller organ in the Riverside Presbyterian Church, March 29, and played these selections: "Suite Arabesque," Holloway; "Chant Triste," Bonnet; "Evening Bells and Cradle Song," Macfarlane; Chorale Preludes on

("Mignon"), Thomas; "Reverie of Home," Andrews; "March of the Magi," Dubois; Finale, First Sonata, Thayer.

Mr. Andrews gave a recital May 5 at the Community Church of Woodcliff, N. J. His offerings included: Fugue, "St. Ann's," Bach; Chorale Prelude, "Nun freut euch," Bach; Pastorale, Op. 42, Guilmant; Offertoire in A flat, Edward M. Read; Communion in G, Batisse; Berceuse, Gounod; "March of the Magi," Dubois; Largo in G, Handel; Gavotte, "Mignon," Thomas; Hallelujah Chorus, Handel.

**Francis E. Aulbach, Chicago.**—Mr. Aulbach gave his last recital of the season at the Church of the Epiphany Sunday evening, May 12. The attendance at these recitals has been most encouraging and has shown steady growth. Mr. Aulbach's final program consisted of these selections: Overture to the "Magic Flute," Mozart; Adagio, Kummer; Pedal Study, Peele; "Marche Russe," Schminke; "To a Wild Rose," MacDowell; "Evening Star" ("Tannhäuser"), Wagner; Allegro Vivace, Neumann; Andante (Symphony 5), Beethoven; "Wedding Chimes," Chaffin; Scherzo, Kuhlau; Toccata in G, Dubois. A flute trio consisting of John Beckerman, Arthur Zilmer and Dr. Victor Sleeter assisted.

**Harry E. Cooper, Ottawa, Kan.**—Mr. Cooper gave a music week recital on the afternoon of May 12 at the First Methodist Church, playing this program: "Caprice Heroique," Bonnet; Toccata and Fugue in D minor, Bach; Melody, Fibich; Serenade, Schubert; Russian Song, Dargomijsky; "Christus Resurrexit," Ravanello; "To the Evening Star," Wagner; "Anitra's Dance" (First "Peer Gynt" Suite), Grieg; Concert Study, Yon.

**Stanley R. Avery, Minneapolis, Minn.**—Mr. Avery completed on May 12 a series of three popular Sunday afternoon organ meditations at St. Mark's Episcopal Church. The programs follow:

April 28—"Procession du St. Sacrement," Chauvet; Berceuse, Spence; March for a Church Festival, Best; Prelude in F, Thome; Prelude to "Lohengrin," Wagner; "Preludio," Bimboni; Idylle, Vierne; "War March of the Priests," Mendelssohn.

May 5—"Marche Pontificale," de la Tombelle; Cantilene, Pierre; "Festoso," Avery; "Vision," Rheinberger; Andante Cantabile, Tschaiakowsky; Fantasia, Sjøgren; "Hosannah," Dubois.

May 12 the unique program was made up entirely of improvisations by Mr. Avery.

**Joseph C. Beebe, Pottstown, Pa.**—Mr. Beebe, head of the music department at the Hill School, gave a recital at Trinity Reformed Church, May 16, at which he played a program the first part of which consisted of these Bach compositions: Prelude in B minor; Allegro Moderato from First Trio-Sonata; Six Chorale Preludes from the Little Organ Book; Three Chorale Preludes ("Adorn Thyself, Fond Soul," "By the Waters of Babylon" and "Sleepers Wake! A Voice is Calling"). The remainder of his offerings was as follows: Prelude to "The Blessed Damosel," Debussy; "Carillon," Sowerby; "Clair de Lune," Karg-Elert; "Melody for the Bells of Berghall Church," Sibelius; Prelude to "Parsifal," Wagner; Fugue (D major), Handel.

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"Picardy," "Stracathro" and "Dundee," Noble; Sonata (two movements), Borowski.

**Arthur K. Putland, M. A., F. C. C. O., Fort William, Ont.**—Mr. Putland of Wesley United Church recently made a recital tour to Edmonton and Saskatoon. At the McDougall Memorial Church of Edmonton he played the following program April 24: "Suite Gothique," Boellmann; "The Bells of St. Anne de Beaupre," Russell; Chorale Preludes on "Dundee," Noble; "St. Peter," Darke, and "St. Oswald," Grady; "Minuet Antique," Watling; "Dream Song," Douglas; "Russian Patrol," Rubinstein; "A Song of Sunshine," Diggle; "The Question" and "The Answer," Wolstenholme; "Pomp and Circumstance," Elgar.

At the University of Alberta he played as follows April 28: March on a Theme of Handel, Guilmant; "Cristo Trionfante," Yon; Prelude and Fugue in A minor, Bach; Spring Song, Hollins; Sonata in D minor, Mendelssohn; Intermezzo, Rogers; Pastorale, Bonnet; Epilogue, Willan.

**Benjamin Loughton, Detroit, Mich.**—Mr. Loughton, artist pupil of Dr. Alle D. Zuidema of the Detroit Institute of Musical Art, played a graduate recital in the Boulevard Temple M. E. Church, Detroit, May 6. His program was: Sonata, Op. 42, Guilmant; "By the Brook," Boisdefre; Chorale, "Herzlich thut mich verlangen," Bach; Humoreske, Ford; Fantasia and Fugue in G minor, Bach; "Musette en Rondeau," Rameau; "Even-song," Johnston; "Offertoire de St. Cecilia," Grison. The trio of Epiphany Episcopal Church assisted with "The Wings of Morning," by J. P. Scott.

**Lucien E. Becker, F. A. G. O., Portland, Ore.**—In his lecture-recital at Reed College, May 14, Mr. Becker played: "Pageant Triumphant," Gordon Balch Nevin; Siciliano, Hollins, and Bourree, Hollins; Intermezzo (from "Pregiava Marriage"), Bainbridge Crist; "Impressions of the Philippine Islands," Lily Wadhams Moline; "Cortege et Litanie," Dupre; "Dreams," Stoughton; "Ronde d'Amour," Westerhout.

**Stanley Blake Smith, Torrington, Conn.**—Mr. Smith gave a music week recital, assisted by Richard Broberg at the piano, in which he played: Prelude and Fugue in C minor, Bach; Aria, "My Heart Ever Faithful," Bach-Brown; Chorale Prelude, "Ein Feste Burg," Bach; Military March, Schubert; Symphonic Piece for organ and piano, Clokey; "Caprice Poetique," Diggle; "Even-tide," Fairclough; Caprice, Cadman.

**Marshall Bidwell, Cedar Rapids, Iowa.**—Mr. Bidwell gave a music week recital at the Methodist Church of Washington, Iowa, May 9, playing this program: Introduction and Allegro from First Sonata, Guilmant; Air in D, Bach; Gavotte, Gluck; "Chorus of Pilgrims," from "Tannhäuser," Wagner; Toccata, de Mearaux; "May Night," Palmgren; Prelude in G minor, Rachmaninoff; "Ave Maria," Schubert; Military March, Schubert; "The Swan," Saint-Saens; Toccata, "Thou Art the Rock," Muet.

**John Hermann Loud, F. A. G. O., Boston.**—Mr. Loud, official organist of the Boston City Club, has played the following recent programs:

April 4—Toccata in D, Kinder; Overture to "Poet and Peasant," Suppe; Impromptu, Op. 78, Numbers 2 and 3, Coleridge-Taylor; March, "Stars and Stripes Forever," Sousa.

April 11—March from "The Prophet," Meyerbeer; "Scarface," Chaminaud; Overture to "Semiramis," Rossini; Spanish Military March, Stewart.

April 25—Symphonic Poem, "Les Preludes," Liszt-Kraft; "An Algerian Sketch," Stoughton; Spring Song, Hollins; "Sportive Fauns," d'Antalfy.

**Robert Wilson Hays, Oshkosh, Wis.**—In a recital at the First Congregational Church Sunday afternoon, April 21, Mr. Hays played this program: Sonata in One Movement, Sidney Homer; Sketches from Nature, Joseph W. Clokey; "Night of Spring," Charles R. Cronham; Prelude and Toccata, William Berwald.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—In recent programs which marked his Sunday afternoon recitals at the Union College Memorial Chapel Mr. Tidmarsh played:

April 14—Sonata in G minor, Becker; Spring Song, Hollins; "Sieste," Laurens; Nocturne, Grieg; Chorale, Grieg.

April 21—Toccata and Fugue in D minor, Bach; "The Swan," Saint-Saens; "The Silver Swan," Gibbons; "A Swan," Grieg; "The Swan," Stebbins; Suite in F, Corelli.

April 28—"Praeludium," Jarnefelt; "Drifting Clouds," d'Antalfy; Menuet, Boccherini; Prelude in B minor, Gavotte, "Reverie du Soir" and "Marche Heroique," Saint-Saens; Adagio Pastorale, Godard; "Marche Russe," Schminke.



# Programs of Current Organ Recitals

**Catharine Morgan, F. A. G. O., Norristown, Pa.**—Miss Morgan gave a recital at the Haws Avenue Methodist Church April 23 in which she was assisted by thirty-five members of the Women's Symphony Orchestra of Philadelphia. Besides groups of orchestral selections, the orchestra played Guilmant's Symphony in D minor with Miss Morgan at the organ. The organ selections were: "Grande Piece Symphonique," Franck; Toccata in C major, Bach; "Soeur Monique," Couperin; Allegro from Concerto in G minor, Handel; "Etude en Forme de Canon," Schumann.

In a program for the Octave Club of Norristown at the Central Presbyterian Church March 20 Miss Morgan played: Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "Sleepers Awake," Bach; Scherzo from Fourth Symphony, Widor; Finale in B flat, Cesar Franck; "Reglieux" and "Joyeux," Catharine Morgan.

**James Philip Johnston, F. A. G. O., Pittsburgh, Pa.**—In a recital for the Western Pennsylvania chapter, A. G. O., at the East Liberty Presbyterian Church May 27 Mr. Johnston played the following program: Concerto No. 2 in B flat, Handel; Chorale Preludes, "From Heaven Came the Angel Troop" and "In These Is Joy," Bach; Andante sostenuto from Gothic Symphony, Widor; Minuetto from Third Symphony, Widor; Improvisation in four movements; "Carillon," DeLamar-ter; Chromatic Fantasia, Theile.

**Everett E. Truette, Boston, Mass.**—Mr. Truette gave a recital at the Elliot Congregational Church of Newton May 29 and presented a program which consisted of the following compositions: First Movement of Fifth Symphony, Widor; Chorale Prelude, "Sei Gegrusset," Bach; Aubade, "Angelus" and Toccata, Truette; "Dawn," Jenkins; "Clair de Lune" and "Marche Triomphale," Karg-Elert; Madrigal and Finale of First Symphony, Vierne. Mr. Truette has been the organist of this church since April, 1898.

**Percy B. Eversden, St. Louis, Mo.**—Dr. Eversden gave a recital May 10 at the First Methodist Church South of Houston, Tex., presenting this program: Sonata in G minor, Rene Becker; "Priere et Berceuse," Guilmant; "Christmas in Snelly" and "Gesu Bambino," Yon; Prelude and Fugue in E flat major, Bach; Largo - Appassionato (Second Sonata), Beethoven; "The Storm," Lefebure-Wely; Canon, Eversden; "In Tadaussac Church," Chadwick; Grail Scene from "Farsfal," Wagner; "Sherwood Forest," Eversden.

**Arthur W. Poister, Redlands, Cal.**—In his most recent vesper recitals at the University of Redlands Mr. Poister has played:

May 12—Psalm XIX, "The Heavens Declare the Glory of God," Benedetto Marcello (1686-1739); Preludio, Arcangelo Corelli (1653-1713); Allegro from Tenth Concerto, George Frederic Handel (1685-1759); "Morning Mood," transcribed by Mr. Poister, Edvard Grieg (1843-1907); "Solvejg's Song," Edvard Grieg; Finale in B flat, Cesar Franck (1822-1890).

May 19—Wagner program: Prelude, "Lohengrin"; Prelude to the Third Act, "Lohengrin"; "Walthers Prize Song," "Die Meistersinger"; Overture, "Die Meistersinger"; "Liebestod," "Tristan and Isolde"; "Pilgrims' Chorus," "Tannhauser"; "The Evening Star," "Tannhauser."

**Zilla L. Holmes, A. A. G. O., Sherrill, N. Y.**—Miss Holmes gave a recital May 9 at Plymouth Church in observance of music week and played these selections: "Overture Triomphale," Ferrata; "To Spring," Grieg; Vivace and Air, Handel; Sea Sketch, Warner; Scherzo, Cadman; "Finlandia," Sibelius.

**A. O. T. Astenius, Long Beach, Cal.**—In a music week recital for the Musical Arts Club at Mottell Chapel at noon, May 7, Mr. Astenius played this program: Largo (from "Xerxes"), Handel; Pastorale, Smart; "May Breezes," Wely; "In Green Pastures," Wely-Astenius; "To a Wild Rose," MacDowell; Volga Boatmen's Song, arranged by Clarence Eddy; Humoresque, Dvorak.

**Russell H. Miles, Urbana, Ill.**—Mr. Miles was assisted by the Urbana high school mixed chorus at the University of Illinois recital Sunday afternoon, May 5. The organ selections were: Fantasia in G minor, Bach; "Priere a Notre Dame," Boellmann; "Piece Heroique," Franck; "In Silent Woods," Rimsky-Korsakoff.

**Walter Blodgett, Chicago**—Mr. Blodgett gave his 100th recital on the new Skinner organ at Rockefeller Chapel, University of Chicago, the afternoon of May 5 and played the following program: Little G minor Fugue, Bach; "Within a Chinese Garden," Stoughton; "Sunshine and Shadow," Gale; "Ich ruf' zu Dir, Herr Jesu Christ," Bach; Minuetto from Symphony 11, Haydn; Andante from String Quartet, Debussy; "Sunset Shad-

ows," G. W. Andrews; "Thou Art the Rock," Mulet.

Among other programs by Mr. Blodgett in May were the following:

May 13—Cantabile, Franck; "Caprice Heroique," Bonnet; Ballet from "Orpheus," Gluck; "Carillon," Sowerby; Pastoral Symphony from the "Messiah," Handel.

May 17—Pastoral Symphony, Handel; "Sunshine and Shadow," Gale; "Ronde des Princesses," from "L'Oiseau de Feu," Stravinsky; "Flight of the Earls," Old Irish Air; Fantasia—Sonata 12. Rheinberger; "Carillon," DeLamar-ter.

**Miss Gretchen Brook, Dallas, Tex.**—Miss Brook gave a recital May 20 at St. Matthew's Cathedral, playing the following program: Prelude and Fugue in D major, Bach; Serenade, Lemare; Spring Song, Hollins; Concerto in B flat (Andante Maestoso and Allegro), Handel; Allegretto, Guilmant; "Evening," Lemare; Triumphant March, Hollins.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Philharmonic Auditorium have included: Cathedral Prelude and Fugue, Bach; Prize Song, from "The Mastersingers," Wagner; "Love Death," from "Tristan and Isolde," Wagner; Prelude to "The Deluge," Saint-Saens; Triumphant March from "Norma," Bellini; Serenade, "Sizilietta," von Blon; "Intermezzo Russe," Franke; "Ecstasy," Hastings.

**Henry R. Gay, Jr., Brooksville, Miss.**—Mr. Gay, who is only 16 years old, gave a recital May 3 at the Baptist Church, with the assistance of Wirt Wilkins, baritone, and Mrs. T. H. Freeny, accompanist. His organ selections included: "War March of the Priests," Mendelssohn; Andante in F, Sheppard; Serenade, Schubert; March on Theme from "Faust," Gounod; "Ave Maria," Bach-Gounod; "Liebestraum," No. 3, Liszt; Largo, Handel; "One Sweetly Solemn Thought," Ambrose; "The Last Hope," Gottschalk.

**D. Sterling Wheelwright, Mus. B., Evanston, Ill.**—In a recital at St. Paul's Church, May 22, in the alumni series of the Northwestern University School of Music, Mr. Wheelwright played this program: Chorale in B minor, Franck; Scherzo, Widor; Fantasia in G minor, Bach; Chorale Preludes, "Vater unser" and "In Dir ist Freude," Bach; "Sportive Fauns," d'Antalfy; "Dreams," Stoughton; Finale (First Symphony), Vierne.

**Claude L. Murphree, Gainesville, Fla.**—Playing for the thirteenth annual convention of the Alabama Federation of Music Clubs on a Kilgen three-manual at the Foster Street Methodist Church of Dothan, Ala., April 23, Mr. Murphree of the University of Florida used these selections: Toccata from Fifth Symphony, Widor; "Swing Low, Sweet Chariot," arranged by Lemare; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "The Bells of St. Anne de Beaupre," Alexander Russell; Prelude and Fugue in D major, Bach; "A Rose Garden of Samarkand," Stoughton; "The Squirrel," Powell Weaver; Song of "the Basket Weaver," Alexander Russell; "Starlight," Karg-Elert; "The French Clock," Bornschein; "Tu Es Petra" ("Thou Art the Rock"), Henri Mulet.

In his Sunday afternoon recital at the university April 28 he played: Prelude and Fugue in C minor, Mendelssohn; "Echoes of Spring," Friml; Allegretto from Serenade for Strings, Volkmann; "Tanglewood Tales," (Suite for organ after Hawthorne), Stoughton; Prelude and Fugue in G major, Bath; "Eventide," Harvey B. Gaul; Scherzo in E major, Gigout; "By the Campfire," Leaurance; "Rip Van Winkle," Clifford Demarest.

**Helen Vineyard, Evanston, Ill.**—Miss Vineyard of the senior class under Professor Horace Whitehouse at the Northwestern University School of Music gave a recital at St. Paul's Church in Evanston, May 10, playing as follows: Overture in B minor, Rogers; Prelude and Fugue in A minor, Bach; "Chant de Printemps," Bonnet; Fantasia in D flat, Saint-Saens; Allegro Vivace from Fifth Symphony, Widor.

**Adolph Steuterman, Memphis, Tenn.**—At his sixty-eighth recital in Calvary Episcopal Church Sunday afternoon, April 28, Mr. Steuterman was assisted by his brother, Harry J. Steuterman, of Grace Episcopal Church, in the following program: "Hymnus," von Fieldt; "Kammenoi-Ostrow," Rubinstein; Echo Caprice, Carl F. Mueller; Fugue in G minor, Bach; "Liebestraum," Liszt; Intermezzo from Symphonic Piece, Clokey; "Grand Choeur" in A, Kinder; Reverie, James H. Rogers; Fantasia, Clifford Demarest.

**C. Harold Einecke, Quincy, Ill.**—In his thirty-fifth hour of organ music at Salem Evangelical Church April 28 Mr. Einecke played: "Overture Triomphale," Ferrata; "Dance of the Reed

Flutes" (from "Nutcracker Suite"), Tschaiowsky; Fantasy on a Welsh Tune, "Ton-y-Botel," Noble; Sketches from Nature, Clokey; Spring Song, Mendelssohn; "The Squirrel," Powell Weaver; Toccata, Dubois.

**Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.**—In a recital April 11 at the Reformed Church Mr. Baird played: Sonata No. 5, in C minor, Guilmant; Good Friday Spell, from "Parsifal," Wagner; "Danse Macabre," Saint-Saens; Suite, Sea Sketches, Stoughton; "The Bells of St. Anne de Beaupre," Alexander Russell; Festival Toccata, Fletcher.

**H. Matthias Turton, Toronto, Ont.**—Mr. Turton gave a recital at the Walmer Road Baptist Church May 2 at which he presented this program: "Paeon," Basil Harwood; Intermezzo (Organ Symphony Op. 5), Augustin Barie; Chaconne and "Elfes," Bonnet; "Carillon," de la Tombelle; "Sestetto," Otto Olsson; Cantilene (from Symphony 3), and Finale, Vierne; Fantasia and Fugue on the Chorale, "Ad nos, ad salutarem undam," Liszt.

**H. L. Yerrington, Norwich, Conn.**—In a recital Sunday afternoon, May 5, at the First Congregational Church, in which he was assisted by the church choir, Mr. Yerrington played: "Song of Joy," G. Waring Stebbins; "Spring Morn," Frederick Stanley Smith; Andante Cantabile (from Fourth Symphony), Widor; Prelude and Allegro quasi Fantasia, Ernest Douglas; "Deep River" (arranged by James H. Rogers), William Arms Fisher; "Distant Chimes," Frederick N. Shackley; Grand Chorus in March Form, Guilmant.

**Henry F. Anderson, F. A. G. O., Cleveland, Ohio.**—Mr. Anderson, organist of Emmanuel Church, played the following program in a recital at the Cleveland Museum of Art May 22: Fantasia and Fugue in A minor and Fugue in G major, Bach; Gavotte, B flat, Handel; Chorale in A minor, Franck; "Ave Maria" ("Cathedral Windows"), Karg-Elert; Scherzo, Op. 49, No. 2, Bossi; "Cortege," Debussy; Second Romance, Lemare; Allegro (First Symphony), Maquaire.

**Otto T. Hirschler, Los Angeles, Cal.**—In a recital at the First Methodist Church of Long Beach March 3 Mr. Hirschler played: "Marche Russe," Schminke; Meditation, Bubeck-Dickinson;

Caprice, H. Alexander Matthews; "Kammenoi-Ostrow," Rubinstein; "The Death and Resurrection of Christ," Malling; "Au Couvent," Borodin-Dunkley; Religious Theme and Variations, Whiting; Allegro con Moto (from Grand Sonata), Whiting.

**Mary Kimball, Lincoln, Neb.**—Miss Kimball of Mrs. Edith E. Ross' class at the University School of Music played as follows in her senior recital at the First Baptist Church April 30: Fifth Symphony (three movements), Widor; Prelude in E minor, Bach; Suite, "In Fairyland," Stoughton; "The Girl with the Flaxen Hair," Debussy; "The Swan," Saint-Saens; "The Flight of the Bumble-Bee," Rimsky-Korsakoff; "Marche Slav," Tschaiowsky.

**Floyd Gibbs, Lincoln, Neb.**—A senior recital by Mr. Gibbs of the class of Edith Burlingim Ross at the University School of Music was played at the First Baptist Church May 9. The selections used were: Sonata, C minor, Baldwin; Passacaglia, C minor, Bach; Southern Fantasy, Dunn; Serenade, Kinder; Fountain Reverie, Fletcher; Pedal Study, Yon; Concerto, Bossi.

**Helen Hall-Hoskinson, A. A. G. O., Clarinda, Iowa.**—In a recital for the girl reserves of Clarinda May 8 at the First Methodist Church Mrs. Hoskinson played: Andante con moto, from Fifth Symphony, Beethoven; "Ave Maria," Schubert; "La Tabatiere a Musique," Lindoff; "Jagged Peaks in the Starlight," Clokey; "Danse des Miriltons," Tschaiowsky; Triumphant March from "Aida," Verdi.

**Dorothy Sutton, St. Charles, Mo.**—Miss Sutton, a pupil of Louise C. Titcomb, gave a recital at Lindenwood College April 16, playing these selections: Pastorale in E. Franck; Sonata in E minor, Rogers; Pastorale (Symphony 2), Widor; Fountain Reverie, Fletcher; Toccata in G, Dubois.

**Marie Grosshans, Crete, Neb.**—Miss Grosshans gave her graduation recital at Doane College April 10, playing the following compositions: Sonata in F minor, Op. 65, No. 1, Mendelssohn; Prelude and Fugue in A minor, Bach; Pastorale, Widor; "Dance of the Reed Flutes" and "Arab Dance," Tschaiowsky; Toccata (from Fifth Symphony), Widor.

## From Recent Recital Programs

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| HENRY HALL DUNCKLEE   | <i>Roland Diggle</i> , In Pensive Mood<br><i>Frank Lynes</i> , Vesper Prelude   |
| JOHN H. ELTERMAN      | <i>Rossetter G. Cole</i> , Fantaisie Symphonique  |
| PAUL ESTERLY          | <i>Rossetter G. Cole</i> , Heroic Piece   |
| ALICE KNOX FERGUSSON  | <i>Ralph E. Clevel</i> , Menuet, Aria and Gavotte (from Suite)<br><i>J. A. Meale</i> , Serenade at Sunset   |
| KATHERINE HAMMONS     | <i>Rossetter G. Cole</i> , A Song of Consolation<br><i>Wm. Drobegg</i> , Adoration<br><i>H. V. Milligan</i> , Allegro Jubilant  |
| ELSA HENKE            | <i>Sigfrid Karg-Elert</i> , Op. 108, No. 2. Starlight   |
| WALTER HIRST          | <i>F. W. Holloway</i> , Suite Arabesque   |
| EDWIN ARTHUR KRAFT    | <i>Rossetter G. Cole</i> { Fantaisie Symphonique<br>A Song of Gratitude   |
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| CYRIL MOSS            | <i>T. Tertius Noble</i> , Choral Preludes on "Melcombe," "St. Ann," "Rockingham," "Dundee," "Picardy," "Stracathro," "St. Kilda," "Walsal"  |
| SIBLEY G. PEASE       | <i>Ralph L. Baldwin</i> , Burlesca e Melodia<br><i>Rossetter G. Cole</i> , A Song of Consolation<br><i>Rudolph Friml</i> , Contemplation<br><i>Purcell J. Mansfield</i> , An Evening Meditation<br><i>T. Tertius Noble</i> , Choral Prelude on the Tune "Melcombe"<br><i>Wm. R. Spence</i> , Grand Choeur                       |
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| ARTHUR H. RYDER       | <i>Cor Kint</i> , Prelude Pastorale   |
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| HUMPHREY J. STEWART   | <i>Frank Lynes</i> , Sonata in C  |
| ADOLPH STEUTERMAN     | <i>T. Tertius Noble</i> , Fantasy on a Welsh Tune, "Ton-y-Botel"  |
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"The tuning forks are excited by a standard finger board," he writes, "and their vibration is converted into an audio current by means of a magnetic circuit. The music may be heard through ear pieces [a quality which the inventor recommends highly to students practicing their pieces in crowded apartment houses] or it may be amplified in any volume through a loud speaker.

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**For Freedom in Registration.**

Collingswood, N. J., May 16, 1929.—Editor of The Diapason: Your last issue of The Diapason contains an article by our distinguished Philadelphia organist, Rollo F. Maitland, relative to the matter of properly indicating registrations in the editing of organ music, particularly for the assistance of the student organist. In this article Mr. Maitland asks for discussion, and as a member of the great clan of student organists, I would beg to contribute some.

It would seem to me that the points which Mr. Maitland discusses in his article are rather trivial. A composer, when indicating registration for an organ composition, suggests as nearly as possible those things which he does at his organ, as a guide to what another man will do at his, and such suggestions can hardly be taken as a hard-and-fast rule.

If our teachers today would teach us rather to think for ourselves, to develop original ideas and registrations in the study of organ pieces written by themselves or by others, and not to rely too closely on the book, I feel sure all these matters which Mr. Maitland mentions would take care of themselves automatically.

Cordially yours,  
W. ARNOLD LYNCH.

*Donald C. Gilley*



Donald C. Gilley of Earlham College, Richmond, Ind., where he presides over the new Austin organ, and who has been teaching theory and organ, directing the choral organizations and giving recitals, has been promoted to the position of acting director of the music department and expects to be able to give weekly recitals. His teaching schedule has been cut down so that this is possible. During the first week of April he took his men's glee club on a 2,800-mile trip through the East, singing in Detroit, Glens Falls, N. Y., Portland, Maine, Boston, New York City and Washington. In Washington the club sang at Mrs. Hoover's request at the Easter egg rolling at the White House.

**St. Louis Women in Recitals.**

On Monday evening, April 15, Edgar L. McFadden presented Miss Wilhelmina Nordman in a recital on his organ at Centenary Methodist Church, St. Louis, Mo. This was the first of a series of recitals to be given throughout May and June. Miss Nordman was assisted by her father, Frederick Nordman, baritone. Her program included: "Overture Triomphale," Ferrata; Fugue in D major, Bach; "Alla Fantasia," from "Sonata Tripartite," Nevin; Scherzo and Adagio (from Fourth Symphony), Widor; Nocturne in A flat, Ferrata; "Thou Art the Rock," Mulet; "Carillon-Sortie," Mulet. On Monday evening, May 13, Mr. McFadden presented Miss Josephine Silsby in the following program, assisted by Mrs. Edgar L. McFadden in stories: Prelude and Fugue in C major, Bach; Allegro (from Sixth Symphony), Widor; "Dawn" and "Night," Jenkins; "Thistledown," Loud; "Contrasts," Brown; Toccata, "Suite Gothique," Boellmann.

**KIMBALL FOR N. Y. CHURCH**

**Three-Manual to Be Finished at St. Peter's Lutheran in November.**

The W. W. Kimball Company is to complete in November the installation of a three-manual in St. Peter's Lutheran Church, New York City. The stop specification of this instrument is to be as follows:

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- SWELL.**  
Open Diapason, 8 ft., 73 pipes.  
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Voix Celeste, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Mixture, 3 rks., 183 pipes.  
Cornopean, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

- CHOIR.**  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Chimney Flute, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 8 ft., 49 bars.  
Celesta, 4 ft., 49 notes.

- PEDAL.**  
Resultant, 32 ft., 32 notes.  
Diaphone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Flute, 8 ft., 12 pipes.

**PITTSBURGH CONCERN GROWS**

**Cannarsa Organ Company Establishes Plant at Library, Pa.**

A comparatively new concern which is enjoying a growing business in the Pittsburgh district is the Cannarsa Organ Company, which has established a factory at Library, Pa. The floor space of the shops is 5,000 square feet and the surrounding grounds and sheds cover more than 30,000 square feet, giving ample room for future expansion. The erecting-room is twenty-five feet high, making it possible to build organs of almost any size. For the present this firm is specializing in building small organs and in rebuilding, additions and general maintenance and repairing. It recently rebuilt

the four-manual organ at the Sixth United Presbyterian Church, Pittsburgh, the four-manual in the Roosevelt high school at Altoona, and the three-manual in the First Congregational Church, Columbus, Ohio. Recent installations include a four-manual at the Mount Lebanon United Presbyterian, Mount Lebanon, Pa.; First Presbyterian Church, Altoona, three-manual; St. John's Lutheran, Zanesville, Ohio, three-manual and echo, and a small two-manual at Mount Olivet Lutheran Church, Pittsburgh.

**Kinder Opens Washington Organ.**

A good sized audience attended the dedication of the three-manual Skinner organ in St. Alban's Episcopal Church on the cathedral grounds at Washington, D. C., Tuesday evening, April 30. Ralph Kinder, organist of Holy Trinity Episcopal Church, Philadelphia, played the following program: Concert Overture in C major, Hollins; "Angelus du Soir," Bonnet; Concert Fugue in G major, Krebs; Largo, Dvorak; Toccata in C major, d'Evry; "A Summer Morning," "In Springtime" and "At Evening," Kinder; "Offertoire de Sainte Cecile," No. 3, Grison.

The Spencer Organ Company of Pasadena has been awarded the contract for an organ for St. Luke's Episcopal Church in Monrovia, Cal.

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## Bach Festival at Bethlehem, Pa., Rare Achievement

By ROLLO MAITLAND

In these days when musicians and music-lovers the world over are paying more and more attention to the compositions of that mighty master of music for all time—Johann Sebastian Bach—the festivals of his works given in the spring of each year in Bethlehem, Pa. by Dr. J. Fred Wolle and his Bach Choir of more than 275 voices are arousing a nationwide interest. This fact was very evident at the recent festival—the twenty-third given by this organization—which took place on Friday, May 10, and Saturday, May 11, in Packer Memorial Chapel on the beautiful campus of Lehigh University. The list of guarantors—which, by the way, is growing rapidly, as it would seem in the near future the only channel through which seats may be obtained for the festivals—includes members in California, Oregon, Ohio, Maine and many other states, and even France is represented. On the first day of the festival every one of the 1,200 seats in the church was taken, and on Saturday, in addition, every available inch of standing-room was utilized and an estimated audience of 200 were forced to listen from the outside. It was probably the largest attendance at any of the festivals.

The festival, as in times past, consisted of four sessions, the first two, on Friday, beginning at 4 and 8 o'clock. This year these first two sessions were devoted to what might be considered the most dramatic piece of religious music ever written—the "Passion of Our Lord According to St. Matthew." This work was selected on account of its 200th anniversary, as the work was first performed in St. Thomas' Church, Leipzig, on Good Friday, 1729. The entire work occupies nearly four hours, and on this occasion not a measure was omitted. While it is conjectured that it might grow a bit tiresome if performed at one sitting—due very largely to the sadness and solemnity of its theme—the rendition by the Bach Choir suffered not a whit from dull moments, not even the longer two hour and three-quarters evening session.

Bethlehem was first settled by the Moravians, a religious denomination sharing with their Lutheran and other Reformation contemporaries the use of those wonderful old German chorales. Many of the Moravian traditions are still carried on in this quaint old town, in which the effect of modern civilization has been felt only partly. One of these traditions is the announcing of each session of the Bach festival by a choir of trombones, some sixteen in number, stationed in the chapel tower. Half an hour before each session these musicians play four or five of these majestic hymns. Most of the congregation—one can hardly call it an audience—gather on the campus to hear these chorales, before passing into the chapel. Here one meets friends and acquaintances from distant points. Some of these friendships have been made at former Bach festivals and renewed each year only at these gatherings. The feeling is somewhat akin to that experienced at an N. A. O. convention. Add to this the feeling of religious devotion engendered by the playing of the trombones, and which is maintained by Dr. Wolle and his choristers throughout the festival, and we may form a conception of the wonderful experience of attending a Bethlehem Bach festival.

As before stated, the "St. Matthew Passion" was given in its entirety, the first part at the afternoon session and the second part at the evening session. The first part includes the conspiracy of the high priests, the anointing of Jesus, the institution of the Lord's Supper, the prayers in Gethsemane, the betrayal by Judas and the seizure of Jesus by the mob. The second part includes the hearing of Jesus before Caiaphas, Peter's denial of Jesus, the trial before Pilate, the death of Judas, Golgotha, the Crucifixion, the death and burial of Jesus. The first is a

prologue to the second, in which is the crisis. In the first there is a solemn stillness, in the second a passionate stir. The first is lyric, the second dramatic.

The choral work at these festivals is always of such a high order that it is difficult to say whether it is better at one year's performance than at another, or whether one number at a given festival receives a better rendition than another. As one critic said, "to note the effective choral parts would be to list these numbers from the beginning to the end." A more excellent treatment of the poignant opening chorus, "Come, Ye Daughters," would be hard to imagine, with the delicate shadings, the bringing out of little passages here and there in individual parts. In the "St. Matthew Passion" Bach employs two choruses and two orchestras. In this opening number the two choruses sang antiphonally with marvelous effect, which was enhanced by a children's chorus singing at intervals the lines of the chorale "O Lamb of God Most Holy."

The same tender pathos, but perhaps with a lesser degree of sorrow, is manifest in the closing chorus of the work, "Here Yet Awhile, Lord, Thou Art Sleeping." In this number the two choruses again sang antiphonally with beautiful effect, Dr. Wolle bringing out various nuances, which, as in the first chorus, emphatically refuted the idea that the music of Bach is unemotional.

These two portions, with the wonderful setting of the chorale "O Man, Bemoan Thy Grievous Sin," which closes the first part of the work, may be said to be the three major choral portions. All three have those lovely lyric and emotional qualities which it is a joy to perceive in the music of this giant among musicians, and which Dr. Wolle and his choristers exhibited to the utmost.

In striking contrast to these tender and delicate passages were the sharp attack and release and the wonderful force of the short phrases "Leave Him! bind Him not!" and the tremendous cry "Barabbas!" Perhaps the most dramatic moments in the choral portion of the work were the chorus "Have Lightnings and Thunders in Clouds Disappeared?", the two settings of "Let Him Be Crucified," the second a repetition of the first in a key a tone higher, which adds to the intensity of the effect, and "His Blood Be on Us and on Our Children!"

An unusual number of soloists is required in the "St. Matthew Passion." The four principal soloists were Ernestine Eberhard, now studying at the Curtis Institute of Music, but formerly a member of the Bach Choir, soprano; Grace Divine of the Metropolitan Opera Company, contralto; Arthur Kraft of New York, tenor, and Charles Trowbridge Tittman of Washington, D. C., bass. From the choir were Elsie M. McDowell, first maid; Elizabeth Pollock, second maid, and Mrs. Robert Barron, Pilate's wife, all sopranos; Hilda Emeline Neff, first false witness, contralto; Charles R. Hagev, second false witness, tenor; David Hottle, Judas; Robert Fenstermacher, Peter; Howard J. Wiegner, high priest; Arthur V. Ward, first priest; Richard de Gray, second priest, and Robert M. Crawford, Pilate, all basses. All these singers did their work in a most creditable manner, and entered into the spirit of the work.

It would be perhaps invidious to single out special soloists or particular numbers. Nevertheless one feels that Arthur Kraft, who sang the difficult and taxing part of the Evangelist, should receive more than ordinary commendation. His enunciation was at all times clear, and his singing of the many recitatives most satisfying. In recent years it has been the custom of oratorio singers to sing their recitatives in a very deliberate, long-drawn-out manner. Mr. Kraft sang his words in about the same tempo as that of a good orator—a medium between the very deliberate recitative of the oratorio singers and the very rapid tempo employed by the Italian opera singers. The effect was most agreeable. In his arias Mr. Kraft displayed a voice of pleasing quality and sang with sympathetic interpretation. Miss Divine also achieved excellent results,

particularly in the beautiful "O Golgotha, Unhappy Golgotha." Miss Eberhard is a comparative newcomer among Bach festival soloists, but her work merited commendation, barring a tendency to unsteadiness at times. Mr. Tittman, a veteran at these festivals, showed at times an inclination to flatten, but his glorious voice and the spirit of his renditions were ample compensation.

An innovation introduced by Dr. Wolle this year was the singing of the part of Jesus by all the basses of the chorus, in the interest of impersonality. Opinions differed among the listeners as to the merits of this procedure. It was felt by some that much of the dramatic intensity of the sacred utterances was missed. Perhaps the tempos of the recitatives might have been a bit more rapid, but in the writer's humble opinion there was a tenderness and yet a breadth in the work of the basses that was most appealing. Several great climaxes were reached, notably in the portion of the institution of the Lord's Supper—"until that day when I shall drink it new with you in my Father's kingdom"—also in the scene with Caiaphas when the Lord prophesies His coming in the clouds of heaven. These great moments could hardly have been achieved by a single voice.

The chorales which occur at frequent intervals in the work were sung by choir and congregation, accompanied by orchestra and organ. At times Dr. Wolle took unwarranted liberties with the tempos of these chorales, but withal they were most effective. As one member of the chorus put it, "sometimes he would make us hold a note until we had no breath left, yet we still kept on singing"—at least in spirit. We have heard performances of the Passion in which the chorales were sung unaccompanied by the chorus. This seems to us a mistake, as it was no doubt the intention of the composer that the congregation should have a part in this religious service; besides, it is a relief to be able to rise occasionally and take part. As the congregations at Bethlehem consist mostly of the same persons year after year they become familiar with these chorales, and the result is a very satisfying rendition.

The second day's sessions were devoted to that greatest of all Bach's choral works—indeed perhaps the greatest of any choral works—the Mass in B minor. The Kyrie and Gloria were given at the first session, beginning at 1:30 and lasting about an hour and twenty minutes; the Credo, Sanctus, Benedictus and Agnus Dei were given at the second session, beginning at 4 o'clock and ending about 5:30. Again there was not a tiresome note in the performance. The devotional and religious atmosphere which pervaded the campus and church was even more marked than on the preceding day.

As on the day before, the trombones announced the sessions from the tower. Fifteen minutes before time to begin the congregation filed into their places. About two minutes before the beginning of the first session Dr. Wolle ascended to the conductor's desk. A hush fell upon the great throng. The trombones were heard, at a distance, playing a chorale in B minor—"Prince of Life, to Thee I Cry." Dr. Wolle stood with arms upraised, everyone in chorus and congregation at close attention. Exactly on the last note of the chorale in the distance chorus, orchestra and organ broke forth on the tremendous B minor chord which begins the Kyrie.

This one episode is worth coming miles to Bethlehem to hear. There is never a thrill just like it. Each ses-

sion of the festival is opened by the trombones playing in the distance, but except at the first session on Saturday they were allowed to finish before the music in the chapel began.

If the choral work on Friday was magnificent it would be difficult to characterize that on Saturday. This performance of the mass was the twenty-first given by this organization, and many of the singers know it almost from memory. Again we heard the wonderful shading, the delicate nuances, the stirring crescendos on single tones, the ethereal pianissimo in the "Sepultus est" of the "Crucifixus," the sublimely thrilling "Cum Sancto Spiritu," "Et Resurrexit" and "Hosanna," and the broad, dignified "Dona Nobis Pacem." In the last four numbers mentioned the power sustained throughout was tremendous.

The solo portions of the mass were sung by the respective groups of the choir. The same comment might apply to these which was made regarding the basses of the preceding day. It must be conceded that the rapid passages had a clearness, due to the absence of vibrato in the chorus voices, which is lacking when a soloist with a vibrato sings them, no matter how fine a voice the soloist may have. There was a lovely sympathetic quality combined with an almost inconceivable breadth of tone in the "Agnus Dei," sung by the altos, and the sustained tones of the basses in the "Quoniam" will long be remembered.

The orchestral accompaniment on both days of the festival was provided by members of the Philadelphia Orchestra, who did excellent work, particularly on the second day. Special mention should be made of the players of the various obbligati in both the Passion and the Mass—Alfred Lorenz, violin; William M. Kincaid, flute; Louis Di Fulvio, oboe, and Anton Horner, horn.

A word of special commendation is due T. Edgar Shields, a pupil of Dr. Wolle and his righthand man. Mr. Shields' use of the organ was at all times entirely right. In the opening chorus of the Passion he used it very sparingly, and even in the big choral passages the organ seemed to act as a bridge or medium between the vastly different tone calibres of the chorus and orchestra. This is the real function of the organ in choral performances; it seems to fill a gap and round out the whole effect if properly used.

Organists attending the Bach festivals should profit in many ways by hearing the choir. One great lesson to be learned is the breadth of conception of Bach that one scarcely hears anywhere else. Another point is the attention paid to smaller nuances, the endless variety of light and shade. A free but judicious use of expression pedals is another lesson taught by the Bach choristers.

It may be asked: "Whence came this genius who is renewing in this great country of ours a love for the music of this master of masters?" Dr. Wolle was born in the town which he has made famous, and his ancestors had been residents there since about 1743. Dr. Wolle has often said that he first learned to love the music of Bach through the influence of his early organ teacher, Dr. David D. Wood of Philadelphia. Dr. Wood's influence has been felt by Dr. Wolle through his whole life, even while a student of Rheinberger in Munich.

Adequate performances of these great masterpieces are being more and more frequently given throughout the country. But it is doubtful if there is ever quite the same atmosphere that one feels at these renditions in the historic Pennsylvania town. So may the Bach festivals long continue to be, as someone has said, "the Star of Bethlehem."

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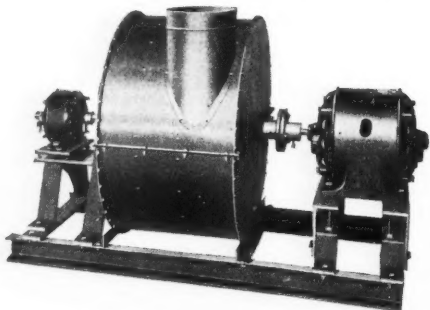
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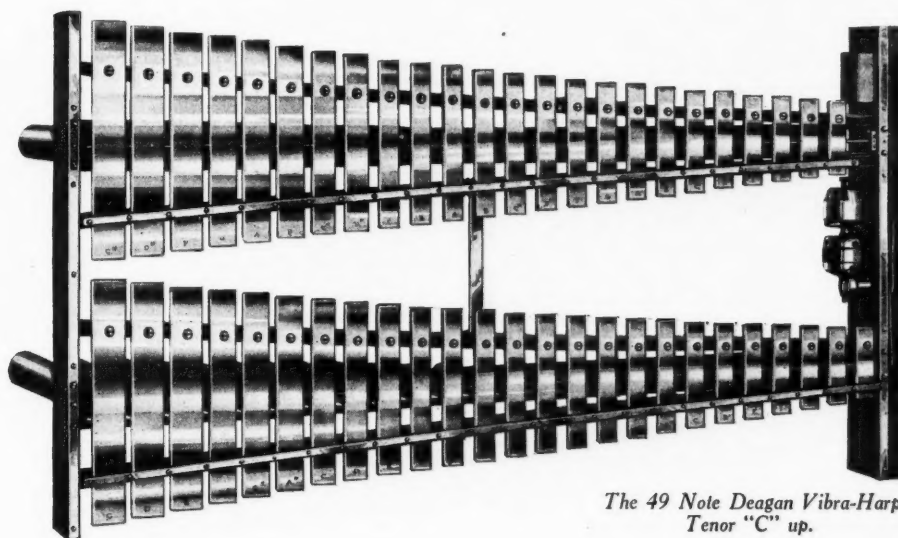
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**Church Music and Its Privileges**

By FRANCIS A. MACKAY

[The following address on "Church Music" was given by Francis A. Mackay, organist and master of the choristers of St. Paul's Cathedral, Detroit, at the biennial meeting of the Michigan Federation of Music Clubs, held at Stevens Hall, All Saints' Church, Pontiac, April 18.]

The subject of church music has caused more discussion and argument than any other form of music. Possibly this may be because where religion enters into the field people are necessarily brought into the discussion who may not be musicians and who still may have, or may find, something to say about the music; for example, clergymen, vestries and music committees. Also, it often happens that church music bears a direct personal relationship to the interpretation of religion to laymen, with the result that many a religious battle has been fought by the people of a congregation over the way in which the organist played the hymns—too fast or too slow, or too loud or too soft; or selected the anthem, or trained the choir, or even wore his necktie.

There are, however, certain matters regarding church music upon which all can agree. The first is that of leadership. Without doubt the director of the choir must himself be a qualified conductor. There must be outstanding voices in the four parts of the choir and the choir must act as leaders of the congregation in the singing. It is the duty of the choir-master to train his leaders to hold the morale of the choir on a high level, and to train his choir to feel and believe that the music rendered in the church is an act of worship, not only on its own part, but also on the part of the people.

The people can sing, and should be encouraged to sing the hymns and perhaps certain of the chants. They cannot, however, join in the anthems. Therefore the choir must be made to realize that the singing which they do without the congregation, whether the spirit be one of prayer, of praise, of thanksgiving, of sorrow, or of joy, is done for the congregation as well as for themselves. It is only this inward consecration of spirit on the part of the choir which will bring forth the really fine singing of church music.

The choir-master should use great care in the selection of suitable music throughout the church year. At Christmas and at Easter, of course, every organist may reasonably be expected to select proper anthems and other music. But the appalling ignorance and carelessness displayed through the year by some church organists is a great discredit to our profession. Every organist should spend considerable time in a study of the church year, in learning the spiritual significance of the seasons of the church year, and in familiarizing himself with the beautiful symbolism and meaning of all the seasons. In this way he will be most admirably fitted to choose music which will add to the impression which should be made upon the congregation, instead of distracting their attention by some entirely irrelevant anthem or solo, as is often the case. The organist can make or mar the entire effect of the service by failing to confer frequently with the clergyman as to the topics of his sermon; for example, after a particularly fine sermon on "Peace" one Sunday morning, a clergyman was embarrassed to be compelled to announce that the choir would sing as the offertory a setting of "The Son of God Goes Forth to War." The church service should be dignified, unified and beautiful and the organist has a tremendous part to play in seeing that it is so.

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**STATEMENT OF THE DIAPASON.**

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for April 1, 1929.

State of Illinois, County of Cook—ss.

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.  
Managing Editor—None.  
Business Managers—None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereafter the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)  
Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)  
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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the com-

pany as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN.  
Sworn to and subscribed before me this 29th day of March, 1929.

ANTON O. LANDES.  
(My commission expires April 26, 1930.)

**Reading Brahms Festival.**

The first Brahms music festival, given May 8 by the Reading, Pa., Choral Society at the Strand Theater was a distinct success. It was one of the most pretentious performances ever given by the society and was in keeping with the nation-wide observance of music week and commemorated the ninety-sixth anniversary of the composer's birth. Much credit is due to N. Lindsay Norden, conductor of the choral, for the arrangement of the program and the manner in which the members of the chorus presented it. Approximately 200 singers were in the chorus. The program included the "German Requiem" and the "Triumphlied." Forty-five men from the Philadelphia Orchestra, Frederic Cook, concertmaster, provided the orchestral accompaniment. Carroll W. Hartline, organist of Trinity Lutheran Church, was at the organ. The balance of the club's singing and the way it kept on pitch were noticeable features of the concert, critics remarked.

**To Exploit New Music Slogan.**

A complete exploitation campaign is ready for the use of the music industries of the country in putting across the new music slogan: "The Richest Child is Poor without Musical Training." That is the slogan which won the \$1,000 prize in a nation-wide popular contest last year. The aim of the committee was to incorporate the words of the winning slogan with an art design of striking originality, so that the words and design together would form an enduring symbol. The general symbol, carrying an allegorical depiction of the spirit of music, is intended for use by associations, clubs, societies, groups and individuals whose affairs do not call specifically for the exploitation of any particular style of instrument.

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**Henry Huntington, Jr., Dead.**

Henry Huntington, Jr., organist in Newark, N. J., churches for more than forty years, died April 24 at his home in Maplewood, after an illness of two weeks. He was 60 years old. Mr. Huntington had been organist and choir director of the Clinton Avenue Presbyterian Church, Newark, for the last fourteen years. He conducted many concerts in Newark and was an organizer of the Newark Musical Festival Association. Mr. Huntington was born in Jersey City. He was associated with the Mutual Benefit Life Insurance Company at its New York office from 1916 to 1928, after which he was connected with the National Life Insurance Company of Vermont at its New York office. Surviving are his widow, Mrs. Elizabeth Contrell Huntington; two sons, J. Henry Huntington 3d and R. Graham Huntington, and a daughter, Elizabeth.



Mrs. Frederick W. Riesberg



Celebrating the twenty-fifth anniversary of their marriage, Mr. and Mrs. F. W. Riesberg held a reception and musicale at the Barnard Club, New York, Sunday afternoon, April 21. More than a hundred guests attended, among them relatives of Mr. and Mrs. Riesberg and many prominent musicians. In the receiving line were Mr. and Mrs. Riesberg, their daughters, Marcella and Trixy, and Mr. Riesberg's daughters by a former marriage, Mrs. Walter D. Bull and Mrs. Franklin M. Goodchild, who were present with their husbands. The following artists contributed to the afternoon's enjoyment: Gina Pinera, Sue Harvard and Marie De Kyzer, sopranos; Edwin Grasse, violinist; Norman Jollif, baritone; the Von Doenhoff Trio (Robert, Karl and Edward); Vladimir Dubinsky, cellist, with Ethel Watson Usher and Willard Sektberg at the piano. A charming feature of the afternoon was Mrs. Riesberg's acknowledgment of her pleasure in the occasion. Mr. Riesberg has been a member of the Musical Courier staff for thirty-three years, is organist of Calvary Baptist Church, New York, and for six years was secretary-treasurer of the New York State M. T. A., and also later of the Manuscript Society. He is a member of the executive committee of the N. A. O.

**Operation on Sheldon Foote.**

Sheldon Foote, F. A. G. O., of Milwaukee, organist and choirmaster of St. Mark's Episcopal Church, is in the hospital, where he was compelled to undergo an operation for the removal of his appendix. Latest reports indicate that he is on the way to recovery. Mr. Foote is the Milwaukee correspondent of The Diapason and his illness accounts for the absence of his column this month.

A memorial service for the late A. I. Epstein, for forty-six years organist of St. John's Methodist Church, St. Louis, and after that organist emeritus, was held at St. John's Church, Kingshighway and Washington boulevard, May 5. A musical service was arranged by St. John's present organist, O. Wade Fallert, consisting of anthems, beatitudes and a response, all compositions of Mr. Epstein. There was a memorial address by Rabbi S. Sale, and E. R. Kroeger spoke on "Abraham Epstein, the Musician and the Man."

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**Gounod's Work Marks Music Week.**

The Resurrection and Ascension part of Gounod's "Redemption" was sung at the First Congregational Church, Dalton, Mass., Sunday, May 5, under the direction of Kate Elizabeth Fox, F. A. G. O., organist and choirmaster. The performance was arranged to mark music week.

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**Church and Choir Pay Tribute on His Twenty-fifth Anniversary.**

In honor of twenty-five years of faithful service as organist and choir-master of the Dundas Center United Church, London, Ont., J. Parnell Morris, and Mrs. Morris, were entertained with the choir members and former choir members at a banquet April 29 by W. Heaman, honorary president of the choir, and Mrs. Heaman. The happy event took place in the Sunday-school rooms.

In appreciation of Mr. Morris' services, a purse was presented to him and a bouquet of roses to Mrs. Morris. Miss Violet Winnett reading a presentation address. Mr. Morris responded with a clever resume of the past twenty-five years and thanked the choir members sincerely for their gifts. R. W. D. Lewis delivered an address of appreciation on behalf of the choir for the services of Mr. Morris. Several telegrams were read from members who could not attend the reunion and a letter of appreciation from the officials of the church was read to Mr. Morris.

A choir of 121 voices, composed of present members and former members who had returned from as far distant places as Hollywood, Cal., did honor at the church to Mr. Morris April 28. The Rev. E. W. Young, pastor of the church, preached at morning and evening services, and an attractive musical program was rendered by the choir.

**Pupils of Miss Dow Heard.**

Margaret Whitney Dow has presented in the last few weeks four of her organ students in certificate recitals at the Florida State College for Women, Tallahassee, Fla. The young women were Miss Helen Goodyear, Miss Helen Vrieze, Miss Mary Clements and Miss Lucile Patronis. They evidenced good foundation work and understanding of the color and possibilities of the four-manual organ in the auditorium. Three of these students will continue next season to work for a degree in organ. Miss Dow will remain at the Florida State College this summer and continue her organ class.



**Forty-Seven Years in Music.**

Will A. Watkin, veteran Dallas organist, this year celebrates his forty-seventh anniversary in the music business in Texas. Mr. Watkin, who represents Hillgreen, Lane & Co., and who is known to organists throughout the Southwest, began his activity when he became a choir boy at the age of 9. During his forty-five years of service as organist and choir director he has held positions with only four churches, two of which have been in Dallas. In 1882 he and his young wife, the daughter of General Joseph P. Nuckols, then adjutant general of Kentucky, came from Kentucky to the little frontier town that was the Dallas of half a century ago. It was a rough enough town, to be sure, in those days, but Mr. Watkin immediately opened a music store. In 1883 he was engaged by the First Congregational Church as

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organist and choir director. In 1884 he went to the First Baptist Church as choir director, later becoming organist also, which position he filled for thirty-seven years.

Until 1891 Dallas boasted but one organ, a small one, at St. Mathew's Episcopal Church. That year the First Baptist Church purchased what Mr. Watkin believes was the largest organ up to that time brought to Texas, and for the dedication he brought to Dallas Henry Eyre Brown of New York, former organist at Henry Ward Beecher's church and

also at Dr. T. DeWitt Talmadge's tabernacle in Brooklyn. Brown's coming was a real musical event, the first of many Watkin was to arrange for the benefit of the city.

Word comes from New York that Henry Vincent Willis, accompanied by Mrs. Willis, sailed on the Corinthia May 18 for New York. They intend to establish themselves permanently in this country. Mr. Willis has been voicing at the Aeolian factory in London since his return to England some time ago.

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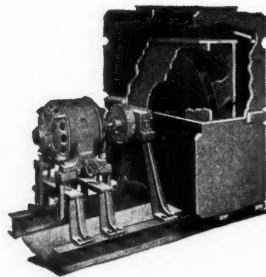
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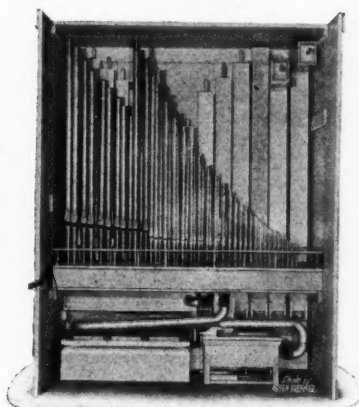
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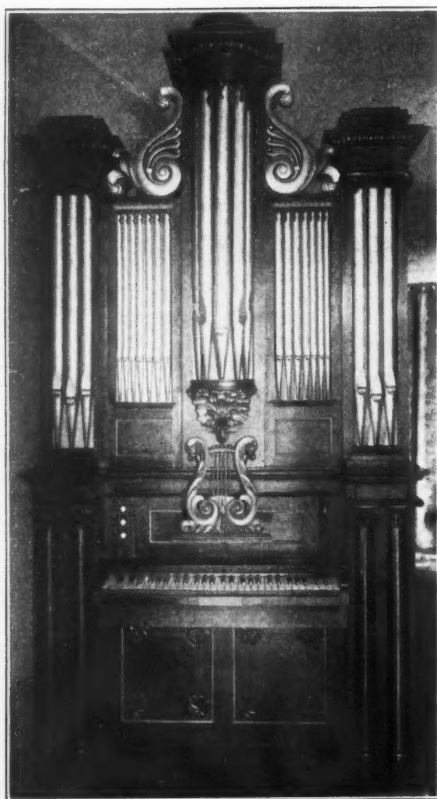
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