

# THE DIAPASON

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## LOUISVILLE'S ORGAN HONORS DEAD IN WAR

### DEDICATION IS IMPRESSIVE

Instrument of Ninety-one Stops Built by Pilcher for Beautiful Auditorium Displayed by Charles M. Courboin.

Louisville's largest organ and the most noteworthy instrument within a wide radius of the Kentucky city was dedicated in the beautiful new War Memorial Auditorium on the evening of May 31. The occasion was one that will be remembered in musical circles of the South for many years. Under the touch of Charles M. Courboin the Pilcher four-manual spoke eloquently and made an appeal both by its magnificent power and its fine solo stops, not to mention a percussion section that was of great value in connection with the patriotic exercises that marked the occasion. Mr. Courboin brought out well the various qualities incorporated in the ensemble of ninety-one speaking stops, and the large audience was impressed, especially that part of it which consisted of the organists of Louisville, who were present in a body.

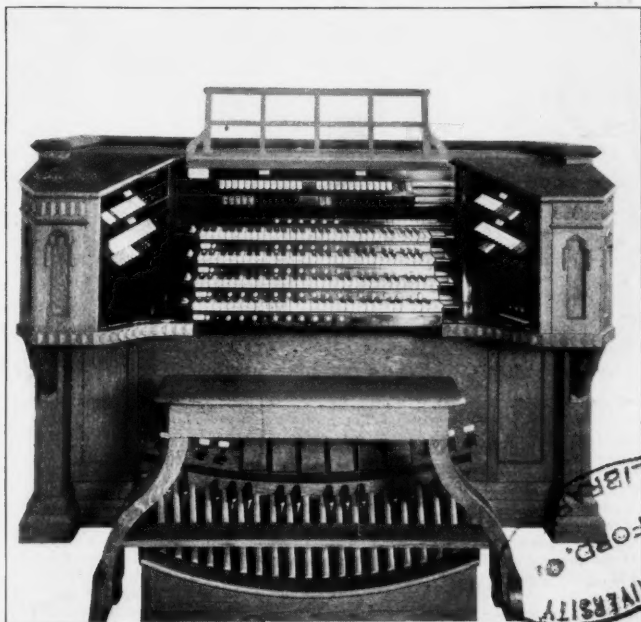
The inaugural program, which occupied the second evening of the dedicatory exercises for the new building, was made up largely of request numbers and was of a popular character which was genuinely pleasing to those surfeited with the works of the modern school. It opened appropriately with "Dixie," after the formal dedication of the instrument by Colgan Norman, commander of Jefferson Post of the American Legion, and the presentation of the organ by Thomas Floyd Smith, vice-chairman of the Louisville Memorial Auditorium Commission. Mr. Courboin next played Schubert's "Ave Maria," with beautiful registration of one of the loveliest melodies ever written. Then followed Bach's Toccata and Fugue in D minor, the Largo from Dvorak's "New World" Symphony, Widor's Toccata from the Fifth Symphony, which was brilliantly played; the Andante Cantabile from Tchaikovsky's String Quartet, Mendelssohn's Sixth Sonata, Jarnfelt's "Praeludium," which Mr. Courboin played with remarkable effectiveness; Handel's Largo and the stately "Marche Heroique" of Saint-Saens. The program closed with a clever improvisation on national airs and war songs, in which Mr. Courboin's skill in registration was brought into full play.

After the recital a reception was held for Mr. Courboin in one of the parlors of the auditorium, with Henry Pilcher's Sons as the hosts. Nearly every Louisville organist was present, besides other guests, and it was a decidedly happy occasion.

On May 30 Henry Pilcher's Sons were hosts to the local chapters of the N. A. O. and A. G. O. at a delightful luncheon in honor of Mr. Courboin. The specification of stops of the Louisville organ was published in The Diapason last October. The instrument has a total of 5,288 pipes. The four-manual console is a work of distinct beauty. It is of the draw-stop type and is of walnut. The great, swell, orchestral, solo, echo and pedal divisions are placed in different parts of the auditorium. The console, on an elevator in the orchestra pit, places under the control of the organist the ninety-one speaking stops, thirty-five couplers, forty-six combination pistons, sixteen pedal movements and fifteen other accessories. A Welte-Mignon automatic player unit, installed by Henry Pilcher's Sons, is capable of reproducing a wide range of compositions. Filtered air for chests and pipes is supplied by a thirty-horsepower Spencer Orgoblo.

The War Memorial Auditorium is

Kilgen Console for Carnegie Hall, New York



a building of rare architectural distinction. It was erected in memory of the soldiers of the city who died in the world war and represents an expenditure of \$1,250,000. It is in the Greek style. The auditorium proper has a seating capacity of 2,600. The edifice is in every way pleasing to the eye in design and furnishings and the organ completes the ensemble. The instrument is also a monument to the firm of Henry Pilcher's Sons, who have been building organs without interruption for upward of a century and whose extensive plant is one of the best-known industries of Louisville. The pride which the citizens of Louisville feel in this establishment and in the success of this, its largest local installation, was plainly manifest.

### GOODWIN LEAVES ST. PAUL

Municipal Organist Resigns Position, Effective July 1.

Hugo Goodwin, F. A. G. O., for several years municipal organist of St. Paul, Minn., has tendered his resignation, to take effect July 1. Mr. Goodwin, according to a telegram from St. Paul, played his farewell recital on the large Skinner organ in the municipal auditorium June 27 and will become a member of the faculty of Grinnell College, Grinnell, Iowa. No regular successor to Mr. Goodwin is to be appointed, it is understood. Mr. Goodwin before going to St. Paul was a resident of Chicago and one of its ablest organists, and his work at St. Paul has enhanced his reputation as a brilliant performer.

### Hall Organ for Nassau, Bahamas.

Trinity Wesleyan Methodist Church of Nassau, Bahama Islands, has contracted with the Hall Organ Company to build an organ suitable for its new building and particularly adapted to tropical conditions. The same company installed an organ in the Union Church, Balboa, Canal Zone. George A. North, president of the Hall Company, has just returned from Nassau, where he studied the conditions in that city, to plan necessary precautions against the extreme humidity and heat, and also the white ants that exist in the tropics. Mr. North's trip to Nassau enabled him to take a rest en route, and he extended the voyage to visit Havana and Miami.

## CONVENTION IN DIXIE IS A MARKED SUCCESS

### THREE BIG DAYS IN MEMPHIS

Meeting of American Guild of Organists Is Featured by Ten Recitals, a Service and Varied Entertainment.

Dixieland conducted its first national convention of organists the first week in June with such success in every way as to establish the South in the minds of all who were privileged to attend the Memphis meetings as fertile ground for the cultivation of organ music. The eighth general convention of the American Guild of Organists, of which the Tennessee chapter was host and which was managed by the organists of Memphis, under the leadership of Adolph Steuterman, dean of the state chapter, occupied the three days from June 4 to 6. This period was filled with recitals, interspersed with luncheons and other events that nurtured good fellowship. The city situated on "Old Man River" not only exhibited the best brand of Southern hospitality, but emphasized this with the help of the weather man, who provided uniformly pleasant conditions throughout the days the visitors spent in the South.

As there were ten recitals, played by twelve organists, besides a service, a theater demonstration, a banquet, etc., in the short sixty hours from 11 o'clock on Tuesday morning until 11 o'clock on Thursday night, it can be seen that anyone hungering and thirsting after organ music must have gone home filled. Aside from the plentitude of these recitals the noticeable feature of this rich offering was the high quality of all the performances. There was uniformly good playing, refreshing to the soul and instructive to the mind of every organist who had the opportunity to hear. Five of the recitalists played the new five-manual Kimball organ just completed in the Memphis Auditorium and which is the pride of the city. The players came from St. Louis, New York, Pittsburgh, Cincinnati, Salt Lake City, Philadelphia, Washington, Asheville, N. C., two from Chicago and two from Memphis.

Attendance at the convention was largely from the states south of the Ohio river, and it was the largest gathering of Southern organists ever held, in all probability. Nevertheless Chicago, Detroit, St. Louis and other northern points were well represented. The total registration reached 140.

Aside from the things noted which stood out was the perfect smoothness of the machinery which operated the convention. No delays, no hitches, no untoward occurrence marked anything, the transportation arrangements were perfect and every event arranged by Mr. Steuterman and his lieutenants, who included Mrs. E. A. Angier, Jr., Mrs. O. F. Soderstrom, Franklin Glynn and others, was supervised with the facility and system which marks the operation of a well-managed railroad.

Preliminary to the convention the early arrivals gathered in the parlors of the Hotel Peabody Monday evening and informal greetings were the order. A recital which was to have been played later in the evening by Charles M. Courboin was postponed until the next night.

Registration opened briskly Tuesday morning and before the first hour of the forenoon had passed it became evident that the Memphis meeting was to be well attended and that the South especially would be represented from Florida to Texas.

Charles Galloway of St. Louis, for many years a sturdy exponent of all

### DR. RUSSELL IS HONORED

Degree of Doctor of Music Bestowed on Him Second Time.

The Cincinnati Conservatory of Music bestowed an honorary degree on Dr. Alexander Russell, director of music at Princeton University, at the commencement exercises of the conservatory Monday evening, June 17. This is the second honorary musical degree to be received by Dr. Russell. In June, 1922, Syracuse University, his alma mater, conferred on him the degree of doctor of music in recognition of his achievements.

Dr. Russell has been director of music at Princeton University since 1917, occupying the Henry Clay Frick chair of music. He is a composer of songs, choral, piano and organ works, an organist and pianist. He has been concert director for the Wanamaker Auditorium since 1910, and in this capacity brought to America and supervised the transcontinental tours of many of the world's greatest organists, foreign and American, among whom have been Marcel Dupre, Louis Vierne, Alfred Hollins, Fernando Germani, G. D. Cunningham, Charles M. Courboin, Palmer Christian and others. Dr. Russell also started the famous collection of rare Italian violins, violas, cellos and double basses assembled by the late Rodman Wanamaker, which has recently passed into the possession of Dr. Thaddeus Rich, former curator of the collection.

### Beebe Returns to New Britain.

Joseph Clair Beebe is leaving the Hill School at Pottstown, Pa., to return to the South Congregational Church at New Britain, Conn. He will take up his duties at New Britain July 1, presiding over the Skinner organ of upward of eighty speaking stops. Mr. Beebe was organist of this church for eleven years and gave more than 200 recitals on the old organ, which was destroyed by fire. He drew up the specifications of the instrument which has replaced the one burned. Mr. Beebe is a native of Connecticut and his father for many years was superintendent of schools at Meriden. A large part of Mr. Beebe's musical life has been spent in Hartford, Middletown and New Britain and he was also at the Auburn Theological Seminary for six years.

that is best in organ music, was the initial recitalist of the convention. He played the new four-manual Kimball organ in the south hall of the municipal auditorium. This instrument is a part of the installation recently completed, the principal unit of which is the five-manual in the larger north hall, both being playable from the larger console. Mr. Galloway's program was an admixture of things worth playing from Bach to Sowerby and offered a good example of sensible program-making. His list of offerings was as follows: Concert Overture in D minor, Rogers; Prelude and Fugue in A minor, Bach; Scherzo in G minor, Bossi; "Rejoice, Ye Pure in Heart," Sowerby; Cantabile (Seventh Sonata), Guilman; Finale in B flat, Franck.

The Rogers Concert Overture is a splendid piece of work by an American whose compositions are among the best on this side of the water and is far ahead of much from the other side that is used more frequently. It has style, variety and melody, and is an ideal recital selection. The Bossi scherzo was played so as to bring out all its grace and delicacy and Mr. Sowerby's fine fantasia on a stately hymn-tune was never heard interpreted better. It was pleasing to find Guilman on the program, for, as one experienced player of and listener to organ recitals remarked, Guilman, who a decade or two ago was on nearly every recital program, is seemingly relegated to the background—a loss to the audiences which attend organ performances. The Seventh Sonata was inscribed by the French master to Mr. Galloway, who is one of his best-known American pupils.

Mr. Galloway's recital was followed by luncheon, attended by about 150, at the Peabody. This luncheon served as the first "get-together" of the convention and showed the number of states from which organists had come to Memphis for the occasion. The Rev. Charles F. Blaisdell, D. D., rector of Calvary Episcopal Church and chaplain of the Tennessee chapter, pronounced the invocation and Adolph Steuterman in a few words welcomed the visitors, after which Walter Chandler, a prominent Memphis attorney, representing Mayor Overton, cordially greeted the organists and gave a short history of the city, which, founded only a little more than 100 years ago, had almost been abandoned fifty years ago when a yellow fever epidemic claimed as its victims half the population and of the survivors many moved away. Warden Frank L. Sealy responded to the welcoming talks and called attention to the fact that the Guild was now established in forty-four states.

While the members remained at the tables Senator Emersor, L. Richards of Atlantic City, N. J., whose latest claim to fame is the fact that he designed and fathered the project for the huge organ to be installed in the Atlantic City convention hall, delivered an address on "The Tonal Design of Two and Three-Manual Organs." This paper appears in another page of this issue.

The second recital took place in the afternoon at St. Peter's Catholic Church, a beautiful edifice with a fine Casavant organ of three manuals and echo. Miss Charlotte Klein of Washington was at the console, completing an ensemble that assured an enjoyable hour. Miss Klein is well known to those who attend A. G. O. conventions, for this was her third appearance on these occasions. In Chicago her recital at Grace Episcopal Church, Oak Park, made a distinctly favorable impression which is still well remembered, and this impression was strengthened by her performance in the Congressional Library in Washington. Miss Klein has a fine sense of rhythm and never-failing good taste. Combined with this is a technique which gives the necessary assurance, all of it making for finished playing. Miss Klein played: Chorale No. 1, in E major, Franck; Sarabande from Sixth Violoncello Suite, Bach; Prelude and Fugue in D major, Bach; "Chant de May," Jongen; "Nombres" ("Lamb of God, Fount of Goodness and Happiness"), from "Symphonie de l'Agneau Mystique," de Maleingreau; Fantasie in

Adolph Steuterman



F sharp minor (MS.), Sealy; Canzona, Karg-Elert; "Toccata sur un Theme Gregorian" (First Symphony), Barnes.

No deviations from tempo or other unwarranted liberties marked the Bach playing and the phrasing was clear. The Karg-Elert composition was one of the things which stood out as being beautifully done. Warden Sealy's new manuscript piece, inscribed to Miss Klein, has a toccata in the French style as its main motif and is in conventional organ style.

A thoroughly enjoyable social occasion which followed Miss Klein's recital took place at the beautiful country home of Mr. and Mrs. J. P. Norfleet on Walnut Grove road, ten miles east of Memphis. On arrival in a bevy of automobiles the visitors were received by their hosts and inspected the garden which is a feature of the estate. Then they returned to the house to hear a short recital by Franklin Glynn, organist of the Idlewild Presbyterian Church of Memphis and known in his native England and throughout the East, where he formerly lived, as a brilliant organist. The organ is a three-manual built by M. P. Möller and possessing lovely effects, which were brought out by Mr. Glynn. His program included: Two Chorale Preludes ("Lord Jesus Christ, Turn Thou to Us" and "Come, Saviour of the Gentiles"), Bach; Allegretto (Concerto in E flat minor), Parker; Arabesque, Vierne; Minuetto in B minor and Scherzo in E, Gigout. The Parker Allegretto was a delightful thing and the Vierne and Gigout numbers were equally pleasing. Mr. Glynn had the good judgment to use selections calculated to fit into a program at a home, rather than to essay a concert performance of great brilliancy. That his audience was thoroughly pleased was made evident in the enthusiastic encore at the close, in response to which he played his own "Southern Twilight." After refreshments served in the garden and on the lawn, the visitors were taken back to Memphis.

A service forms a part of every convention of the Guild, and quite fittingly, since the original aim, as set forth in the declaration of principles read at the service every year, is that music in the church might be advanced. The service this year was held Tuesday evening at Calvary Episcopal Church, where Adolph Steuterman is the capable and earnest organist and choirmaster whose services, as well as his recitals, have been famed in Memphis for a number of years. The feature of the evening was the singing of Brahms' "Requiem" by the Calvary choir, assisted by an orchestra, Harry J. Steuterman, brother of Adolph and organist of Grace Episcopal, at the organ, and Mrs. C. H. Marshall at the piano. It was an impressive performance, in which stood out the ability and authority of Mr. Steuterman as a con-

ductor, the careful work of his chorus, the rich volume in the choruses and the precision in its attack. As a special feature Harry Steuterman played Dupre's Magnificat and, with Mrs. Marshall at the piano, the Intermezzo from Joseph W. Clokey's Symphonic Piece, which was exquisitely done. As a postlude he played Vierne's "Carillon." Another special feature was the singing of Warden Sealy's anthem, "Enter not into Judgment." Dr. Blaisdell, the rector, delivered a very gracious welcome to the visiting organists.

And so that the night might also be filled with music, the recital by Mr. Courboin followed the service at Calvary Church and gave a glorious finish to the events of the day. Mr. Courboin's performance was arranged by courtesy of the Auditorium commission, on the new Kimball five-manual. The first hearing of this latest addition to the vast organs in public buildings in America left a deep impression, for here was power that would thrill the most jaded organ fan, solo stops that were delicious and a swell effect that carried you out of your seat. And Courboin, the great organ colorist, provided with such a palette, turned himself loose. Nevertheless the best thing he did was the Bach Passacaglia, which this writer never heard him play better. The complete program was as follows: "Grand Choeur Dialogue," Gigout; Andante from "Grande Piece Symphonique," Franck; Passacaglia, Bach; Andante Cantabile, Nardini; Prelude to "Die Meistersinger," Wagner; Prelude and Fugue, C sharp major No. 3 (from "Well-tempered Clavichord"), Bach; "The Afternoon of a Faun," Debussy; Prelude and "Liebestod," from "Tristan and Isolde," Wagner.

A stunt which player and audience relished alike was the prelude and fugue from Bach's "Well-Tempered Clavichord," played on the grand piano on the stage, from the organ keyboard, the piano being one of the "stops" of the organ. The Wagner numbers were freely colored in Mr. Courboin's style.

Thus ended the first day, consisting of four complete recitals, a church service, a reception, etc. Sufficient, indeed, unto the day were the recitals thereof!

Wednesday was marked by three excellent recitals, a luncheon and a reception with musical features of unusual interest. The day opened at St. John's Methodist Church with a program by James Philip Johnston, F. A. G. O., dean of the Western Pennsylvania chapter and organist and director at the East Liberty Presbyterian Church of Pittsburgh, who amply demonstrated his remarkably fine poise, style and accurate phrasing. His program was well balanced and the entire performance on the three-manual Austin was one of those which leave the listener pleased and ready for another recital of the same kind. His offerings consisted of the following: Concerto in B flat, No. 2, Handel; Two Chorale Preludes ("From Heaven Came the Angel Band" and "In Thee Is Joy"), Bach; Andante sostenuto (Gothic Symphony) and Minuetto (Third Symphony), Widor; "The Baptism of Jesus," Whitmer; Canon, Johnston; "Carillon," DeLamarter; Chromatic Fantasie, Thiele.

The rendition of the adagio from the Handel Concerto was of exceptional beauty. The Bach chorale preludes were played with spirit combined with style. The Minuetto from Widor's Third Symphony was delicious as Mr. Johnston played it. The Whitmer Biblical picture, the work of a noted Pittsburgh man, reminded one of de Maleingreau. Mr. Johnston's own Canon is well written and effective. There is after all no better war horse than the Thiele Chromatic Fantasie and it was played with authority and strict rhythm. Mr. Johnston's work confirmed him in the minds of his hearers as one of the giants of the younger generation in America.

From this church the automobiles took the organicist caravan to the Idlewild Presbyterian, a splendi-

d church plant which deserves to rank with the largest and best of its denomination and which has a fine four-manual Skinner organ, the gift of E. E. Buxton, over which Franklin Glynn presides. Luncheon was the first order, to give strength for the recitals which were to follow. In the absence of Dr. Alexander Russell, who was unable to come to Memphis, the luncheon speaker was Hamilton C. Macdougall, professor emeritus at Wellesley College, A. R. C. O., a founder of the Guild, whose degree of musical doctor was conferred by Brown University. Dr. Macdougall made a record as organist and musical head at Wellesley over a period of many years and to realize the regard in which he is held by those who came under his musical influence it is necessary only to interview any Wellesley alumna. To readers of The Diapason far and wide Dr. Macdougall has been known for a number of years through his fine "Free Lance" column. His talk, which was entirely impromptu, scintillated with wit and with happy reminiscences. He first paid a tribute to the absent Dr. Russell for his educational work in enabling Americans to hear some of the best foreign organists. He expressed his opinion of the unyielding organ legato and told of the three forms of legato as set forth by his own teacher, Dr. Turpin. These were the passionate legato, the plain and the detached. To these the speaker added the "epileptic" legato of the "movie." Dr. Macdougall's talk was filled with good thoughts, and they were voiced in a style which brings his audience into sympathy with his viewpoints.

Arnold Dann, now of Asheville, N. C., and known for his work both in the East and in California, next gave his recital and made a distinctly favorable impression with the grace which marked his playing and his judicious use of the resources of the large instrument. He gave lovely rendition to the Bonnet Reverie and the Allegro from Vierne's First Symphony was most graceful. Sowerby's "Carillon" had atmosphere and imagination and the Bach chorale prelude "Hark, a Voice Saith All Are Mortal" was played with full appreciation of the words and character of the chorale. The program in full was as follows: "Marche Pontificale" (First Symphony), Widor; Reverie, Bonnet; Allegro Vivace (First Symphony), Vierne; "Noel" with Variations, d'Aquin; "Carillon," Sowerby; Three Chorale Preludes ("Rejoice Now, Christians," "Hark! A Voice Saith All Are Mortal" and "In Thee Is Joy"), Bach; Pastorale, Matthews; Intermezzo (First Symphony), Barnes; "The Legend of the Mountain," Karg-Elert; Toccata (Fifth Symphony), Widor. In response to insistent applause Mr. Dann played a "Communion" by Vierne as an encore.

The next event of the day was a delightful reception at the Memphis Country Club, seven miles from the city. This followed a drive through the parks and residence districts. At the club a special treat awaited the visitors in a program of songs by Miss Jean Johnson, soprano, a former pupil of Mme. Sembrich, and a group of piano selections by Miss Eugenia Buxton, daughter of the donor of the organ in the Idlewild Presbyterian Church and a young woman of very unusual accomplishments. How well her playing was received was proved by the enthusiastic encores to which she generously responded. Refreshments completed the pleasures of the afternoon before the return to the city.

Arthur Dunham, F. A. G. O., organist and director at the Methodist Temple in Chicago and too well known in Chicago and other parts to require introduction, was the recitalist of the evening, playing the colossal Auditorium organ in a colossal way. His performance may be described as a fine demonstration of the vast resources of his own musicianship. The program was as follows: Toccata in D minor (Doric), Andante (Fourth Trio-Sonata) and Prelude and Fugue in D major, Bach; Rhapsody on Spanish Airs, Gigout; "Fisherman's

[Continued on page 14.]



*Organists Gathered at A. G. O. Convention in Memphis, Tenn.*



**FAMED CARNEGIE HALL TO HAVE KILGEN ORGAN**

**WILL BE DEDICATED SEPT. 30**

**Specification of the Large Instrument Soon to Be Installed in New York Building Devoted to Music Since 1891.**

In the plant of George Kilgen & Son, Inc., at St. Louis, there is approaching completion an organ designed and built for Carnegie Hall.

The organ is to be known as the Andrew Carnegie memorial organ. The tonal scheme has been carefully prepared by Alfred G. Kilgen, vice-president, in collaboration with Pietro A. Yon, organist of St. Patrick's Cathedral. The latter heads a group which will officially pass upon the organ upon its completion. Discussing the new instrument, Mr. Yon points out that it is completely equipped with ripieni. In describing the ripienio, the organist said it was an ensemble of several ranks of pipes, each one producing an over-tone. The main organ, he explained, will have nine ranks, with 549 pipes, ranging in size from those that resemble a lead pencil to pipes which measure several inches in diameter.

Preliminary construction work for the installation of the organ has been started under the supervision of Walter C. Herrod, manager of Carnegie Hall. The installation will require all summer, the manufacture of the instrument itself having been in process for more than a year. It is expected that installation will be completed by early September, making it possible for the dedication to take place as planned Monday evening, Sept. 30, on which occasion a special program consisting principally of organ music will be heard, this event marking not only the dedication of the new instrument, but the renaissance of Carnegie Hall itself.

That the installation of a new organ in Carnegie Hall will materially influence musical programs for the ensuing season has been demonstrated in the Oratorio Society's decision to present the B Minor Mass, which is dependent upon an organ accompaniment of full range.

The specification of the organ is as follows:

- GREAT ORGAN (8-inch Wind).**
- Major Diapason, 16 ft., 73 pipes.
- Principal, 8 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 12 pipes, 73 notes.
- Gross Flöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 12 pipes, 73 notes.
- Twelfth, 2 1/2 ft., 61 pipes.

- Flute Octaviant, 2 ft., 61 notes.
- Ripieno, 10 ranks, 305 pipes.
- Bombarde, 8 ft., 61 pipes, 73 notes.
- French Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes, 73 notes.
- Chimes (from Echo), 25 notes.
- The Ripieno, in addition to a complete 5-rank Mixture, draws both Diapasons at 8 ft., 4 ft., and 2 ft.

- SWELL ORGAN (6-inch Wind).**
- Bourdon, 16 ft., 73 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Viola Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Sallecional, 8 ft., 73 pipes.
- Wald Flöte, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 12 pipes, 73 notes.
- Violina, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 notes.
- Solo Cornet, 5 ranks, 305 pipes.
- Contra Oboe, 16 ft., 73 pipes.
- Corno, 8 ft., 73 pipes.
- Oboe, 8 ft., 12 pipes, 73 notes.
- Oboe, 4 ft., 12 pipes, 73 notes.
- Cornet, 3 ranks, 61 notes.
- Tremolo.

- CHOIR ORGAN (6-inch Wind).**
- Contra Gamba, 16 ft., 73 pipes.
- English Diapason, 8 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Gambette, 4 ft., 12 pipes, 73 notes.
- Clarabella, 4 ft., 12 pipes, 73 notes.
- Flauto Traverso, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 notes.
- Grave Ripieno, 2 ranks, 122 pipes.
- Corno di Bassetto, 8 ft., 73 pipes.
- Horn, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Harp (from Echo), 49 notes.
- Tremolo.

- SOLO ORGAN (12-inch Wind).**
- Stentorphone, 8 ft., 73 pipes.
- Flauto Mirabilis, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Flute Ouverte, 4 ft., 73 pipes.
- Tuba Profunda, 16 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Tuba Harmonic, 8 ft., 12 pipes, 73 notes.
- Cor Anglais, 8 ft., 73 pipes.
- Tuba Clarion, 4 ft., 12 pipes, 73 notes.
- Chimes (from Echo), 25 notes.
- Tremolo.
- Tuba Tremolo.

- ECHO ORGAN (6-inch Wind).**
- Still Bourdon (Tenor C), 16 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Tibia Clausa, 8 ft., 73 pipes.
- Keraulophone, 8 ft., 73 pipes.
- Lieblich Gedeckt, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 73 pipes.
- Vox Aetheria, 8 ft., 61 pipes.
- Quintadena (synthetic), 8 ft., 73 notes.
- Fern Flöte, 4 ft., 12 pipes, 73 notes.
- Nazard, 2 1/2 ft., 61 pipes.
- Zart Flöte, 2 ft., 61 notes.
- Contra Horn, 16 ft., 73 notes.
- Oboe Horn, 8 ft., 85 pipes.
- Musette, 8 ft., 73 pipes.
- Orchestral Oboe (synthetic), 8 ft., 73 notes.
- Vox Humana (Tenor C), 16 ft., 61 notes.

- Vox Humana, 8 ft., 73 pipes.
- Horn Clarion, 4 ft., 73 notes.
- Vox Humana, 4 ft., 61 notes.
- Harp, 49 bars.
- Chimes, 25 tubes.
- Tremolo.

- Vox Humana Tremolo.
- ECHO PEDAL ORGAN.**
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 12 pipes, 32 notes.
- Bass Flute, 8 ft., 12 pipes, 32 notes.
- Keraulophone, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Contra Horn, 16 ft., 12 pipes, 32 notes.

- PEDAL ORGAN (10-inch Wind).**
- Diapason Resultant, 32 ft., 32 notes.
- Bourdon Resultant, 32 ft., 24 pipes, 32 notes.
- First Diapason, 16 ft., 32 pipes.
- Second Diapason, 16 ft., 32 notes.
- Violine, 16 ft., 12 pipes, 32 notes.
- Sub Bass, 16 ft., 12 pipes, 32 notes.
- Gamba, 16 ft., 32 notes.
- Gedeckt, 16 ft., 32 notes.
- Gross Quint, 10 1/2 ft., 32 notes.
- Octave, 8 ft., 12 pipes, 32 notes.
- Bass Flute, 8 ft., 12 pipes, 32 notes.
- Cello, 8 ft., 32 notes.
- Quint, 5 1/2 ft., 32 notes.
- Flute, 4 ft., 12 pipes, 32 notes.
- Bombarde, 32 ft., 12 pipes, 32 notes.
- Tuba Profunda, 16 ft., 32 notes.
- Bombarde, 16 ft., 12 pipes, 32 notes.
- Contra Oboe, 16 ft., 32 notes.
- Bombarde, 8 ft., 12 pipes, 32 notes.
- Bombarde Clarion, 4 ft., 32 notes.
- Ripieno, 13 ranks.
- Ripieno, 7 ranks.

The organ has 146 stopkeys, thirty-six combination pistons, eight generals and six cancelers, with ten pedal movements, including a crescendo minore and crescendo maggiori.

There is no wind in the console, the combination pistons being controlled by Kilgen patented electro-magnetic action, with ballbearing setters.

Pedal stops are detached from the manual pistons by means of "on and off" pistons in the key checks.

The ripieni may be used in part—that is, controlling certain mixtures—or as a grand ripieno affecting all the ranks.

Few buildings in New York are richer in atmosphere than is Carnegie Hall. When it was built in 1891 Fifty-seventh street was considered far uptown. Its surroundings were buildings of four and five stories, few shops and no skyscrapers. Prior to that time Fourteenth street was considered the musical center of the city. Steinway Hall, which had closed the doors of its East Fourteenth street auditorium the preceding year, had been for a quarter of a century the heart of the city's musical life, sharing that honor in its latter years with Chickering Hall at Fifth avenue and Eighteenth street. The erection of Carnegie Hall so far from familiar musical haunts was deemed by the conservative element a rash move. Justification of the chosen site, however, soon manifested itself. Musical activities moving uptown centered about Carnegie Hall.

Opened on May 5, 1891, the dedication of this hall to music was marked by the appearance of Peter Ilyitch Tschaiowsky, who, at the invitation of Walter Damrosch, conducted his "Marche Solenne." This at once placed a stamp of approval on Carnegie Hall, which received in quick succession visits from such artists as

Antonin Dvorak, who, in the fall of 1891, gave the world premiere performance of his "New World" Symphony. Among the historic events which followed are the first American appearance of Saint-Saens in 1906, the visit of Richard Strauss, Mahler's incumbency of the conductorship of the Philharmonic Society, the Leopold Auer testimonial concert of a few years ago and Josef Hofmann's early concerts when his feet could hardly reach the pedals. Continuously since its erection Carnegie Hall has been the home of the Philharmonic Orchestra.

Because of his deep interest in music Robert E. Simon, president of the corporation owning the historic site, has taken a personal pride in exerting every effort to preserve the building around which for the last thirty-eight years the musical and artistic life of the city has centered. Thus removing the question of demolition of Carnegie Hall, Mr. Simon has placed the hall in the position of proclaiming it: renaissance and in the installation of the organ has assured the musical public of greater diversity in musical programs in the future.

**DEATH OF MRS. R. J. BENNETT**

**Stroke Is Fatal to Wife of Organ Builder at Moline, Ill., June 5.**

Mrs. Robert J. Bennett, 60 years old, passed away Wednesday morning, June 5, at her home at Moline, Ill. She suffered a stroke Monday morning, paralyzing her left side; a second stroke on the following day proved fatal. She had enjoyed unusually good health, and her death came as a shock to her family and host of friends.

Mrs. Bennett was born at Boylston, N. S., March 3, 1869, and came to the United States at the age of 18. She resided in Boston, where she was married to R. J. Bennett Nov. 18, 1890. Mr. Bennett was then connected with the Hook & Hastings Company. In 1892 the family moved to Chicago, where Mr. Bennett was placed in charge of the organ department of Lyon & Healy. During her residence in Moline Mrs. Bennett attracted to herself a host of friends and admirers. She was very active in both church and philanthropic organizations. She is survived by the husband, one son, Albert F. Bennett, two daughters, Irene L. Bennett and Mrs. Bernard McGinty of Rock Island, and one brother, Henry McGrath of Roslindale, Mass. She was laid at rest in Calvary cemetery after a funeral service June 7.

**Buys a Votteler Organ.**

Trustees of the First Presbyterian Church of Springfield, Mo., have voted to let the contract for installation of an organ in the new building being erected by the congregation to the Votteler-Holtkamp-Sparing Organ Company of Cleveland, Ohio.

### SKINNER FOUR-MANUAL FOR ALABAMA COLLEGE

TO BE AT MONTEVALLO, ALA.

Solo and Floating Echo Divisions Included in Instrument Under Construction for Southern Institution.

The latest addition to the list of Skinner organs built for American educational institutions is a four-manual under construction for Alabama College, Montevallo, Ala. The organ will be installed in the beautiful Thomas Waverly Palmer Hall and will be a thoroughly comprehensive instrument, with both solo and echo divisions, the latter being playable from any manual. The scheme of stops is as follows:

#### GREAT ORGAN.

Bourdon, 16 ft., 17 pipes.  
Double Diapason, 16 ft., 17 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Third Diapason, 8 ft., 61 pipes.  
Flute Harmonique, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Grave Mixture (Draws twelfth and fifteenth), 61 notes.  
Grand Mixture (Draws twelfth and fifteenth and harmonics), 61 notes.  
Harmonics, 4 rks. (17, 19, 21, 22), 244 pipes.  
Tromba (high pressure), 8 ft., 61 pipes.  
Clarion (high pressure), 4 ft., 61 pipes.

#### SWELL ORGAN.

Contra Salicional, 16 ft., 73 pipes.  
Geigen, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Plautina, 2 ft., 61 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Chorus Mixture, 4 rks., 244 pipes.  
Waldhorn, 16 ft., 73 pipes.  
Corno d'Amour, 8 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Contra Dulciana, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Unda Maris, 2 rks., 4 ft., 146 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Nazard, 2½ ft., 61 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 8 ft., and Celesta, 4 ft., 61 bars.  
Tremolo.

#### SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Tremolo.

#### ECHO ORGAN.

(Floating, playable on all manuals.)  
Fern Flöte, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Viole Aethera, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes (Electrical action), 25 tubes.  
Tremolo.

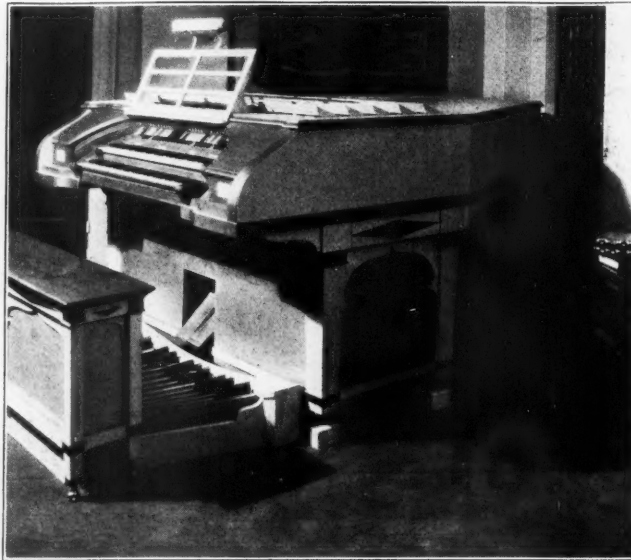
#### PEDAL ORGAN.

Gravissima, 64 ft., 32 notes.  
Grande Bourdon (to FFFF, balance resultant), 32 ft., 6 pipes.  
Open Diapason, 16 ft., 32 pipes.  
Open Metal Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Contra Bass, 16 ft., 32 pipes.  
Salicional (Swell), 16 ft., 32 notes.  
Dulciana (Choir), 16 ft., 32 notes.  
Principal Octave, 8 ft., 12 pipes.  
Octave, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Octave Flute, 4 ft., 12 pipes.  
Super Octave, 4 ft., 12 pipes.  
Waldhorn (Swell), 16 ft., 32 notes.  
Bombarde, 32 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Tromba, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.  
Chimes (Echo), 25 notes.

#### Kinder Plans Trip to Europe.

Ralph Kinder, organist and choir-master of the Church of the Holy Trinity in Philadelphia, will celebrate his recent attainment of the honors of a grandparent by passing a part of his vacation in a trip to Norway, Sweden, Denmark and England. He and Mrs. Kinder anticipate a lovely period of recreation and sight-seeing. On May 26 Mr. Kinder played his 1,146th recital at Holy Trinity Church.

### New Estey Organ in Form of Grand Piano



#### BIG FUND LEFT BY DITSON

Publisher Bequeaths \$800,000 for Musical Education.

Under the terms of the will of Charles H. Ditson, the music publisher, who died May 14, a total of \$800,000 is to be devoted to musical education in this country. The will gives \$100,000 each to Harvard, Yale, Princeton, Columbia, the College of Music of Cincinnati, the New England Conservatory of Music in Boston, the Chicago Musical College and the school of music of the University of Michigan. The Yale, Columbia and Princeton funds are to be known as the Charles H. Ditson endowments, while the funds of the New England Conservatory of Music, the Chicago Musical College and the College of Music in Cincinnati and the Ann Arbor school are to be known as the Oliver Ditson endowments, in memory of Mr. Ditson's father. The will also distributes \$20,000 among employees of the Oliver Ditson Company of Boston, and \$10,000 among the employees of the Charles H. Ditson Company of New York, according to length of service. Mr. Ditson was president of both companies. His father founded the Boston publishing house in 1835.

#### Henry Maitland Barnes Dead.

Henry Maitland Barnes, organist and choirmaster of St. Paul's Episcopal Church at Concord, N. H., since 1907, died May 16. He was born in Ashbourne, England, Aug. 19, 1875, studied music at the Royal Manchester College and was a licentiate of the Royal Academy of Music, London. He came to this country in 1906 and after a year at Wichita, Kan., went to Concord. In addition to his church duties he taught music in St. Mary's School for Girls from 1907 to 1925. He succeeded Charles S. Conant as musical director of the Concord public schools. He is survived by his widow, who was Harriet Osborne of Ashbourne, and by a daughter and son.

#### Death of Eduardo Marzo.

Eduardo Marzo, composer and organist, died June 7 at his home, 1875 University avenue, New York. He was 77 years old. Mr. Marzo was organist in the Catholic Church of the Holy Spirit. A widow, two daughters and two sons survive. Born in Naples in 1852, Mr. Marzo came to New York after studying with Italian masters. For years he toured the United States as pianist for opera companies and also as accompanist for Sarasate, Clara Louise Kellogg and others. As a vocal teacher he had among his pupils Mrs. Chester A. Arthur, wife of the former President, and members of the Vanderbilt, Bourne and other prominent New York families. He had composed masses, vespers, cantatas, anthems,

etc. In 1884 he was made a knight of the Order of the Crown of Italy by the king and in 1915 a knight of the Order of St. Sylvester by the pope. He was elected an honorary member of the Academy of St. Cecilia in Rome in 1892.

#### Death of Hubert B. Huerter.

Hubert B. Huerter, for several years organist of St. Mary's Church in Oswego, N. Y., and former instructor of music at Syracuse University, died May 21 at St. Joseph's Hospital, Syracuse, following a heart attack. Mr. Huerter was born in New York City and studied music in Munich, Germany. He was organist of Syracuse Lodge of Elks. Surviving are a son, Professor Charles Huerter, well-known composer, and one sister, Mrs. Charles Daus of Syracuse.

#### Death of C. H. H. Sippel.

C. H. H. Sippel died at his home in Utica, N. Y., May 15. Mr. Sippel was born in Cambridge, England, April 12, 1858, and upon arrival in this country in 1889, went to Syracuse, where he taught piano and was organist of Trinity Episcopal Church for several years. While residing here he married Miss Sarah Ella Thomas, who survives. He was a fellow of the Royal College of Organists, a licentiate of the Royal Academy of Music of London, England, and a member of the American Guild of Organists. The degree of bachelor of music was conferred upon him by Toronto University.

#### Air Mail Assists Organ Builder.

One of the oldest arts, that of organ building, is taking advantage of the newest science, that of flying. An important part of the large organ being erected by George Kilgen & Son, Inc., of St. Louis, in St. Patrick's Cathedral, New York City, was shipped recently by air mail from Lambert Field to New York. Alfred Kilgen, in charge of the Eastern area for the company, who is supervising this installation, wired that the electrical control which contains a maze of switches and contacts to operate the ripieno stop had not arrived and asked that it be shipped immediately so that there might be no postponement of the scheduled date for opening. The part was assembled and went from St. Louis via air mail. This ripieno contains 1,800 pipes distributed among twenty-four ranks and will be the first of this type to be heard in America.

G. Raymond Hicks, head of the organ and theory department at the University of Tulsa, Okla., sailed on the Ile de France for Paris, June 1, to study theory and composition at the Fontainebleau school for the summer months. He will return to his duties in Tulsa the second week of September.

### NOVEL SMALL ORGAN DESIGNED BY ESTEY

IN FORM OF A GRAND PIANO

Instrument of Three Sets of Pipes Made for Residences, Theaters and Other Places—Unique in Form and Style.

A decidedly novel self-contained organ of three sets of pipes is being introduced by the Estey Organ Company. The instrument, which resembles a grand piano, is manufactured under two different specifications. It is called "Organunique" when it has a theater specification and "Minuette" when it has a residence specification. In the theatrical field it is being sold by the National Theatre Supply Company, and it is also sold by the Estey Company direct when it contains the residence specification. While the instrument is only 8 feet 4 inches long, it contains a 16-ft. open bass. The three units are: Flute, 85 pipes; string, 85 pipes; diapason, 61 pipes. Other stops may be added.

The "Minuette" requires no swell-box and practically no installation cost, and in most cases it will run directly from the electric light sockets.

The "baby grand organ" is mobile and may be moved at will. There is a flexible coupling supplying the wind, so that the blower unit may be placed in any out-of-the-way place. Specially constructed blowers which are almost noiseless are used to supply the wind pressure. All pipes are of standard scale and nearly a third of the pipes are of the Estey patented construction. The action is fast, giving immediate speech on opening and immediate closing. There is an independent magnet valve for each pipe. The entire switching mechanism requires a space only about three feet in width and an average depth of three inches. The switching unit is hung under the case. There is an automatic bass accompaniment playable from the lower manual, so that those who are not familiar with pedals find the instrument comparatively easy to play.

The instrument has a very wide market, and is expected to appeal to jazz bands, hotels, steamships, Sunday-schools, lodges, residences, for practice purposes, etc.

A small set of chimes hung horizontally within the case gives an added feature.

Prices on the same instrument in upright form are from \$2,250 up, while the grand type sells from \$3,000 up in the residence specification and \$4,000 up in the theater specification. The residence instruments are voiced on five-inch wind, while the theater instruments are on eight-inch wind. The theater instrument has a crescendo affecting the entire organ.

The weight of the instrument is about that of a concert grand piano and the floor space required for the "Grand Minuette" is slightly more than that needed for a grand piano.

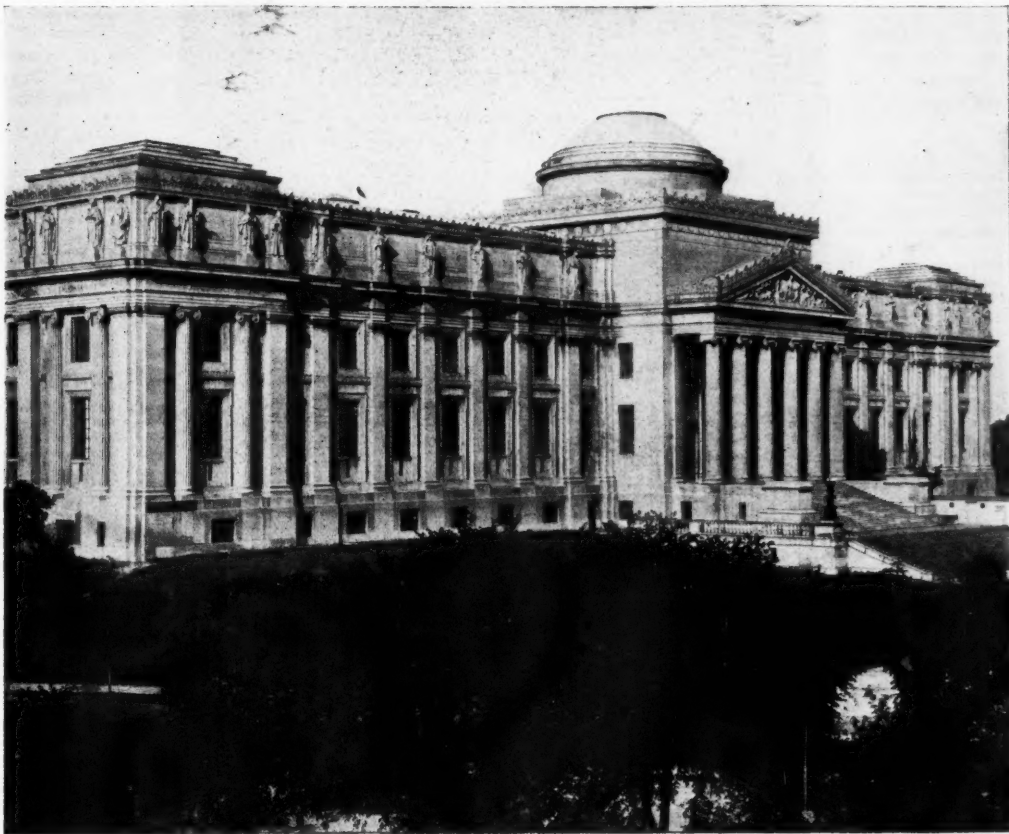
#### Erneling Recovering Slowly.

The many friends of Ralph W. Erneling will be pleased to know that he is making slow, but apparently sure, progress toward recovery from an illness that has curtailed his activities and taken him away from the circle of organists in which he was long active. Mr. Erneling, who is both an architect of high standing and an organist of established capability, was taken ill five years ago with a mysterious ailment which was diagnosed as sleeping sickness. Previous to his illness he was for a long period organist of Central Church in Orchestra Hall. He is now able to engage in his profession as an architect and it is hoped that he will before long be able to preside at the organ again.

#### THE DIAPASON.

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





*Brooklyn Museum of Arts and Sciences, Brooklyn, N. Y.*

This splendid institution, dedicated to the advancement of Art and Science, will soon be the home of a new pipe organ. The donor, Mrs. Edward C. Blum, seeking the highest quality, selected a Skinner as appropriate and fitting to be the voice of this dignified institution.

The organ will be freely used in concerts, open to the public.

## SKINNER ORGAN COMPANY

ORGAN ARCHITECTS AND BUILDERS

CHURCH

RESIDENCE

AUDITORIUM

UNIVERSITY

STUDIO

FACTORY

677 Fifth Avenue  
New York, N. Y.

Boston, Massachusetts

**HOOK-HASTINGS ORGAN FOR CHURCH IN ST. PAUL**

**FOUR-MANUAL IS ORDERED**

Beautiful New Edifice of Hamline Methodist Church Will Be Equipped with Instrument of Sixty-Seven Stops.

An important organ purchase in the Northwest is that of a four-manual for the beautiful new edifice of the Hamline Methodist Episcopal Church of St. Paul, Minn., the contract having been awarded to the Hook & Hastings Company. The organ is to be installed in a chamber specially prepared for it at the right of the chancel, with the console at the opposite side of the chancel. As will be noted in the scheme, there is little borrowing, and in designing the instrument careful thought was given to proper relative balance between the various manuals.

The stop specifications are as follows:

**GREAT ORGAN.**

1. Double Open Diapason, 16 ft., 85 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Third Open Diapason (from No. 1), 8 ft., 73 notes.
5. Doppel Flöte, 8 ft., 73 pipes.
6. Gamba, 8 ft., 73 pipes.
7. Dulciana (from No. 39), 8 ft., 73 notes.
8. Octave, 4 ft., 73 pipes.
9. Harmonic Flute, 4 ft., 73 pipes.
10. Twelfth, 2 2/3 ft., 61 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Mixture, 3 rks., 183 pipes.
13. Trumpet or Tromba, 8 ft., 73 pipes.
14. Cathedral Chimes (from Solo), 25 notes.
15. Harp (from Choir), 61 notes.
16. Celesta (from Choir), 49 notes.

**SWELL ORGAN.**

17. Bourdon (small scale), 16 ft., 85 pipes.
18. English Open Diapason, 8 ft., 73 pipes.
19. Rohr Flöte, 8 ft., 73 pipes.
20. Gedeckt (from No. 17), 8 ft., 73 notes.
21. Clarabella, 8 ft., 73 pipes.
22. Aelone or Muted Viole, 8 ft., 73 pipes.
23. Salicional, 8 ft., 73 pipes.
24. Voix Celeste, 8 ft., 73 pipes.
25. Flauto Traverso, 4 ft., 73 pipes.
26. Violina, 4 ft., 73 pipes.
27. Flautino, 2 ft., 61 pipes.
28. Cornet Mixture, 4 rks., 244 pipes.
29. Contra Fagotto, 16 ft., 73 pipes.
30. Cornopean, 8 ft., 73 pipes.
31. Oboe, 8 ft., 73 pipes.
32. Vox Humana, 8 ft., 73 pipes.
33. Clarion (from No. 30), 4 ft., 61 notes.

Vox Humana to have separate chest and tremolo.

**CHOIR ORGAN.**

34. Contra Viole, 16 ft., 85 pipes.
35. Violin Diapason, 8 ft., 73 pipes.
36. Viole d'Orchestre (from No. 34), 8 ft., 73 notes.
37. Melodia, 8 ft., 73 pipes.
38. Gemshorn, 8 ft., 73 pipes.
39. Dulciana, 8 ft., 73 pipes.
40. Unda Maris, 8 ft., 61 pipes.
41. Flute d'Amour, 4 ft., 73 pipes.
42. Piccolo, 2 ft., 61 pipes.
43. Clarinet, 8 ft., 73 pipes.
44. Harp (Deagan), 8 ft., 61 bars.
45. Celesta (from No. 44), 4 ft., 49 notes.

**SOLO ORGAN.**

46. Stentorphone, 8 ft., 73 pipes.
47. Gross Gamba, 8 ft., 73 pipes.
48. Gross Gamba Celeste, 8 ft., 61 pipes.
49. Philomela, 8 ft., 73 pipes.
50. English Horn, 8 ft., 73 pipes.
51. French Horn, 8 ft., 73 pipes.
52. Tuba Profunda, 16 ft., 85 pipes.
53. Tuba Sonora (from No. 52), 8 ft., 73 notes.
54. Clarion (from No. 52), 4 ft., 61 notes.
55. Cathedral Chimes (Deagan Class A graduated), 25 tubes.

**Tremolo.**

**PEDAL ORGAN.**

56. Resultant, 32 ft., 32 notes.
57. Open Diapason, 16 ft., 44 pipes.
58. Bourdon, 16 ft., 44 pipes.
59. Violone, 16 ft., 44 pipes.
60. Lieblich Gedeckt (from No. 17), 16 ft., 32 notes.
61. Octave (from No. 57), 8 ft., 32 notes.
62. Flute (from No. 58), 8 ft., 32 notes.
63. Violoncello (from No. 59), 8 ft., 32 notes.
64. Contra Fagotto (from No. 29), 16 ft., 32 notes.
65. Tuba (from No. 52), 16 ft., 32 notes.
66. Tuba (from No. 58), 8 ft., 32 notes.
67. Tuba Clarion (from No. 52), 4 ft., 32 notes.

Preparation is to be made for future addition of an echo organ of seven stops.

Pupils of Miss Alice E. Harrison in both organ and piano gave a recital on June 15 at the First Congregational Church of Eagle Rock, Cal.

*Louisville Memorial, Courboin at Console*



**Great Tribute Paid to S. Wesley Sears in Philadelphia**

By DR. JOHN M'E. WARD

Philadelphia, Pa., June 18.—A tribute to the memory of S. Wesley Sears, which has never been duplicated by any service in memory of a church musician in Philadelphia, was accorded on May 28 to this master musician, who for eighteen years directed the music at St. James' Episcopal Church. The memorial service was arranged by the American Organ Players' Club and the Pennsylvania chapter of the A. G. O. in connection with the church officials. The church was densely crowded despite the heat and thunder storms.

Mr. Sears' Magnificat was sung by the combined choirs of St. James' and St. Clement's under the direction of Henry S. Fry—seventy-five voices. The "Priere a St. Clement" for organ was played by Rollo Maitland and the solo for bass "I Will Call upon the Lord" was sung by Lester Paton, accompanied by Edward R. Tourison. George Alexander A. West played "Funerale" by Karg-Elert as the procession entered. The Twenty-seventh Psalm was sung by the men of St. Clement's choir with James C. Warhurst at the organ and the hymn "Jerusalem, the Golden" was sung by the two choirs and the Camden Musical Art Society with Dr. J. McE. Ward at the organ.

The cantata "God's Time Is Best," by Bach, was sung by the Musical Art Society with Alexander McCurdy at the organ. The orchestral parts for two flutes, first and second violins, two cellos and contra bass were by members of the Philadelphia Orchestra.

The rector of St. James', the Rev. Dr. John Mockridge, paid a warm personal tribute to Mr. Sears both as a man and a musician. Part of the service was conducted by Father Joiner, rector of St. Clement's, and also a personal friend and admirer of Mr. Sears. The committee in charge, to whom full credit is due, consisted of Albert E. Christie, Edward R. Tourison, Jr., and James C. Warhurst. The entire musical program was conducted by Mr. Fry in a highly artistic manner.

The inhabitants of Camden, N. J., had the opportunity on May 23 of hearing in the First Baptist Church an interesting concert by the Musical Art Society under the guiding hand of Henry S. Fry. The chorus of sixty was well balanced and conscientiously trained. A very large audience attended. The program ranged from the popular to the severe work of Bach's "God's Time Is Best," and reflected credit on all concerned.

Forrest R. Newmeyer played the organ accompaniments and Robert M.

Haley the piano, and the Philadelphia Orchestra furnished the strings and flutes. Leroy Ansbach was piano soloist. He proved to be an artist of much promise. The various selections he played were clearcut, giving evidence of considerable innate talent.

The death of William R. Wick, a staunch and faithful member of the chorus, on the afternoon of the concert, cast a shadow over the membership. It was proper and in keeping with their sorrow that Noble's "Souls of the Righteous" was sung in memoriam of their fellow member, the audience standing as a mark of respect.

The Twenty-third Psalm set to music by Florence J. Heppie, a prominent piano dealer of this city, over forty years ago, has been published recently and had its initial presentation on May 26 in the Church of the New Jerusalem, where Rollo Maitland is organist.

H. Frank Flanagan was for many years chorister at Ebenezer M. E. Church. His demise last year was mourned by his many friends in the church, who have subscribed to a fund to place a plaque of bronze in the choir loft. This tablet was unveiled May 26, accompanied by an elaborate musical program. Three sons and a daughter are members of the choir.

Harry C. Banks gave a recital of original compositions at the Philadelphia Musical Academy May 27, assisted by the choir of St. Mary's Episcopal Church.

A recital in the First Unitarian Church May 26 by Helen Bilek was sponsored by the Temple University school of music.

A portion of Gounod's "Redemption" was sung in the Washington Memorial Chapel May 26 by the chapel choir. Marion Spangler directed and Chester H. Norton acted as organist.

Selections from various oratorios made up the program at St. Mark's Lutheran Church May 26, it being the final musical service this season. The organ numbers, played by Dr. Ward, included: "Kammenoi-Ostrow," Rubinstein; "Finale en Forme de Overture," Hollins; "Virgin's Prayer," Massenet; Sarabande, Bach, and "Grand Choeur," Guilmant.

The Men's Singing Club of Portland, Maine, with Alfred Brinkler director, well known to N. A. O. members hereabouts, gave a delightful concert in Haddon Hall, Atlantic City, Sunday, May 26, to a large audience.

The first of a series of four recitals to be held on Sunday afternoons in Irvine Auditorium, University of Pennsylvania, on the large Austin organ, occurred on May 26. Morrison C. Boyd, associate professor of music, was the recitalist. He gave a brief history of the organ, built on specifications of

**LARGE KIMBALL ORGAN FOR GREENCASTLE, IND.**

**FOUR-MANUAL IS DESIGNED**

Specification by Van Denman Thompson for Instrument for the Methodist Church at Seat of De Pauw University.

The W. W. Kimball Company is to build a four-manual organ for the Methodist Church of Greencastle, Ind., the seat of De Pauw University. The scheme of stops, prepared by Van Denman Thompson, organist and composer, who is connected both with the church and with the university, is an interesting one. The specification is as follows:

**GREAT ORGAN.**

Unenclosed Section:

1. Double Open Diapason (Scale 42), 16 ft., 73 pipes.
2. First Open Diapason (Scale 38), 8 ft., 61 pipes.
3. Second Open Diapason (from No. 1), 8 ft., 61 notes.
4. Hohl Flöte, 8 ft., 61 pipes.
5. Harmonic Flute, 8 ft., 73 pipes.
6. Octave, 4 ft., 61 pipes.
7. Harmonic Flute (from No. 5), 4 ft., 61 notes.
8. Fifteenth, 2 ft., 61 pipes.
9. Mixture (12-15-17-22), 4 rks., 244 pipes.
10. Tromba (heavy pressure), 8 ft., 61 pipes.

Duplexed for Choir:

11. English Diapason, 8 ft., 61 notes.
12. Concert Flute, 8 ft., 61 notes.
13. Viola, 8 ft., 61 notes.
14. Spitz Flöte Celeste (2 ranks), 8 ft., 61 notes.
15. Chimes (Deagan Class A), 20 notes.
16. Harp (Deagan), 61 notes.

**SWELL ORGAN.**

17. Bourdon, 16 ft., 73 pipes.
18. Open Diapason (Scale 40), 8 ft., 73 pipes.
19. Viola da Gamba, 8 ft., 73 pipes.
20. Viola Celeste, 8 ft., 73 pipes.
21. Salicional, 8 ft., 73 pipes.
22. Voix Celeste, 8 ft., 73 pipes.
23. Chimney Flute, 8 ft., 73 pipes.
24. Octave, 4 ft., 73 pipes.
25. Flauto Traverso, 4 ft., 73 pipes.
26. Flautina, 2 ft., 61 pipes.
27. Dolce Cornet, 4 rks., 244 pipes.
28. Contra Fagotto, 16 ft., 97 pipes.
29. Trumpet, 8 ft., 73 pipes.
30. Oboe Horn (from No. 28), 8 ft., 73 notes.
31. Oboe Horn (from No. 28), 4 ft., 73 notes.
32. Vox Humana (separate reservoir), 8 ft., 61 pipes.

**CHOIR ORGAN.**

33. Contra Viola, 16 ft., 85 pipes.
34. English Diapason, 8 ft., 73 pipes.
35. Viola (from No. 33), 8 ft., 73 notes.
36. Concert Flute, 8 ft., 73 pipes.
37. Quintadena, 8 ft., 73 pipes.
38. Spitz Flöte, 8 ft., 73 pipes.
39. Spitz Flöte Celeste, 8 ft., 73 pipes.
40. Wald Flöte, 4 ft., 73 pipes.
41. Harmonic Piccolo, 2 ft., 61 pipes.
42. Clarinet, 8 ft., 73 pipes.
43. English Horn, 8 ft., 73 pipes.
44. Harp (from No. 16), 61 notes.
45. Celesta (from No. 16), 61 notes.

**SOLO ORGAN.**

46. Stentorphone, 8 ft., 73 pipes.
47. Melophone, 8 ft., 73 pipes.
48. Gross Gamba, 8 ft., 73 pipes.
49. Gamba Celeste, 8 ft., 73 pipes.
50. Tuba Mirabilis (heavy pressure), 8 ft., 73 pipes.
51. French Horn, 8 ft., 73 pipes.

**PEDAL ORGAN.**

52. Resultant Bass, 32 ft., 32 notes.
53. First Open Diapason, 16 ft., 44 pipes.
54. Second Open Diapason (No. 1), 16 ft., 32 notes.

55. Bourdon, 16 ft., 44 pipes.
56. Gedeckt (From No. 17), 16 ft., 32 notes.
57. Contra Viola (From No. 33), 16 ft., 32 notes.

58. Octave (From No. 53), 8 ft., 32 notes.
59. Bass Flute (From No. 55), 8 ft., 32 notes.
60. Still Gedeckt (From No. 17), 8 ft., 32 notes.

61. Cello (From No. 33), 8 ft., 32 notes.
62. Trombone, 16 ft., 44 pipes.
63. Contra Fagotto (From No. 28), 16 ft., 32 notes.

64. Tromba (From No. 62), 8 ft., 32 notes.
65. Chimes (From No. 15), 20 notes.

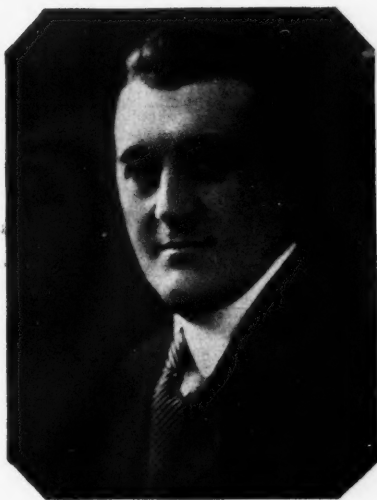
The console will be of the stopknob type. All the manual pistons are to be double-touch, first touch affecting manual stops and couplers, and second touch pedal stops and couplers.

six of the leading organists of Philadelphia, from its inception to the present location as the gift of Mr. Curtis. It is planned to have weekly recitals by noted players, beginning in the fall.



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**REISNER COMPANY  
IN EXPANSION MOVE**

**MARKS 25TH ANNIVERSARY**

Prominent Makers of Magnets, Contacts and Various Other Organ Supplies, Take Over Thomson Engraving Co.

Simultaneously with the observance of the twenty-fifth anniversary of its founding, the W. H. Reisner Manufacturing Company of Hagerstown, Md., makers of magnets and various other organ supplies, announces an enlargement of its business, under which it has taken over the Thomson Engraving Company of Nyack, N. Y. The latter concern has been furnishing tablets, plates, pistons, etc., to the organ trade for a number of years. Its entire assets, stock, machinery and goodwill have been acquired by the Reisner Company and Mr. Thomson has gone to Hagerstown to install the machinery in the Reisner factory and to instruct their employees in its operation.

The W. H. Reisner Manufacturing Company, which is known to organ builders all over the world through its magnets and other products, was incorporated in the spring of 1904. Mr. Reisner, the founder of the business, is the only original member of the company left. At this time the personnel consists of Mr. Reisner, president; M. V. Stichel, vice-president and assistant treasurer, and E. B. Carl, secretary and treasurer. These also constitute the board of directors and are the owners of all the company's stock. Mr. Reisner has always been the active and guiding head of the company, and is responsible for its numerous patents and special machines. He served his apprenticeship as a manufacturing watchmaker and engraver, beginning in 1880, and started in business for himself as a manufacturing jeweler in 1887. The beginning of the present company was in the rear of his jewelry establishment at Hagerstown in 1901. In May, 1902, he retired from the jewelry business to devote his entire time to the manufacture of optical and mechanical instruments of precision, which are now in international use. These interests were disposed of in 1920, when Mr. Reisner became the sole owner of all the company's stock and assets. Later Mr. Carl and Miss Stichel became associated with him.

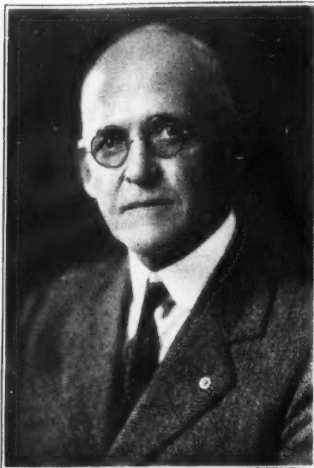
Pipe organ supplies were a side line until the time Mr. Reisner conceived the idea of the present chest magnet, since which time improvements and additions have been made until now the factory makes nearly 4,000 different items for itself and customers.

Mr. Reisner is one of the leading citizens of Hagerstown and one of the most highly respected men in the community. He is interested in various civic projects, is an elder in the Presbyterian Church, a director of the local Y. M. C. A., director of the Nicodemus National Bank of Hagerstown, director of the local chapter of the Izaak Walton League of America, secretary of the Hagerstown City Park Commission, and a member of the Rotary Club. He is very fond of all outdoor sports, especially fishing.

**Floating Solo on Two-Manual.**

The opening recital on a two-manual organ designed by Dr. Frederic T. Egner of St. Catharines, Ont. and built by the Woodstock Organ Builders was played by Dr. Egner in the Trinity United Church of Thorold, Ont., June 17. The feature of this instrument is a floating solo division of three stops, which has proved decidedly effective and which was planned as a substitute for a third manual, thus saving considerable expense. Dr. Egner's program included: Toccata and Fugue in D minor, Bach; Largo from "New World" Symphony, Dvorak; "To a Wild Rose," MacDowell; "Cardinal Redbird," Mumma; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Minuet in G, Paderewski; Funeral March and Song of the Seraphs, Guilmant; "Drifting Boat and Evening Chime," Egner; "Mountain Streams," Egner; "Liebestraum," No. 2, Liszt; Toccata from Fifth Symphony, Widor.

W. H. Reisner



**Seattle Progress  
Shown by Report  
of Guild for Year**

By JOSEPH H. GREENER

Seattle, Wash., June 18.—Congratulations to Seattle on its recognition in The Diapason. Items of interest in this vicinity will appear in every issue henceforth.

The Western Washington chapter of the American Guild of Organists has just concluded its activities for the year. Giving a review we find that twelve members have been added to its roster. The chapter has given four recitals during the year and a Guild service was given at St. James' Cathedral under the direction of Dr. Franklin S. Palmer, organist and director of music at the cathedral. The participants in these recitals were all members of the chapter excepting the vocal soloists. The year's work has been very successful and plans are being laid for a larger program for the coming year. The following officers have been elected for the 1929-1930 session: Dean, Joseph H. Greener; sub-dean, Marvin W. Brain; treasurer, Mrs. David J. McNicoll; secretary, Ronald Hooper.

Seattle has again taken a step to the fore with the addition of a four-manual Casavant organ installed in the University Christian Church. The organ was recently opened by Richard Keys Biggs of California. Miss Kathryn Robinson has been appointed organist and will give twilight recitals preceding the regular evening service.

Choirs of all the Congregational churches of Seattle sang in a massed concert recently for the first time at Plymouth Church. James Lewis was the conductor and Arville Belstad the organist for the 125-voice choir, known as the Congregational Choral Union.

The University Temple chorus under the direction of Montgomery Lynch, with Mrs. Lynch presiding at the organ, sang Haydn's "Creation" June 7. The soloists were Jodie Witter, Miriam Pretlow, Maurice Bursett, Theodore Bursett, Allen Tindolph and Adelaide Cole.

**Death of Dr. Henry Mottet.**

Word comes from New York of the death late in June of Dr. Henry Mottet, rector of the Church of the Holy Communion. The funeral took place June 22. Dr. Mottet was known to organists through his friendly and helpful attitude and his hospitality to the National Association of Organists on various occasions. He was the sponsor for the Bach recitals and other performances by Lynnwood Farnam, organist of the Church of the Holy Communion, and always exhibited a warm interest in the music of the church.

**AUSTIN FOUR-MANUAL  
FOR BROCKTON, MASS.**

Harry A. Sykes, Mus. D.

**TO HAVE FIFTY-TWO STOPS**

First Baptist Church Specification Includes Solo of Six Sets of Pipes and an Echo of Five Ranks and Chimes.

A four-manual organ to be built by the Austin Organ Company has been designed for the First Baptist Church at Brockton, Mass. The scheme provides for an instrument of fifty-two stops, with a solo of six sets of pipes and an echo of five ranks and chimes. The specification is as follows:

- GREAT ORGAN.**  
Bourdon (Pedal ext.), 16 ft., 41 pipes, 73 notes.  
Diapason, 8 ft., 73 pipes.  
Claribel Flute, 8 ft., 73 pipes.  
Violoncello, 8 ft., 73 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Tromba, 8 ft., 73 pipes.  
Cathedral Chimes (from Echo).
- SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Piccolo (from Mixture), 2 ft., 61 notes.  
Solo Mixture, 3 rks., 183 pipes.  
Wald Horn, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

- CHOIR ORGAN.**  
Geigen Principal, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 8 ft., and Celesta, 4 ft., 61 bars.  
Tremolo.

- SOLO ORGAN.**  
Major Flute, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Orchestral Flute, 4 ft., 61 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.

- ECHO ORGAN.**  
Concert Flute, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Harmonic Aethera, 5 rks., 305 pipes.  
Cor Anglais, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Cathedral Chimes.  
Tremolo.

- PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Octave, 8 ft., 12 pipes, 32 notes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Gedeckt, 8 ft., 12 pipes, 32 notes.  
Trombone (Tromba ext.), 16 ft., 12 pipes, 32 notes.  
Wald Horn (Swell), 16 ft., 32 notes.  
Cathedral Chimes (Echo).

Howard C. Eagin



A banquet and social evening provided by the trustees of the church



Muhlenberg College on May 29 conferred on Harry A. Sykes, F. A. G. O., of Lancaster, Pa., the degree of musical doctor, in recognition of his ability and reputation as an organist. Mr. Sykes has served for eighteen years in the Lutheran Church, practically all of this period in association with the Rev. Aden B. MacIntosh, D. D., present pastor at Trinity, Lancaster, and also his pastor at Norristown. At his recitals in Lancaster Mr. Sykes is assured always of an audience of from 600 to 1,000. The county of Lancaster put on a pageant in June in which he had a chorus of 650 and a band of forty for accompaniment. Most of the music for the pageant was written by Mr. Sykes and was heard by 25,000 people.

closed a successful season for the choir of Chambers Memorial Presbyterian Church, Rutledge, Pa., of which Howard C. Eagin of Philadelphia is choir director and organist. The Rev. Hugh B. McCrone, pastor of the church, acted as toastmaster at the banquet. He praised the members of the choir for their devotion and expressed his personal appreciation of the character of the work performed by them in the church service. He also warmly praised his organist, stating that in thirty years in the ministry he had never had a musical director who co-operated with him so well and who seemed to sense the spiritual values of the church service as did Mr. Eagin. These sentiments were echoed by the chairman of the music committee, J. R. Bowen. Howard S. Tussey, well-known as the leading spirit in the work of Camden chapter, National Association of Organists, was present and added his congratulations.

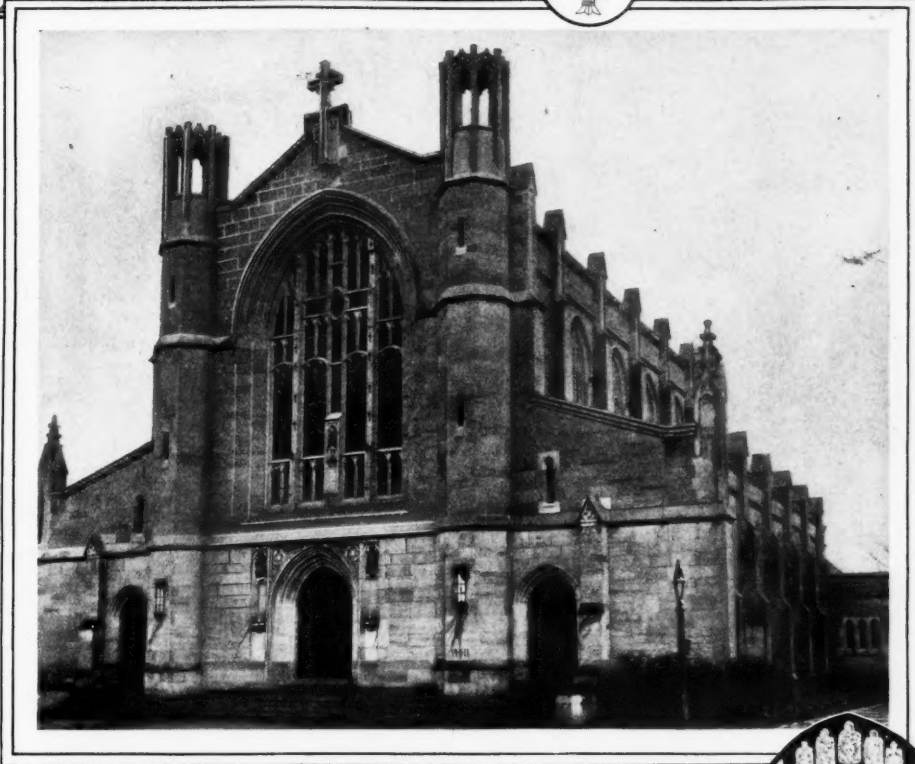
Mr. Eagin has been active in the Rutledge church for only two years. Although the parish is small, on accepting the position he was fortunate to have as a nucleus for the choir a small group of experienced singers, several of whom are members of choral societies in Philadelphia. Gradually a number of young people have been drawn into the work, an enthusiastic esprit de corps has developed and a strong social organization has been effected.

While the music for the church service has been given careful and paramount attention, time has been found also to prepare and render in a creditable fashion Cowan's secular cantata, "The Rose Maiden." Officials of the church state that the choir has never been in a more flourishing condition.

**Mary Barrington Kershner Dead.**

Mrs. Mary Barrington Kershner, 56 years old, for twenty-one years organist at the Tenth Avenue Baptist Church, Columbus, Ohio, died June 11 of heart disease, after an illness of six weeks. She was a member of the American Guild of Organists. Her husband, William E. Kershner, secretary of the State Teachers' Retirement System of Ohio; a daughter, Miss Helen Kershner, teacher at Waite high school, Toledo; her mother, two brothers and a sister survive.





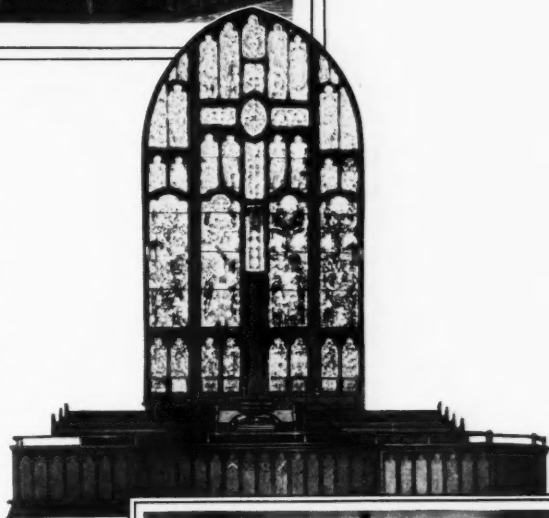
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## GUILMANT SCHOOL ENDS THIRTIETH YEAR

### DIPLOMAS ARE PRESENTED

Graduates Give Program in New York City—Honorary Medals to Hedden, Nevins and Gale—Gold Medal to Robert L. Mills.

By RALPH A. HARRIS.

The thirtieth annual commencement exercises of the Guilmant Organ School were held at the Fourth Presbyterian Church, New York, Thursday evening, June 13. Nearly half a hundred graduates of the school marched in procession.

The program began with Dubois' "Marche Heroique," played by Hugh McAmis, post-graduate 1920. Warren Hale, '29, played the first three sections of the Second Sonata of Mendelssohn with a very even tempo and the accuracy of note values so typical of the school. Rowland D. Oakes, '29, gave an interesting interpretation of the Bossi Scherzo in G minor, with variety of tone color and good rhythmic vitality. Elwood R. Menken, '29, played the second movement of the Guilmant First Sonata, with very clever antiphonal effects, and, unlike so many players, did not resort to undue use of the tremolo for interest.

Robert L. Mills, '29, held the audience quite spellbound with his presentation of the Bach D major Fugue, evoking from the heretofore timidly silent and lethargic audience a hearty and profound applause.

Accompanied by Dr. Carl Miss Amy Ellerman, contralto, sang the Bach cantata "Strike, Thou Hour," and the Tschaiikowsky "Pilgrims' Song."

Dr. Carl in a few words recounted the history of the school, mentioning individually the various members of the present faculty. He presented honorary medals to Warren R. Hedden, Willard Irving Nevins and (in absentia) to Clement R. Gale, all of the present faculty.

Many letters of congratulation on the school's anniversary were read by Dr. Carl, among those who sent messages being M. Claudel, the French ambassador; Joseph Bonnet, Felix Guilmant, son of the late Alexander Guilmant; Reginald L. McAll, president of the N. A. O.; Frank L. Sealy, warden of the A. G. O.; Dr. Humphrey J. Stewart of San Diego, Cal., Harold Gleason of the Eastman School of Music and Charles Galloway of St. Louis.

The gold medal, awarded annually to the student with highest rating for the year, was presented to Robert L. Mills of Brooklyn, N. Y. Mr. Mills has had but two years of organ study and shows excellent artistic possibilities. He formerly studied piano with Dorsey Whittington and composition with Felix Deyo. During the past two years most of his work has been with Dr. Carl and Warren R. Hedden. He has this year passed the examination for associateship in the American Guild of Organists, and at present holds the position of organist and director at the Northminster Presbyterian Church, New York.

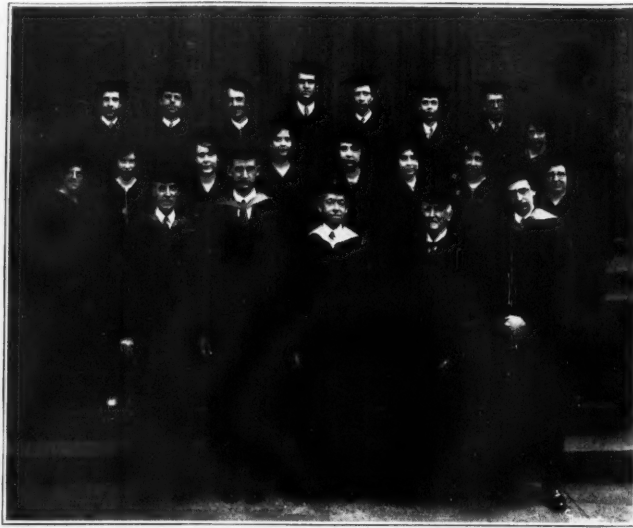
The class of six was presented by Dr. Carl and Dr. George Alexander handed each graduate his diploma. After the benediction, Mr. McAmis played the Widor "Marche Pontificale."

The commencement was held this year at the Fourth Presbyterian Church because the work of enlarging the organ at the First Presbyterian is under way and made use of the instrument impossible.

Dr. Carl sailed on the Aquitania June 19 to pass the summer abroad and will return the latter part of September.

In a recital by students in organ under Howard L. Ralston at Shorter College, Rome, Ga., May 22 seven young women gave an excellent performance. The selections and their performance indicated the progress in organ playing being made in the South under the leadership of such men as Mr. Ralston, who is in charge of the organ and theory department of the college.

## Faculty and Class of 1929 at Guilmant School



## News of Southern California and Its Organists

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., June 15.—An interesting recital was given May 14 by Samuel Brown at the People's Independent Church. Mr. Brown, who is a pupil of Dean W. F. Skeele of the college of music of the University of Southern California, played with authority and understanding a program of which the principal numbers were the "Overture Triomphale" of Ferrata, Sonata No. 2, in A minor, Faulkes; "Marche Religieuse," Guilmant, and Elgar's "Pomp and Circumstance." The Faulkes sonata was especially effective, even though the organ was small.

On May 28 Dudley Warner Fitch gave a recital at St. Paul's Cathedral to an appreciative audience. The program was made up of compositions by Bach, Guilmant, Lemare, Dubois and Russell, and a "Romance" and "Prelude Festivo" by J. Bonsert, the Dutch composer whose works deserve wider recognition. Both of these numbers are well worth playing and sounded particularly well on the cathedral organ. Mr. Fitch included a composition of his own, a very charming "Eventide" that proved one of the most popular numbers on the program.

The monthly meeting of the Guild was held June 3. The evening was devoted to a social get-together. There was a good attendance and everyone seemed to have a good time. On June 11 a special meeting was called to meet the warden, Frank L. Sealy, who was on a visit to chapters in the West. Mr. Sealy gave an account of the Memphis convention and talked on other matters connected with the Guild.

An interesting vesper service was held in the Bridges Hall of Music, Pomona College, on Sunday, May 26, by the choir of the First Baptist Church of Los Angeles, under the direction of Alexander Stewart. The program opened with half an hour of organ music by Mrs. Mable Culver Adsit, and as is so often the case, the organ selections were thought of so little account that they were not even printed on the program. Mrs. Adsit did her part in excellent style and seemed to please those present. The choir sang splendidly, and while the program did not contain any high lights, every number was worth hearing.

We have had two performances of the Brahms Requiem at the First Congregational Church under the direction of John Smallman. At the first the

organ went off duty and the work had to be finished with piano accompaniment. The second time things were o. k. The choir, I thought, sang better than it did for the Bach Magnificat a few months ago, and the general balance of tone was more pleasing. Altogether it was an enjoyable performance.

William Ripley Dorr, representative of the Hall Organ Company in Los Angeles, arranged a jolly party early in the month, when twenty-five organists were taken to Long Beach and San Pedro to inspect and hear two recent Hall installations, after which they were Mr. Dorr's guests at dinner and for an evening at his lovely home. The new Hall organ in the Wilshire Crest Presbyterian Church has recently been finished and proves to be an effective and delightful instrument. It is hoped that we shall be able to have a recital there before long and we are waiting for Mr. Dorr's return from New York to arrange it.

While not exactly organ news, I feel I must mention the twenty-fifth anniversary of J. B. Poulin as conductor of the Woman's Lyric Club, which occurred May 24. During the concert Mr. Poulin was presented with a silver scroll and a ring. "J. B." as he is known to every organist in the city, has an enviable record here in Los Angeles as a choir director. During the past twenty-five years he has directed the choirs of the First Baptist, First Methodist, Temple Baptist, etc., and is at present choirmaster at St. Vincent's Catholic Church. Mr. Poulin is one of the three choir directors in the city who hold the esteem and regard of the organists. Wild horses will not drag the other two names from me. He is a charming gentleman and I am sure we all wish him all the luck in the world for the next twenty-five years.

I wonder if there is any city in the country where there are as many stick wagers as there are here. I don't believe I am wrong in saying that nine out of every ten churches have broken-down singers wagging sticks and directing the choir, while the organist, usually a first-class musician, has to play under such a man at a salary about a third what is paid the director—save the mark! The situation is really getting serious, for during the last month or so I know of three first-class organists-choirmasters, who have done really splendid work, who were forced to resign simply because in each case a broken-down singer has used politics and taken their posts from them. They take the same salary and then pay an organist just as little as possible to work under them. I do not know what the remedy is, but I feel that it is the duty of the Guild, the N. A. O. and organists everywhere to let the churches know that in doing this sort of thing they are placing the music of

## SAN DIEGO IN TRIBUTE TO DR. H. J. STEWART

### BIG EVENT IN HIS HONOR

Program of Municipal Organist's Works Presented by Oratorio Society and Soloists—Mayor Praises Him.

San Diego, Cal., set out to honor its municipal organist, Dr. Humphrey J. Stewart, June 2 and made no halfway job of it. The celebration consisted largely of a program of his works by the San Diego Oratorio Society under Nino Marcelli and took place in the presence of a great throng at the organ pavilion which houses the large Austin instrument in Balboa Park.

After the chorus and orchestra had taken the stage Dr. Stewart appeared, accompanied by Mayor Clark and Colonel Jones, president of the park board. Dr. Stewart was accorded an ovation.

Mayor Clark opened the program with an address of appreciation in which he said he felt that he represented the sentiment of the entire city. Then followed the Processional March from the music-drama "Montezuma," by Dr. Stewart. The augmented Little Symphony Orchestra gave it a spirited rendition.

After acknowledging her reception, Lena Frazee, soprano, gave the song cycle, "Legends of the Yosemite." The orchestra was heard again, in the "Valse Lente" from "Montezuma," a work of marked rhythms and containing all the charm of the old-time waltz form.

For its first appearance on the program the Oratorio Society gave the "Agnus Dei" from Stewart's oratorio "The Hound of Heaven."

During the intermission Colonel Jones, representing the park board, spoke briefly of the high regard in which Dr. Stewart was held by that body and extended to him its official greetings on the occasion of his birthday anniversary. For the final number the Oratorio Society, assisted by the Rowan Quartet, presented the cantata "The Flag of the Brave," for quartet, chorus and orchestra, with Dr. Stewart conducting. The "Flag of the Brave," the text from the Lord Byron poem, "The Star of the Legion of Honor," was composed by Dr. Stewart for the dedication of the Legion of Honor Palace in San Francisco, which was presented to that city by Mr. and Mrs. Adolph Spreckels.

"Among the musicians and composers who have been lured by our wonderful setting on San Diego Bay is Dr. Humphrey J. Stewart," said Mayor Clark in his talk. "He stands today as San Diego's leader in both fields as well as a national leader."

After reciting the outstanding experiences of Dr. Stewart as organist and composer in this country and abroad, and of the honors which have been bestowed upon him by various municipalities, the mayor concluded his remarks in a vein highly eulogistic. "His special distinction with us," he finished, "is in having dedicated, as official organist, this magnificent Spreckels organ here in Balboa Park, about which we are gathered today."

"The dedication occurred Dec. 31, 1914, on the eve of the opening of the Panama-California exposition. He was the official organist during the period of the exposition and has retained the position ever since. I know that I voice the sentiment of the whole city when I say that we hope Dr. Stewart will be the official organist for many years to come."

the church in the hands of men who know nothing about it, and usually care less, for all they want is personal glory and voice pupils.

Arthur W. Poister gave an excellent recital at the University of Redlands May 26, when he played a recital of compositions by American composers. The names on the program were Borowski, Dickinson, Nevins, Matthews, Norden (with his delightful trio for organ, violin and piano) and three California composers—Clokey's "Dripping Spring," Douglas' "Legende" and Diggle's "Choral Symphonique."





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## Who's Who Among American Organists

### Eugene M. Devereaux.

Eugene M. Devereaux of Wilmington, Del., has served the Protestant Episcopal Church so successfully in various parishes during eighteen of the thirty-one years of his life that when Dr. Alban Richey, the rector of St. John's Church, where he is now organist and choirmaster, was asked by The Diapason about his organist he expressed himself as follows as to Mr. Devereaux's talent and services: "Besides being a devout and faithful communicant of the church he has proved himself valuable in many ways. He has been very successful in his

### Eugene Devereaux



conduct of our man and boy choir of about forty voices, not only as a musician and voice trainer, but also in handling the boys and holding them. He is growing rapidly in his organ technique and in his reputation as an organist. We have a full choral service on Sundays and special musical programs on occasions."

The foregoing tells the story better than anyone else could tell it. Mr. Devereaux has been at St. John's the last three years and it is the leading Episcopal church of the city.

Eugene M. Devereaux was born in Kingston, N. Y., Dec. 18, 1898, of French lineage. In 1903 the family moved to Catsauqua, N. Y., where he received his first musical education and held his first position as organist of St. Stephen's Episcopal Church at the age of 13. Next he attended the Trinity School of Church Music in New York, of which Felix Lamond was director, receiving thorough training in the traditional conducting of the Episcopal service and organ playing from Mr. Lamond, boy voice training under Beecher Aldrich and theory under Frank Ward. During the time he was in attendance at the school he passed the A. A. G. O. examination. While at Trinity School Mr. Devereaux was organist and choirmaster at St. James' Episcopal Church, Long Branch, N. J. Upon graduation from the school he continued work in organ, theory and choir training under Dr. T. Tertius Noble of St. Thomas' Church, New York, passing the F. A. G. O. test while with Dr. Noble. At that time he was playing at St. John's Episcopal Church, Far Rockaway, N. Y.

In 1927 Mr. Devereaux studied organ privately with Marcel Dupre at Meudon, near Paris, where he had the pleasure of playing upon the organ formerly owned by Alexander Guilmant and which M. Dupre has installed in his music-room. At the same time he did piano work with Isidor Philipp. While abroad, he spent some time in England, where he heard some of the leading choirs.

Mr. Devereaux's positions all have been in Episcopal churches. He has given recitals in churches and private homes. He was one of the number selected to play at the Sesquicentennial. Mr. Devereaux is a member of the N. A. O. and of the American Organ Players' Club. He has also taught at the Wilmington Music School and done choral conducting. He has studied piano with Francis Moore of New York and George Boyle of the Institute of Musical Art, New York, and has studied organ at intervals with Dr. Noble since passing the F. A. G. O. examination in 1922. Mr. Devereaux was recitalist at this year's convention of the Pennsylvania state council of the N. A. O.

### Catharine Morgan.

Miss Catharine Morgan of Norristown, Pa., a city noted in Pennsylvania for its musical activities, is an organist whose record is a full and noteworthy one, despite her youth. After graduating from the Norristown high school with highest honors, she devoted her time to an intensive study of music. She studied piano for three seasons with Constantin Sternberg and subsequently had three years of piano at the Curtis Institute of Music in Philadelphia. Her teachers there were Austin Conradi, George Boyle and Benno Moiseivitch, one year with each. During the second and third of these years she was under partial scholarship, each award based on the marks of the preceding year. While a student at the Curtis Institute she also took a course in improvisation and composition under George A. Wedge.

Meanwhile, for five years, Miss Morgan was studying organ and theory under Ralph Kinder of Philadelphia. In 1921 she became a fellow of the American Guild of Organists, making the highest general average of any candidate that year. In 1926 she was a member of the Courboin master class in Scranton, Pa., and her playing at the closing concert of the session won high praise from the critics of that city.

Last year the Octave Club of Norristown awarded to Miss Morgan a scholarship for the three months' course in organ at Fontainebleau, France. While there she won first prize in organ, and the unstinted praise of the judges of the competition. These included Widor, Philipp, head of the piano department; Durand, noted French publisher, and Bazelaire, famous 'cellist, who is also an excellent organist. After receiving the prize Miss Morgan was invited to give a recital in the Salle de Jeu de Paume, and was the only student in the entire school to receive the honor of a solo recital that year. She prizes very highly letters which she has received from Widor and Libert, which speak most warmly of her work. The French critics were also very enthusiastic in their reviews of the recital.

In addition to her studies, Miss Morgan has been playing and teaching professionally. She was engaged for a recital at the Sesquicentennial in 1926, and in 1927 played an Easter program at Wanamaker's in Philadelphia. She was one of a long list of noted organists who broadcast from the Welte studio in New York in 1927. On May 24 of the same year she played a recital before the N. A. O. in Harrisburg, Pa. Her recitals in Norristown draw crowded houses, and on April 23 of this year her concert with the assistance of the Woman's Symphony Orchestra of Philadelphia drew a record audience, many coming an hour ahead of time to get a seat.

Miss Morgan's church work has taken up a large part of her time. After holding several small positions in Philadelphia and vicinity, she became organist at the Haws Avenue Methodist Episcopal Church of Norristown, and later director of music also. She trains the two choirs, senior and junior, of forty voices each, both vested, and has a solo quartet. Oratorios are given frequently, assisted by

noted singers and instrumental ensembles. All of her church playing is done from memory, as well as her recitals.

Miss Morgan has composed a number of organ pieces, all of them still in manuscript. One of her first, "Twilight," was played at a manuscript recital given in Chicago in 1922 under the auspices of the Guild. One of the most successful has been a set of three short pieces, "Humoureux," "Regieux" and "Joyeux."

### Mrs. J. Fletcher Apsey.

The Seventh Baptist Church of Baltimore enjoys the distinction of having as its organist one who has served this church in the same capacity continuously for the last twenty-five years.

Mrs. John Fletcher Apsey (then Miss Eunice Morgan Martien) began her career as an organist at the age of 18, her first organ being that in Immanuel Baptist Church of Baltimore. After playing at Immanuel for four years, she went to the Associate Reformed Church (now Associate Congregational) in 1893, remaining until 1899.

In 1904 Mrs. Apsey again took a regular position and returned to the organ of Immanuel Baptist Church. This church has since been joined by the Seventh Baptist and has taken the latter's name. Mrs. Apsey has enjoyed twenty-five years of uninterrupted service with this church and is known as one of the ablest church organists in the city. Her church features its music and once a month devotes an entire service to special programs which fill the church to capacity. Hilda Burke was soprano soloist in Mrs. Apsey's choir immediately prior to her engagement with the Chicago Opera. Courboin, Archer Gibson and other famous organists have been her guests and have given recitals on the Seventh Church organ.

Mrs. Apsey has seen many interesting changes in organs and music, and has herself "graduated" from the single-manual hand-pumped organ to her present instrument, a modern electrically operated three-manual Moller of forty-two stops. She is an active member of the Chesapeake chapter, American Guild of Organists, and was a charter member and sub-dean of the Baltimore chapter before its merger into the Chesapeake chapter. She was a student at Peabody Conservatory of Music, where she studied piano under Richard Burmeister, theory under Asger Hamerick and organ under Edwin B. Aler.

With all of her musical and church activities, Mrs. Apsey has found time to be her own housekeeper in a most attractive home, and to raise three children to young manhood and womanhood.

### Miss Catharine Morgan



### Novel Organ Designed by Dorr.

Announcement will be made shortly of the new Hall "Accompanist" pipe organ, which is a novel development in small pipe organs. This is not intended for the church that needs a two-manual organ and has a regular organist, but is a one-manual pipe organ, in which has been incorporated a new device invented by William Ripley Dorr, by which a set of pedal pipes has been incorporated which play from the lowest note of the chord struck, whether that lowest note lies in the bass or tenor octave. A special coupler has been worked out which gives the effect of a great to pedal coupler. Mr. Dorr has applied for basic patent rights on his invention. The first accompanist organ was installed in St. Peter's Episcopal Church at San Pedro, Cal., in April, where it has proved to be a practical and artistic success. It has won the hearty commendation of many prominent organists.

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April 16, 1929.

EDWIN H. LEMARE.

“ . . . I wish especially to commend the very remarkable automatic player that you have developed. . . . But was most distinctly surprised and pleased to find that your player starts in where these others leave off. . . . You have made numerous records of orchestral transcriptions which go far beyond anything any organist is capable of doing. . . . Goes quite beyond anything that has been done heretofore in organ recording.”

March 28, 1929.

WILLIAM H. BARNES.

“ . . . What interested me most, was listening to the M. P. Möller ‘Artiste.’ In this instrument, six independent tonal lines can be carried on simultaneously, etc. . . . This effect may be accomplished on a small two-manual Möller Organ. . . .”

June 4, 1929.

HOWARD R. THATCHER (*Peabody Conservatory*).

“I was very much interested in making records for the Möller ‘Artiste.’ You have an invention that makes it possible to get most remarkable results—particularly in the field of orchestral music.”

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HAROLD GLEASON (*Eastman School of Music*).

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## CONVENTION IN DIXIE IS A MARKED SUCCESS

### THREE BIG DAYS IN MEMPHIS

Meeting of American Guild of Organists Is Featured by Ten Recitals, a Service and Varied Entertainment.

[Continued from page 2]

Song" and "Pantomime," de Falla; Scherzo-Caprice in A minor, Bernard; Andantino quasi Allegretto (Fifth Symphony), Widor; Chorale No. 3, in A minor, Franck; "Carnival Passes By" and "The Fountain Sparkling in the Sunlight," Goodwin; "The Nave" ("Esquisses Byzantines"), Mulet; Finale in D major (First Symphony), Vierne.

Outstanding in the work of the evening was the technique and control of the organ shown in the Bach D major. And a fitting supplement to this was the closing number, the Vierne Finale, which fairly took the audience off its feet. The sprightly Scherzo-Caprice by Bernard, new to this reviewer, afforded lovely variety. The compositions by de Falla made a strong appeal, as did Hugo Goodwin's sparkling piece, though the fountain effect might have been enhanced by a registration less imitative of Niagara in all its power.

A theater playing demonstration on the three-manual Wurlitzer organ in the Orpheum Theater was the first event of Thursday. Ambrose Larson of Chicago divided honors at the console with Arthur Hays, feature organist of the Orpheum, and did some markedly clever playing. The demonstration was arranged through the courtesy of the Rudolph Wurlitzer Company. Some of the familiar operatic airs and excerpts from well-known compositions such as the Meditation from "Thais" and the Melody in E of Rachmaninoff were used.

The forenoon recital was played at the Bellevue Baptist Church, on a three-manual Pilcher organ—not a thoroughly modern instrument, and not a large one, but one which made the impression of being a well-balanced and beautiful church organ, with a satisfying ensemble. The artist of the morning was Parvin Titus of Cincinnati, whose work in church and conservatory in that city has achieved for him an enviable reputation. He did some beautiful work in the following selections: Prelude and Fugue in B minor, Bach; Two Chorale Preludes ("My Inmost Heart Doth Yearn" and "O World, I E'en Must Leave Thee"), Brahms; Theme, Arabesque and Fughetta, Thompson; "Comes Autumn Time," Sowerby; Sarabande, Sulzer; "Resurrection," Dupre.

The composition of Van Denman Thompson, well-known organist and member of the faculty of De Pauw University, Greencastle, Ind., which won the first prize in the organ competition of the National Federation of Music Clubs in 1919, was especially interesting. Sowerby's "Comes Autumn Time," an organ arrangement, by the composer, of his orchestral piece, evoked special enthusiasm. The Sarabande of Sulzer was such a rarely lovely air that as an encore Mr. Titus repeated it by special request.

Luncheon at the Nineteenth Century Club followed the recital of Mr. Titus and after the luncheon G. Darlington Richards of St. James' Church, New York, read a very informative paper on the subject of boy choirs. This paper appears in another page of this issue of The Diapason.

First of the afternoon recitals was that of David McK. Williams, Mus. D., organist and choirmaster of the famous St. Bartholomew's Church in New York, at the Idlewild Presbyterian Church. Mr. Williams played with reserve and style and did what may be described as ideal organ playing in the Bach chorale preludes. Hugh McAmis' "Dreams" is a new number of serene loveliness which every organist may well be advised to obtain and play. In Bingham's Roulade marked skill in registration was dem-

onstrated. The Dupre Antiphons which opened the program were of the ultra-modern type, and perhaps were enjoyable to some appetites. The complete list of Dr. Williams' offerings included: Three Antiphons, Dupre; Two Preludes on the Chorale "Now Comes the Holy Saviour," Bach; Cantilena, McKinley; Roulade, Bingham; "Dreams," McAmis; Cantabile (Second Symphony), Vierne; "Carillon-Sortie," Mulet.

From the church the crowd wended its way back to the Auditorium, where awaited it the final dose of organ recitals—and a very pleasant dose to take. It was a double-header, with Frank W. Asper of the Salt Lake City Tabernacle and Edward Eigenschenk of Chicago the performers. Both men played from memory and both did remarkably excellent playing. Mr. Asper's list included: Toccata and Fugue in D minor, Bach; Allegro moderato from First Trio-Sonata, Bach; Cantabile, Franck; Prelude, Clerambault; "Spring Morn," Smith; Communion, Torres; Chorale No. 2 in B minor, Franck.

When the Bach Toccata rolled out in the glory of the great organ one wondered how Johann Sebastian would have sat up and taken notice had he been present to hear his work with the full power of the huge instrument. Franck's Cantabile stood out for tasteful interpretation. Frederick Stanley Smith's "Spring Morn" was an unusually pretty morsel, bringing out some fine soft effects. The Franck Chorale was also beautifully played.

Mr. Eigenschenk's offerings were: Fourth Symphony (Toccata and Scherzo), Widor; "Seraphic Chant," Moline; "Canyon Walls," Clokey; "Le Moulin," Cellier; "Divertissement," Vierne; "Lied des Chrysanthemes," Bonnet; "Chimes de Westminster," Vierne.

The young virtuoso from Chicago quite electrified his audience with his crisp phrasing, lovely coloring, put on with discretion, and overwhelming manual and pedal technique. Though in his early twenties, he plays with the abandon and assurance of the recitalist of the forties. This was all evident at once in the Widor Symphony. Clokey's "Canyon Walls" seemed as if written for this particular organ. The Vierne "Divertissement" sounded like worthwhile music. Mrs. Lily Wadhams Moline's piece made a very favorable impression and the Bonnet "Song of the Chrysanthemum" was most appealing. Mr. Eigenschenk received an ovation at the close of his playing, which was a brilliant climax to the events of the convention.

A banquet in the Hotel Peabody at which 146 sat down at the tables was the final convention event Thursday evening. After the dinner Walter Jenkins, a nationally known song leader, accompanied by Herbert Rohloff, sang Handel's "Hear Me, Ye Winds and Waves," and as an encore sang a comic song in which he had all the staid organists joining in a short time. All the speakers and players of the convention were then introduced and received a word of gratitude from Mr. Steuterman. Dr. Percy B. Eversden of St. Louis was called upon and congratulated Memphis on the success of the convention. He explained that he realized the size of the task in view of his connection with the St. Louis N. A. O. convention two years ago. The Rev. Charles F. Blaisdell, D. D., rector of Calvary Church, who was the principal speaker of the evening, referred to the work of the organist as a ministry rather than a profession.

"There is a distinct relationship between music and religion," Dr. Blaisdell said. "Music tends to lift the mind of mankind to thoughts of religion and to strengthen its moral outlook. The humble organist, as well as the highest paid musicians of his class, is engaged in a ministry of which he should feel proud."

Mr. Sealy was next called on and indulged in reminiscences. He also complimented the dean and his co-workers on the convention, saying that while for diplomatic reasons he could not say this was the finest one ever held, he was positive that there had never been one where more cordiality and hospitality had been shown.

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**FOUR THOUSAND HEAR MOODY CHURCH ORGAN**

**EVERY SEAT IS OCCUPIED**

**Dedication of Reuter Four-Manual in Chicago Edifice, with E. Stanley Seder at the Console, Is Inspiring Event.**

Four thousand people—a congregation which filled every seat in the imposing auditorium of the new Moody Memorial Church in Chicago—greeted the four-manual Reuter organ and E. Stanley Seder, who presided at the instrument when the organ dedication service was held on the evening of June 13. It was one of the most inspiring gatherings this reviewer has ever been privileged to attend in the line of duty which takes him to organ openings. And it was inspiring for various reasons. One was the glorious cathedral tone of the organ and another very distinct one was the singing of the hymn "Joy to the World" to the familiar tune of "Antioch" as the first number on the program, with Mr. Seder displaying fine leadership in his playing of the verses. The enthusiasm which marked the service and the size of the congregation must have been pleasing to the spirit of Dwight L. Moody, whose life and service the church and organ commemorate, if that spirit hovered over the edifice at North Clark street and North avenue.

The organ is a large four-manual, fully described in The Diapason last September, when the specifications were printed. But it is not too powerful for the great size of the church or for the purposes to which it is to be put. One of its most noticeable features is the fact that it is in every way a church organ.

Mr. Seder, organist and director at the First Congregational Church of Oak Park, played a varied program which included the following: Concert Overture in F minor, Hollins; Largo in G, Handel; Fugue in E flat, Bach; "Lullaby," Boyd; Funeral March and Seraphic Song, Guilman; "Canyon Walls," Clokey; "Hymn of Glory," Yon; Scherzo from Sonata in C minor, Andrews; "Carillon-Sortie," Mulet.

There was power and brilliancy in the Clokey, Yon and Mulet compositions and beautiful tonal color in the Guilman Funeral March, and despite the expressed feeling of the pastor, Dr. P. W. Philpott, in opposition to applause the audience gave hearty expression to its feelings after several selections, taking advantage of the indulgence the pastor attached as a codicil to his words on the subject. Handel's Largo was played in an arrangement by Mr. Seder, which, however, is hardly as effective as the familiar one by Whitney.

Mrs. Seder (Else Harthan Arendt), noted Chicago soprano, sang "I Know that My Redeemer Liveth" and a very beautiful setting of "Nearer, My God, to Thee," by Mr. Seder, into which she put the style for which she is noted.

Paul D. Esterly has been appointed organist of the church and will give fifteen-minute recitals before the Sunday evening services.

**PARISH IS NOW 252 YEARS OLD**

**Jennie M. Carroll Gives Recital on Anniversary in Philadelphia.**

One of the features of the 252d anniversary of the founding of the parish and the 229th anniversary of the dedication of the edifice of Gloria Dei (Old Swedes') Church, Philadelphia, was a recital by Miss Jennie M. Carroll, organist of the church. On the afternoon of June 2, the day of the celebration, she and the choir presented the following program: Concert Overture in A, Maitland; anthem, "O Come before His Presence," Martin; Tocata in D minor, Federlein; "Dreams," Stoughton; anthem, "I Waited for the Lord," Mendelssohn; Scherzo from Fifth Sonata, Guilman.

Miss Carroll was elected organist by the vestry of the church this spring for the twenty-second consecutive year and her work in this historic church has made a definite and unflinching appeal to the people of the parish.

*Mrs. J. Fletcher Apsey, Baltimore Organist*



**Helpenstein Takes J. C. Marks' Place at Heavenly Rest**

By RALPH A. HARRIS

New York, June 20.—James Helpenstein has been appointed to succeed Dr. J. Christopher Marks at the Church of the Heavenly Rest, New York. Dr. Marks, after his twenty-five years of service, retires as organist emeritus.

Mr. Helpenstein, lately of the Little Church around the Corner, and director of the Helpenstein Chorists' Institute, was for many years organist and choirmaster of Grace Church, New York, where he built an enviable reputation by his excellent choral evening services.

At a meeting of the vestry of the Church of the Heavenly Rest at which Dr. Marks was made organist emeritus a resolution of appreciation of his work was passed and has been engrossed and presented to Dr. Marks with a Paladin Pentagon Gruen watch with suitable inscription. In addition Dr. Marks was voted a substantial amount of money and a certain monthly sum. The resolution follows:

The rector, church wardens and vestry of the Church of the Heavenly Rest and Chapel of the Beloved Disciple, realizing the loyalty, devotion and faithful services of J. Christopher Marks, Mus. D., that have characterized his connection as organist and choirmaster of the Church of the Heavenly Rest since 1904 and with the combined parishes since 1925, wish to express in permanent form their deep appreciation of his devoted and unselfish life in the service of the church. His steadfastness and devotion to duty, his devout personal life and the excellence of his service are things long to be remembered. In his appointment

an organist emeritus we want him to know how deeply he has the affection and appreciation of the entire parish, and that these sentiments shall be spread upon the minutes of the vestry.

Clarence McLean, boy soprano soloist of the Church of the Transfiguration, New York, was awarded the gold medal for highest proficiency in the junior boys' division of the New York Music Week Association contests. He is a pupil of James Helpenstein.

**THIRTY YEARS AT CHURCH**

**Conklin's Long Service in Central Presbyterian, Huntington, N. Y.**

Roger P. Conklin completed thirty years of service as organist and musical director of the Central Presbyterian Church, Huntington, N. Y., Sunday, June 9.

Mr. Conklin began his musical career as a choir boy in St. John's Episcopal Church and while there began the study of the organ with the late George Kenningham, organist of the church. Later Mr. Conklin continued his studies with Henry E. Duncan, at that time organist of the Church of the Heavenly Rest, New York City.

At the Central Church, Mr. Conklin has a mixed choir of twenty-five voices under his direction and has been instrumental in getting many prominent soloists from New York, who have given great pleasure to churchgoers.

**HARLEM REFORMED ORDERS A HALL ORGAN**

**IN HEART OF NEW YORK CITY**

**H. R. Yarroll Will Be Organist of Church After Three-Manual Instrument Has Been Installed in the Fall.**

The contract for a new organ has just been awarded to the Hall Organ Company by the Harlem Reformed Church of New York City, which is in the heart of the metropolis, on Eighty-ninth street, between Fifth avenue and Park avenue. The contract for this organ was closed by the New York representative, H. R. Yarroll, and it is planned that the organ shall be installed early in September. Mr. Yarroll has also been appointed organist of this church, and will have the pleasure of opening the new organ when it is completed.

The specification of the organ follows:

- GREAT ORGAN.**
- Diapason, 16 ft., 85 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 pipes.
- Clabella, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Tuba Sonora, 8 ft., 73 pipes.
- Chimes, 8 ft., 25 bells.
- Harp, 8 ft., 49 notes.
- SWELL ORGAN.**
- Bourdon, 16 ft., 101 pipes.
- Horn Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 73 notes.
- Aeoline, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Nasard, 2 1/2 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Tierce, 1 3/5 ft., 61 notes.
- Dolce Cornet, 3 rks., 61 notes.
- English Horn, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

- CHOIR ORGAN.**
- English Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Clabella, 8 ft., 73 notes.
- Cello, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 8 ft., 25 notes.
- Harp, 8 ft., 49 notes.

- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 pipes.
- Grand Principal, 16 ft., 32 notes.
- Lieblieh Gedeckt, 16 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Trombone, 16 ft., 32 notes, 12 pipes.

A unique feature is the double-touch cancellation of the stopkeys, by which all stops can be canceled, excepting the individual stop that is pressed, by a little extra pressure of the finger, allowing the selected stop to remain on.

**New Hall Organs in Los Angeles.**

The Hall Organ Company has completed the installation of two new organs in Los Angeles, in the Wilshire Crest Presbyterian Church, and in the West Adams Presbyterian Church. The Wilshire Crest Church organ was dedicated June 23 at a special service in which the music was provided by the Wilshire Presbyterian chorists, William Ripley Dorr at the organ.

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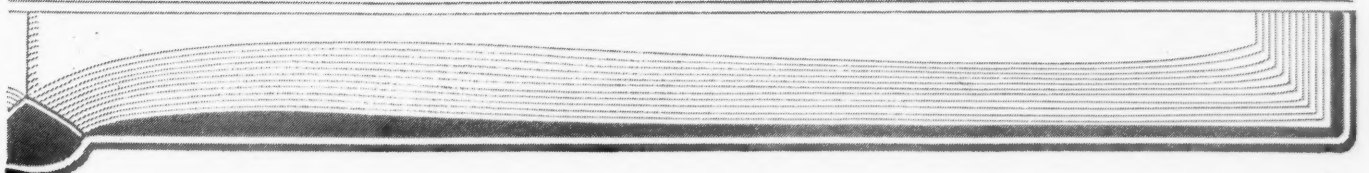
I am glad to say that we are well pleased with it. The tone quality is beautiful and the action quick and reliable. Withal, it is thoroughly *churchly*.

Recently we had the first recital played on the organ, Mr. Edwin Stanley Seder being the recitalist. This program demonstrated that the instrument has wonderful possibilities.

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## Lynnwood Farnam Closes His Complete Bach Recital Series

### THE PROGRAMS.

May 5 and 6—Three Chorale Preludes on "Jesus Christ, Our Lord and Savior," E minor, four voices, theme in pedal; trio in D minor, theme in pedal 8-ft.; F minor, four voices; Fugue in C minor (Peters IV, 9); two Chorale Preludes on "Deck Thyself, My Soul, With Gladness," trio in F major, coloratura style of Hohm (Augener X.), and E flat major, theme in soprano; two Chorale Preludes on "Out of the Deep I Cry to Thee," F sharp minor, four voices, theme in soprano; E minor, six voices with double pedal, theme in upper pedal voice; "O God Be Merciful," Chorale Prelude in F sharp minor; "From God Shall Naught Divide Me," Chorale Prelude in F minor, four voices, theme in 4-ft. pedal; "In Thee, Lord, Have I Put My Trust," Chorale Prelude in A major, four voices; Fugue in C major, four voices, with coda in five and six voices (Augener IX).

May 12 and 13—Fantasia in G major (Tres vitement; Grave [five voices]; Lentement); "My Heart Is Filled with Longing" ("Herzlich that mich verlangen"), Chorale Prelude; "A Safe Stronghold" ("Ein feste Burg"), Chorale Prelude in D major; Fantasia with Imitation in B minor; Fugue in B minor on a theme by Corelli; Trio-Sonata No. 6 in G major (Vivace; Lento; Allegro); Chorale and Eleven Variations in G minor on "Hail to Thee, My Jesus Holy" (Peters V.); "We All Believe in One True God," F major, five voices with double pedal, theme in soprano; Toccata and Fugue in D minor.

By HERBERT D. BRUENING

In recent months more than once the question occurred to me: "How will the response be to the present Bach series in its last stages?" Of course it was a foolish question. Yet it seemed natural, considering the warm weather that usually comes with May, the lateness of the music season, and the length of the series (twenty programs, or forty-four recitals, over a period of eight months). Would the general music-loving public be interested to the last as was evident in the case of the Bach lovers and Farnam admirers? The splendid attendance during May is conclusive evidence of the esteem in which people of this city hold Bach and Farnam. Not only were the usual large congregations present three times at the Church of the Holy Communion, but at the final recital at St. George's, May 13, 1,150 people (official count) turned out to sit in rapt attention for an hour and a half of Bach as interpreted by Farnam.

### Four Types.

The next to the last program contained selections that represent four different types of chorale preludes. In the D minor trio on the communion hymn "Jesus Christ, Our Lord and Savior" Bach employs a theme of extraordinarily wide spacing. "It is as if someone were standing on a rolling ship and planting his feet wide apart in order to keep a firm footing." What is the idea of this characteristic theme? None other than immovable faith in the marvel of the Sacrament, faith in the words: "Given, and shed for you for the remission of sins." Mr. Farnam's playing of this trio was an exceptionally fine piece of work. In general he followed the conception of the Novello edition. Why reviewers pass this trio up as uninteresting and unappealing is another mystery to me.

One of the loveliest numbers is the E flat major prelude to "Deck Thyself, My Soul, with Gladness." Anybody who hears it done well with a correct and smooth execution of the ornaments (for which Mr. Farnam is noted, also), anybody who plays it himself, knows and believes the ever-beautiful words of the hymn written by Johann Franck, will readily understand why Schumann and Pirro go into ecstasy over this prelude. In a letter to Mendelssohn it was Schumann who wrote: "Round the cantus firmus hung golden garlands of leaves, and it was full of such beatitude that you yourself confessed to me that if life were to deprive you of hope and faith, this one chorale would bring it all back again to you." And Pirro, though far less brief than Schumann, also expresses his sentiments in poetic and

extravagant raptures. The F major trio on the same chorale, in the coloratura style of Boehm, is fascinating enough to find a worthy place beside its famous companion, the E flat major prelude to "Deck Thyself."

"A masterpiece of impersonal gloom" is Harvey Grace's verdict on the massive six-part double pedal prelude to "Out of the Depths," and Spitta calls it "the crowning point of the collection" of catechism hymns. This and the other movement on the same hymn are the only ones which completely represent the Pachelbel type. In the double pedal number Mr. Farnam, unlike Best, who, it is said, used heavy pedal stops, employed loudish 8-ft. diapasons for the manuals and 8 and 4-ft. pedal stops, a very satisfactory way, indeed. Many years ago Joseph Bonnet played this number on the Orchestra Hall organ in Chicago, accompanied by six trombonists from the orchestra, who reinforced the cantus firmus in the upper pedal part—a stunning effect.

Totally in a class by itself, however, is the primitive, curiously appealing and emotional prelude to "O God, Be Merciful" ("Erbarm Dich mein"). It contains a method of accompaniment generally discredited in organ writing—repeated chords. What highly expressive harmonies, what poignant touches in this little piece! Pleasing solo stops with tremolo against a harp background made this an outstanding number of the nineteenth program. One can hardly find a more suitable slow movement in all of Bach's organ works for propaganda purposes.

### The Grand Finale.

A more fitting close of the series than the one on Monday evening, May 13, at St. George's, can hardly be imagined. In the presence of a great congregation, one of the largest ever seen in this city at an organ recital in church, Mr. Farnam gave a demonstration of his powers and the immortal greatness of Bach that will live long in the memories of those present.

After expressing the gratitude of the N. A. O. (under whose auspices this last recital took place) to Dr. Mottet and the Church of the Holy Communion for giving permission to have their Bach series concluded at St. George's and to Dr. Reiland and St. George's for once more offering their great edifice as a shrine of music, President McAll of the N. A. O. paid an eloquent tribute to Mr. Farnam. In part Mr. McAll said: "This occasion represents the highest aspect of art. \* \* \* At one end we have Bach. At the other there is the imaginative and artistic genius that re-creates the cold paper and the bare notes between the composer and the re-creator. \* \* \* Mr. Farnam's name will live as long as Bach's in the memories of generations to come."

Seated at the four-manual console of the great Austin of 137 speaking stops, with Ernest White once again at his side to turn pages, Mr. Farnam began his final recital with the great Fantasia in G major (tres vitement-grave five voices—lentement). For the opening twenty-eight bars of bravura, light registration and a dazzling prestissimo tempo were used. The natural echo effects came to the fore again and again in a most piquant manner. And then the five-part grave! Here Mr. Farnam provided for a big, solid tone of the great gallery organ, skillfully building up and toning down the volume as the composition requires, finally working up to a tremendous climax, followed by the brilliant final movement. It just took one's breath away for the moment.

But Mr. Farnam not only knows how to handle pyrotechnics, but can also turn poet. I cite his reading of the singularly wonderful prelude to "My Heart Is Filled with Longing" ("Herzlich that mich verlangen"). Every bit of meaning hidden in this lovely number was most tenderly and touchingly brought out by him on the chancel organ. The shading, the nuances were perfect and the feeling was deeply religious. If one were asked to grade the interpretation and playing of this number there would be only one mark for it: 100 per cent.

"A Safe Stronghold" is one of the few compositions from which we may gain an idea of Bach's registration as

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Karleton Hackett (Chicago Evening Post).

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indicated on Walther's copy. It was this number which Bach played in the autumn of 1709, perhaps at the Reformation festival in Muehlhausen, where he played at the reopening of an organ renovated under his supervision. The registration of Bach in several instances is most curious and, owing to our different type of organs today, difficult to carry out. Mr. Farnam, however, succeeded in re-creating the original idea. His reading, sparkling, brilliant, rhythmical, made this tune really sound like "God Almighty's Grenadier March," to use Frederick the Great's descriptive term.

Two shorter numbers followed the third longer one. In the Fantasia with Imitation in B minor, the abundant, most delightful use of rubato calls for attention. The other B minor number, a fugue on a theme by Corelli, came off in a fine, pulsating manner. In the adagio we had the surprise of our lives. In the chords before the pause preceding the ending it seemed as though the full power of the great instrument had been marshaled out, when Mr. Farnam in his uncanny way brought on the reserves. Result: A volume that can only be adequately described by FFFF.

Another trio-sonata, this time the last one, No. 6 in G major! So much already has been written in these reviews about these sonatas and Mr. Farnam's marvelous way of doing them that it is becoming increasingly difficult to say anything new. Nothing like it has ever been heard in these parts. In addition to the already unusual effects of Mr. Farnam's exquisite registration, there was the added effect of the antiphonal organs of the chancel division. The boldness of the first theme, the various echo sections, the vivaciousness of the first and last movements, the dreamy slow movement, all were typical of Bach's great versatility.

Of all the chorale partitas only the ones on "Hail to Thee, My Jesus Holy" (numbers 7 to 11) date from Bach's maturity. As in the other partitas, the eleven variations correspond to

the eleven stanzas of the hymn. The ideal thing for a program or series of Bach would be to furnish the texts of the hymns as well as descriptive notes, such as we find at orchestra concerts. Perhaps the day will come when churches which have enterprising organists will provide them with secretaries and funds to carry out this detail. If opera-goers arm themselves with libretti and notes, if orchestra devotees expect their extended program notes, why should not organ lovers find a similar service useful? This is only an idea, and by no means a complaint or criticism. The tenth of the "Hail to Thee" partitas was done most melodiously and expressively, while the massive five-part conclusion reached a brilliant climax.

The second-last selection was a complete revelation. It is another number based on the Creed, this time on what is known as the "Small Creed" ("Kleiner Glaube"), a hymn sung in many Lutheran churches nearly every Sunday before the sermon. In this Credo, however, Bach does not depict a strong, vigorous faith, but a childlike love and trust in the Father, as explained in Luther's catechism. This gentle, dreamy prelude deserves to be heard fully as often as the "Giant" number.

And now the finale of the grand finale—the war horse of such other great virtuosi as Middelschulte, Bonnet and Courboin. Though each artist has his own way of playing the powerfully dramatic Toccata and Fugue in D minor, one is always thrilled anew upon hearing this imaginative and brilliant work. Mr. Farnam eclipsed himself in this final presentation. What rhapsodical, intensely dramatic playing in the toccata! What weird contrasts of rushing semi-quaver passages and overwhelming masses of harmony! What thoughtful phrasing and lucidity in the rapid manual passages! Here was the toccata played as it should be, not as it is so often done, as a meaningless scramble. The fugue, too, received a reading such as it is unwonted to get. Its enjoyableness, its slender-



ness and simplicity in the first fifty bars by virtue of a moderate tempo served as an excellent foil to the tempestuous toccata. By and by, however, the fugue worked its way back to the mood of the toccata, with a brilliant, dashing, overawing coda that was simply gigantic. Just in so familiar and popular a number as this toccata and fugue Mr. Farnam showed his great mastery and superiority over many. I dare say nothing like this has been heard of late in this city of many famous organists.

"The dazzling lightning, the clap of thunder, rumbling formidably in the repercussions of a long broken chord, above the crash of a profound pedal; the wind, then the hail; we are in a classical storm." Thus Pirro raves about the famous Toccata and Fugue in D minor.

Mr. Farnam has done many an inestimable service by his complete Bach series. He has instructed us, inspired us, uplifted us. Henceforth Bach will be greater and more sublime to us than ever before. For all that Mr. Farnam has done, his hearers thank him heartily. His is a service that shall never be forgotten.

**Other Great Bach Disciples.**

Before closing this series of articles, it may not be altogether out of place to review a few of the outstanding achievements in past years in the performance of Bach's organ works. For nearly a generation Dr. Wilhelm Middelschulte of Chicago has played and taught Bach in a manner that made a critic in the Signale of Oct. 2, 1912, write: "His Bach playing is individual, inimitable." Not only does Dr. Middelschulte enjoy the distinction of being one of the foremost Bach authorities in the world today, but he has also gained for himself international recognition by his organ transcriptions of Bach's Chaconne for violin and the Goldberg Variations. Moreover, his own compositions caused the late Busoni to exclaim: "Middelschulte is master of Gothic tonal art." And Ludwig Hartmann of Dresden wrote:

"Middelschulte is the living proof that the finest fugal art and the mood and the spirit of Sebastian Bach have not been lost." In late years Dr. Middelschulte's chief Bach offerings have been during the summer at Notre Dame University and in Germany, where he was invited to conduct master classes in Bach playing.

About a decade ago—in 1920, to be exact—Edward Rechlin, organist of Immanuel Lutheran Church, New York, launched out on his first national tour of organ recitals devoted to Bach and composers of that period. Since then Mr. Rechlin has toured the country from coast to coast every year, playing more than 400 recitals of religious organ music to congregations and audiences totaling several hundred thousand people. Mr. Rechlin, whom Widor and Guilman called an excellent organist and a fine, intelligent musician, has done invaluable work in bringing about a wholesome regard for and interest in, as well as a proper understanding of the meaning of Bach's organ works. Rechlin's work is in a class by itself, as is the work of each of the Bach specialists mentioned in these closing paragraphs.

In 1923 organists and music-lovers on the American continent were stirred by an announcement that Marcel Dupre of Paris would repeat in Montreal his unique feat of playing Bach's organ works complete from memory. This he did, as readers of The Diapason know from the account of Dr. A. E. Whitehead at the time. It is said that he contemplated repeating the Bach concerts in New York, but his American friends advised against such an undertaking because they felt New York audiences were not ready for a complete Bach series. Dupre's series, it is interesting to know, was not as complete as Farnam's. A close comparison of Dupre's ten programs and Farnam's twenty programs reveals the fact that Dupre's ten do not list the "Eight Short," the four concertos, twelve miscellaneous numbers, various fugues from the "Musical Offering" and the "Art of Fugue," two sets of

chorale variations and some fifty-seven chorale preludes. Moreover, each one of Mr. Farnam's programs, interestingly diversified in character, was given twice in succession in his own church, the February ones being played three times each week.

Finally, in September, 1927, Albert Riemenschneider of the Baldwin-Wallace College of Music, Berea, Ohio, announced a new course for organists in the comparative study and interpretation of the complete organ compositions of Bach. Five Bach recitals are given every year at intervals of about six weeks, at the organ class which meets one hour a week. During the class sessions between the presentation of these programs part of the work is the study of the individual numbers to be presented at the next program. Each program is opened with one of Bach's early works and closed with a composition from the mature master period. In the middle of the program there is one of the larger cyclical forms, such as a sonata, concerto, fantasia, etc. The rest of the program consists of chorale preludes in groups where Bach has grouped them himself in a certain order. There are twenty programs in all, thus giving the student an opportunity of studying almost the entire works of Bach in a four-year course. Since this course limits itself to volumes 1 to 5 of the Schirmer (Widor-Schweitzer) edition and to volumes 15 to 19 inclusive of the Novello edition for the chorale preludes, and does not take in various numbers not found in Schirmer or Novello, the Riemenschneider complete Bach series is not as complete as Mr. Farnam's either. However, that student who in four years masters ten volumes of Bach's organ music may consider himself very fortunate in having acquired the greater part of Bach's organ output. If there have been any other outstanding Bach series, I should be glad to read about them in The Diapason.

In his second volume Schweitzer quotes Gevaert (this quotation applies to organists also):

"So it is with Bach's works; the only thing is that we must seek Bach, not ourselves, in them, and have a reverent consciousness of offering mankind something precious not only for the artistic sense but for soul and spirit; then it is always the true Bach, no matter in how many different ways he sounds.

"Bach's music depends for its effect not upon the perfection, but upon the spirit, of the performance. Mendelssohn, Schelbe and Mosewius, who were the first to waken the cantatas and the Passions to new life, were able to do so because they were not only musicians, but sincere and deep-feeling men. Only he who sinks himself in the emotional world of Bach, who lives and thinks with him, who is simple and modest as he is, is in a position to perform him properly. If the director and the performer do not feel themselves in a consecrated mood they cannot communicate such a mood to the hearer; something cold will settle upon the music and deprive it of its best strength. 'One thing is needful,' said Mosewius in 1845, when he was trying to interest the world in Bach's cantatas; and it is perhaps more needful now than it ever was. 'An inner unity of soul,' he says at the end of his essay, 'is absolutely indispensable in performing Bach; and every individual chorister not only must have thoroughly mastered the work technically, but must preserve his spiritual forces unbroken throughout.'

"May this perception penetrate everywhere; then will Bach help our age to attain the spiritual unity and fervor of which it is so sorely in need."

**E. R. Kroeger at Cornell.**

Ernest R. Kroeger, director of the Kroeger School of Music of St. Louis, will give courses in music appreciation and musical history at Cornell University this summer, beginning July 8. This will be Dr. Kroeger's eighth season at Cornell. He also will conduct master classes in piano, and will give five weekly piano recitals.

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**Relinquishes Position as Professor of Music at University in Cleveland—Once Organist to German Empress.**

By CARLETON H. BULLIS.

Announcement is made that Dr. Charles E. Clemens, after a tenure of thirty years, retires from the professorship of music at Western Reserve University, Cleveland, and that the university authorities have honored him by making him professor emeritus. A number of social events during the closing weeks of the college year were held in his honor, signifying the high esteem in which he is held.

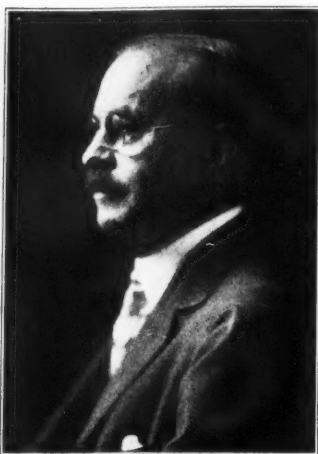
Arthur Quimby, curator of music at the Cleveland Museum of Art, and also organist at Stone Chapel of Western Reserve University, will assume the duties relinquished by Dr. Clemens. Mr. Quimby has during the past season been on leave of absence for study in Europe. Dr. Clemens plans to continue his private studio work in Cleveland.

The services of Dr. Clemens to Western Reserve University and to the musical life of Cleveland have been significant. Back in the days when he was organist and choirmaster at St. Paul's Episcopal Church, starting in 1896, he established a series of organ recitals which are said to have been the first series of organ recitals undertaken by a Cleveland organist. A year after his appointment in 1899 as professor of music at Western Reserve University he began his long service as organist of Florence Harkness Chapel (College for Women), where he gave weekly recitals. These he has continued during his entire incumbency. His fame as a concert organist gained him many engagements throughout the country, and the names of Clemens and Cleveland became associated in the minds of the organ world.

After fourteen years at St. Paul's he transferred his church activities in 1911 to the newly-built Euclid Avenue Presbyterian Church (now Church of the Covenant), which he made famous throughout the country for its music.

Dr. Clemens is a native of Devonport (Plymouth), England, where he grew up and became important musically as organist and as choral and orchestral conductor. Then he went to Berlin, Germany, becoming professor of organ and theory at the famous Kindworth-Scharwenka Conservatorium, where he came in contact with many scholarship students from all parts of the world. Simultaneously he was appointed official organist to Em-

*Dr. Charles E. Clemens*



press Friedrich. His recitals at the Royal Chapel brought him much fame in Germany.

After seven years of these Berlin duties, and through the influence of his American pupils, he came to America in 1895. Of several cities in which he had opportunities to locate he selected Cleveland as the most promising. And thus it was that Cleveland has been enriched by the presence and the untiring activities of this gentleman and ardent devotee of the organ.

Arthur Scott Brook of Atlantic City, N. J., gave the opening recital June 12 on a three-manual built by Midmer-Losh for Zion Lutheran Church at Canton, Ohio. The dedication took place June 9 with Adrian Breting, organist of the church, at the keyboard.

Miss Margaret Whitney Dow, A. A. G. O., head of the organ department at Florida State College for Women in Tallahassee, played the first recital in her series at the University of Florida summer school in Gainesville June 17; after which six Sunday afternoon recitals were scheduled to be played by Claude L. Murphree. All these programs will be broadcast by WRUF (1,470 kilocycles), the university and State of Florida station.

John S. Gridley, organist and choirmaster of Emmanuel Episcopal Church, Cumberland, Md., has been elected commander of Henry Hart Post, No. 1411, Veterans of Foreign Wars, to succeed William T. Mitchell, resigned.

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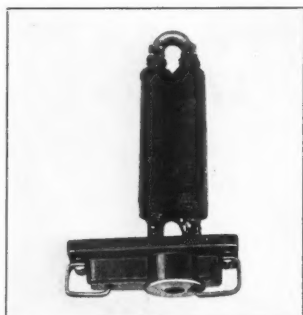
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 Treasurer—Ernest F. White, 49 West Twentieth street, New York City.  
 Headquarters—Church of the Holy Communion, 49 West Twentieth street, New York City.

June witnessed the final meetings for the present season of many of our state and local chapters. From the report of the Union and Essex chapter of New Jersey we learn that twenty-six new members were added during the winter. We can only speculate as to the number of equally fine membership reports that could be turned in by other chapters, but we are sure that this is a very inspiring one. The summer vacation period should give every member the opportunity of interesting some other organist in the N. A. O. Please remember that the fee is only \$1.50, in addition to the regular initiation fee, for the remainder of 1929.

The N. A. O. owes much to Miss Jane Whittemore for its success in New Jersey, and we are very happy to see that she was honored by her own state council at the rally day in Long Branch. She has worked unceasingly for our cause, and if you know Miss Whittemore you will know that she has done so for the pure joy the work gave her. The whole remarkable history of the N. A. O. has been written by such characters as that of Miss Whittemore and we add our expression of appreciation to that of the Jersey council.

As another proof of the fine convention to be held at Toronto, Aug. 27, 28, 29 and 30, we are printing the programs of the recitals for the four days. You will see that the American composer is well represented, and that none of the programs is ultra-modern. Many of the numbers have never been heard at our conventions. Care has been taken to keep all recitals within a reasonable time limit for summer weather, and we believe our recital committee has left nothing undone to make its share of the convention program a great success. The June Diapason gave a detailed account of the many notable features of the Toronto convention. The August Diapason will give the complete program.

We hope you will make use of the publicity material sent out with our president's letter. If you cannot be present, tell your friends about the convention, so that they will attend and then become N. A. O. members.

## Executive Committee.

The executive committee met at the Town Hall Club on Tuesday, June 18, with the following present: President McAll, Mrs. Keator, Mrs. Lockwood, Miss Whittemore, Miss Coale and Messrs. Duncklee, Farnam, Marks, Riesberg, White, Milligan, Fry and Nevins. In the absence of Chairman Sammond, Secretary Nevins called the meeting to order and moved that President McAll act as chairman pro tem. The motion was passed. The treasurer's report was accepted.

Henry Hall Duncklee was appointed to act as auditor of the books to July 1. A report of the progress of the committee to make arrangements for a new treasurer was given by Harold V. Milligan. There were various reports and a brief report on the program advertising for 1929 by Mr. Riesberg. President McAll reported that Ernest M. Skinner would speak on organ construction at the Toronto convention.

Miss Jane Whittemore was appointed to convey the greetings of the National Association of Organists to the Anglo-American Music Conference to be held at Lausanne, Switzerland, in August.

The meeting then adjourned to a dinner in honor of Ernest F. White. There were no formal speeches, but Mr. White in a few words voiced his appreciation of the committee's action.

## New Jersey State Rally.

The annual rally of the New Jersey council of the National Association of Organists was held in St. Luke's Methodist Church, Long Branch, May 27. At the business session in the morning reports from the presidents of the chapters revealed the situation to be very healthy. All the chapters reported gains in membership. Union-Exsex heading the list with twenty-two new members. The programs conducted by the various chapters covered a wide range, including talks upon subjects related to the work of the organist and choirmaster, recitals by members and visiting organists, public services by combined choirs, visits to organ factories and other activities of interest. The officers were all re-elected for another term and are as follows:

President—George I. Tilton, Trenton.

Vice-President—Miss Jane Whittemore, Elizabeth.

Recording Secretary—Howard S. Tussey, Camden.

Corresponding Secretary—Miss Cora Schwenger, Westmont.

Treasurer—Arthur L. Titworth, Plainfield.

Miss Whittemore was presented with a set of resolutions, beautifully bound and engraved, which were adopted at the 1928 rally, expressing appreciation for her services as president during the four years preceding.

At the luncheon addresses were made by President Tilton, Mrs. Bruce S. Keator, president of the Monmouth chapter and a former state president; Charles T. Stone, superintendent of schools of Long Branch; John H. Houghton, president of the board of trustees of St. Luke's Church, and Charles H. Riddle, director of Sunday-school music at that church. Edward A. Mueller of Trenton, president-elect of the Central chapter, acted as toastmaster.

The address of the day was delivered by the Rev. Frank Damrosch, Jr., rector of St. Andrew's Episcopal Church, Newark, and a member of the New Hymnal Commission of that denomination. Mr. Damrosch urged that organists adhere to the highest ideals in church music. He illustrated his talk with examples from the new hymnal of his church, dealing at length with plainsong and with some of the folk-tunes incorporated in the hymnal. His talk was most interesting and illuminating.

At the conclusion of the address the delegates adjourned to the church and listened to a splendid recital on the four-manual Hook & Hastings organ by Alexander McCurdy, Jr., organist of the Second Presbyterian Church of Philadelphia. Mr. McCurdy justified the fine reputation which he has built, his skillful playing revealing the true artist. At the conclusion of the recital the convention adjourned, selection of the place for the 1930 rally being left to the executive committee.

GEORGE I. TILTON, President.

## Hartford Council.

Sixteen members of the Hartford council gathered at Hale's in Glastonbury Thursday evening, June 13, and welcomed Reginald L. McAll, national president, who was paying his first visit to the local council. This council, organized during the last winter, includes in its membership about forty church and theater organists in this city and vicinity.

Dr. John Spencer Camp, head of the council, presided. Dinner was served on the veranda. Mr. McAll outlined the work of the National Association. He urged the organists to attend the convention which will be held at Toronto in August. He urged strong cooperation on the part of the various

## N. A. O. Convention Recital Programs

### WEDNESDAY AUG. 28.

By CHARLES A. H. PEARSON, Rodef Shalom Temple, Pittsburgh, Pa., and Second United Presbyterian Church, Wilkesburg, Pa.:

Prelude and Fugue in C minor, Bach.  
 "Love Song" from Indian Suite, Edward MacDowell.

"A Madrigal" (MS), Anthony Javelak.  
 Finale from Fifth Symphony, Louis Vierne.

### THURSDAY, AUG. 29.

By ERNEST F. WHITE, St. James' Church, Philadelphia, Pa.:

Concerto in G major (Allegro, Grave, Presto), Bach.  
 "Nymph of the Lake," Karg-Elert.  
 Prelude and Fugue in G minor, Dupre.

By DR. ALFRED E. WHITEHEAD, P. R. C. O., Christ Church Cathedral, Montreal:

Sonata in F minor (First movement), Rheinberger.

Sonata No. 3 (Adagio), Bach.

Intermezzo on an Irish Air (London-derry Air), Stanford.

Pastorale in B flat, Foote.

Toccata, Op. 65, No. 13, on "Lord Jesus Christ, Turn Thou to Us," Karg-Elert.

### FRIDAY, AUG. 30.

By WARREN D. ALLEN, Stanford University:

Prelude on "Veni Emmanuel," Arthur Egerton.

Chorale Prelude, "Puer nobis nascitur," Healey Willan.

Three Chorale Preludes on "In dulci jubilo," Bach.

Roulade, Seth Bingham.

"Dripping Spring" (from "Nature Sketches"), Joseph W. Clokey.

"Comes Autumn Time," Leo Sowerby.

By CHARLOTTE MATHÉWSON LOCKWOOD, F. A. G. O., Crescent Avenue Presbyterian Church, Plainfield, N. J., and West End Synagogue, New York City (All-English program):

"The King's Hunt," John Bull.

"Giles Farnaby's Dream," Farnaby.

"Galliard," Thomas Simpson.

First Movement of Sonata in Style of Handel, Wolstenholme.

Adagio from Concerto, Camidge.

"Dorabella"—A Portrait, Elgar.

Finale from Sonata, Elgar.

councils and emphasized the service which might be given by the organist, not only to the church, but to the community at large. He approached the subject of better hymn singing, and asked the local council to urge the Hartford Federation of Churches to found a school whereby pianists working in church schools might receive the benefit of skilled instruction.

Arrangements for the dinner were in the hands of Wyllys Waterman.  
 ELSIE J. DRESSER, Secretary.

## Illinois Council.

The Chicago chapter held a meeting at the Kimball organ salon June 10 to conduct the annual election of officers and to listen to an interesting program. At the same time reports for the year were made by the officers. Mrs. Irene Belden Zaring, the secretary, reported a number of activities during the season. The executive committee held meetings from time to time at the office of The Diapason. On Oct. 15 there was a festival program at the Kimball salon. Oct. 30 the chapter members were the guests of Mr. and Mrs. William H. Barnes at their home in Evanston. Nov. 19 a memorial service for Mrs. Wilhelm Middelschulte was held at the Kimball salon, with Alice R. Deal and Fred Faassen at the organ and tenor solos by Leroy Hamp. Rossetter G. Cole made an address eulogizing Mrs. Middelschulte. Dec. 10 another program was given with a talk by Frank Van Dusen on his trip to Paris and on the organists he met there. Jan. 7 Fernando Germani gave a recital for the chapter at the New First Congregational Church and was a guest at

a luncheon at the Palmer House. Feb. 18 there was a social evening and Feb. 25 the chapter joined with the Van Dusen Club to hear the recital by Edward Eigenschenk. March 5 Ernest F. White was the guest of the chapter at luncheon and gave a recital under N. A. O. auspices at the New First Congregational Church. April 22 Clarence Eddy was guest of honor at a luncheon at the Palmer House. May 21 Arthur Dunham gave a program for the N. A. O. at the Methodist Temple and was guest at a luncheon which followed the program. It has been a season of great activity and interest under the leadership of President Lily Moline Hallam.

The election of officers resulted as follows:

State President—William H. Barnes.

President Chicago Chapter—Lily Wadhams Moline Hallam.

Vice Presidents—Mrs. Gertrude Baily and Albert Cotsworth.

Secretary—Walter D. Hardy.

Treasurer—Samuel J. Kenison.

Porter W. Heaps of the First Methodist Church of Evanston played a group of organ selections for the club after the business had been settled. Mr. Heaps played with the ability for which he is noted. Then there was a one-act informal play, "Light-house Keeping," Edward Benedict, with the assistance of his son gave organ and piano selections and followed these with one of his inimitable imitations of everything musical and unmusical from a limited train pulling out of the terminal to various bird songs. Refreshments were the final feature, served by the women of the chapter.

Treasurer Kenison reported eighty-one members of the chapter with dues fully paid up.

The final event of the season was a lawn party at the home of Mrs. Lily Moline Hallam, president of the Chicago chapter, on the evening of June 24. Thirty-five were present at Mrs. Hallam's Oak Park residence for this happy occasion and took part in games on the lawn and in charades and merriment in general in the house, when darkness had spread over the landscape. One feature was the second act of the drama "The Light House Keeper's Daughter," which will be continued in the fall. All who made the trip went away praising the hospitality and graciousness of Mr. and Mrs. Hallam.

The first event in the fall will be an entertainment at the home of George H. Clark, former state president, in Oak Park, Oct. 28.

## Worcester Chapter.

The annual meeting of Worcester chapter is an event to which the members look forward with happy anticipation, for at this time the organist throws dull care to the winds and gives himself up to an evening of merriment and good fellowship. June 17 more than fulfilled his expectations, and a profitable season came to an end most happily.

Members gathered at Epworth Church at 6 o'clock and listened to a brief organ recital by the chairman of the day, Miss Linnea Hokanson, on the new Möller organ. A little later all motored out to Chalet-on-the-Rocks, Boylston, where dinner was served on the verandas. At the close of the dinner there was group singing and a humorous sketch by two of our witty members brought forth clever hits at members of the executive committee, greatly pleasing our audience. Joseph Walker Smith served with Miss Hokanson in making the festivities a success.

The annual business meeting was held, resulting in the election of the following officers:

President—Frederic W. Bailey.

Vice-President—William C. Steere.

Treasurer—Walter A. Morrill.

Secretary—Ethel S. Phelps.

Ralph M. Warren was re-elected publicity chairman. Reports for the

year were read by the officers and chairmen of committees.

Alfred H. Booth, dean of Worcester organists, was appointed official delegate of the chapter to the Toronto convention.

This chapter is closing its third season with a greater measure of accomplishment to its credit than at the close of the previous seasons and our members are looking forward to an even fuller program during 1929-30.

ETHEL S. PHELPS, Secretary.

**New Jersey Central Chapter.**

With the members of Central chapter sweltering in midsummer heat, activities have not been numerous of late. The annual picnic of the chapter was planned for Monday, June 24, at Cadwallader Park, Trenton.

A questionnaire has been sent out to chapter members to check up on their preferences for the time and place of chapter meetings and to determine the nature of programs that have the greatest appeal to all. A program committee has been appointed which will compile the results of these questionnaires and plan meetings for the year.

Signal honors have been conferred on Edward A. Mueller, newly-elected president of the chapter, in connection with the production of the pageant "Sherwood" in Washington, D. C., on June 20. The drama is by Alfred Noyes, former poet-laureate of England, and all the incidental music has been composed by Mr. Mueller. It was given by the Community Drama Guild of Washington in a most elaborate presentation and will be reported in detail in a later issue of The Diapason.

RAMONA C. ANDREWS, Secretary.

**Union-Essex Chapter.**

Twelve members of the Union-Essex chapter attended the rally at Long Branch, N. J., where our vice president, Miss Jane Whittemore, was presented with a handsomely engraved set of resolutions for the work which she has done for the N. A. O. in New Jersey.

The annual business meeting was held June 10 in the Lauter auditorium at Newark. The following officers were elected: President, Henry Hall Duncklee; vice presidents, Miss Jane Whittemore and Alexander Berne; treasurer, Miss Jessie E. Bouton; secretary, Russell Snively Gilbert; Arthur L. Titsworth, on behalf of the members, thanked Mr. Duncklee for the splendid condition to which his untiring efforts have brought the chapter.

Following the business meeting, Miss Grace Leeds Darnell, F. A. G. O., a former president of our chapter, delivered an inspiring and educational address on the formation and development of the "Junior Choir." Miss Darnell stressed the point that the organist must love the work and not be afraid to work, and she also asked the directors to try to instill a reverence for the house of God in the hearts of the children. The methods were illustrated by Master Cornelius George of New York City. Miss Carrie L. Krauss and Mrs. Angeline Runser played two piano duets, a waltz by Arensky, Nevin's "Venetian Love Song," and "Serenade" by Whelpley. Russell S. Gilbert played a group of piano numbers.

George I. Tilton of Trenton, New Jersey state president, also spoke to us and declared the Union-Essex chapter to be one of the outstanding chapters in the country, whose growth during the last year had exceeded that of any other.

The associate members served refreshments at the close of the meeting and a chance was given to the members to get acquainted.

Our membership now numbers seventy-six. Through the efforts of our president, Mr. Duncklee, we have added twenty-six members since the annual meeting last year. All of our meetings have been well attended and have been both instructive and entertaining. The October meeting held in the Lauter auditorium in Newark was marked by an address by the Rev. Walter Lowrie Whallon, D. D., on "England and Her Churches." Miss Jane Whittemore also pictured the inspiration she received at the Portland convention. The eminent baritone,

*New Jersey N. A. O. Forces in Convention*



William Simmons, sang, accompanied by Mr. Duncklee, and Miss Elsie Kaelber, artist pupil of Alexander Berne, gave piano selections. For the November meeting Mrs. Charlotte Mathewson Lockwood, F. A. G. O., gave a recital in her church at Plainfield. Plates were passed by six members of the chapter and a large sum was added to our treasury. After the recital Mrs. Henry S. DeForest entertained us in her charming home. At the December meeting, held in the Lauter auditorium, Miss Carrie L. Krauss spoke on the life of Schubert and our national president, Reginald L. McAll, gave an instructive address on "Perfect Diction." Harry Katzman, violinist, accompanied by Mrs. Angeline Gifford Runser, gave pleasure by his rendition of well-selected numbers.

Carteret Arms in Elizabeth was the gathering-place for the January meeting. Miss Jane Whittemore was in charge and presented Miss Roxanna B. Love in a lecture entitled "Little Treasure Island." Mr. Duncklee spoke of the fiftieth anniversary of our member, Frederick Egner, as organist of the First German Church of Orange, N. J. C. Irving Carpenter sang, accompanied by H. W. Smith of Drew Seminary. The home of Mrs. Wallace M. Scudder of Newark was the scene of the February meeting. After the business meeting several hundred members and guests enjoyed a recital on the new Estey organ by members of the chapter—Robert W. Edwards, Edward S. Breck, Mrs. Angeline Gifford Runser, Russell S. Gilbert and Ralph A. Peters. Alexander Berne played two organ and piano numbers with his artist pupil, Miss Florence Savall.

The March meeting was a pilgrimage to the Aeolian Company's factory at Garwood, N. J. Mr. Tait and Mr. Leet conducted about seventy of our members through the factory, explaining the intricacies of building the modern organ. The company also served refreshments. For the April meeting the chapter enjoyed another organ recital by our member, J. Thurston Noe, on the new Welte in the Clinton Avenue Baptist Church, Newark.

For the May meeting we accepted the invitation from headquarters to enjoy the Bach recital by Lynnwood Farnam at St. George's Church, New York City.

RUSSELL SNIVELY GILBERT, Secretary.

**Camden Chapter.**

Camden chapter held a banquet and its final meeting of the season June 17 in the Centenary Tabernacle M. E. Church. Seventy-one members and fourteen guests were present, the guest of honor being the national president of the N. A. O., Reginald L. McAll. Mr. McAll told of the attractions in store for us at the Toronto convention in August, brought us greetings from the biennial convention of Federated Music Clubs recently held in Boston and spoke of the ideals and responsibilities of organists and choir directors and the value of good training for junior choirs.

Other guests were George I. Tilton,

president of New Jersey state council; Dr. Finnie, pastor of the North Baptist Church; the Rev. J. Pemberton, pastor of Centenary Tabernacle M. E. Church, and Mrs. Pemberton; Samuel Lacier, musical editor of the Philadelphia Public Ledger; Mr. Beck, musical editor of the Camden Courier; Mr. Hipsher, editor of the Etude; N. Lindsay Norden, conductor of the Brahms Chorus, Philadelphia; Mr. Battin and Ernest White, national treasurer.

Letters of regret and greetings were read from Dr. W. W. Fry, president of the Musical Art Society, of which Camden chapter forms one section, and Senator Emerson L. Richards of Atlantic City. Henry S. Fry was toastmaster.

After the banquet a short program was presented by Miss Edna Llewellyn, chairman of the committee, including contralto solos by Miss Louise Jacoby, a reading by Miss Mohrman, a piano solo and a tenor solo by Mr. Nelson.

The annual business meeting and election of officers followed. Howard S. Tussey was elected delegate to the Toronto convention. Dr. Sullivan offered a prize of \$25 for an organ composition to be submitted in competition. Miss Hudson, Ernest White and Francis Murphy were elected active members.

The following officers were elected: President Musical Art Society—Dr. W. W. Fry.

Chairman of Executive Committee—Howard S. Tussey.

Secretary—Miss Isabel D. Ferris.

Treasurer—George Ostermayer.

Vice-President of Choral Club—Harry Schwartz.

Financial Secretary of Choral Club—Miss Ethel Thegen.

Vice-President of Camden chapter—Forrest Newmeyer.

Financial secretary of Camden chapter—Charles Sylvester.

ISABEL D. FERRIS, Secretary.

**Monmouth Chapter.**

The closing meeting of the season of the Monmouth chapter was a formal evening party and was held in Miss Mary Agnes Dillon's studios at Belmar. An address was given by Mrs. Peter O'Connor, authority on child psychology, and her talk was calculated to show the motivation of music, starting with the child of pre-school age. Following the address Miss Dillon showed and explained the arrangement of her model studios, which include a recreation-room, a music-room, an office and a class-room. The studio has been planned with such care that each article therein has a definite meaning, all aiming toward the one goal—music. A program was rendered by Miss Geraldine Hooper, harpist, who has won many honors in that field of music, though she is only 15 years old.

A short business meeting was held, at which time a delegate was chosen to attend the national convention at Toronto, expenses to be paid by the chapter. Miss Marion Farries was accepted and Mrs. Kingsley Blodgett

proposed as new members. The president reported that all except two members had contributed towards the funds of the treasury, either by a card party, a musical or a luncheon. Those two are inactive members.

A caterer served supper after the business meeting to the thirty members and five guests present. Among the guests were Herbert S. Sammond of the headquarters council and G. I. Tilton, state president. Both Mr. Sammond and Mr. Tilton gave high commendation to the Monmouth chapter.

HELEN E. ANTONIDES, Secretary.

**Williamsport, Pa., Chapter.**

The Williamsport chapter of the N. A. O. held its last meeting of the season at the Covenant Central Church, Monday evening, May 27. Mr. Birchard, organist of the church, had a pleasing program arranged. It consisted of several organ numbers and solos by two of his choir members. Mr. Lyman, another member of the chapter, delivered a talk on the pipes of the different families and their construction. The delegates to the state convention reported on the convention held in Easton. Williamsport is looking forward to being host to the 1930 convention.

RUTH KOSER, Secretary.

**Pottsville, Pa., Chapter.**

The following members of the Pottsville chapter attended the ninth annual convention of the Pennsylvania state council in Easton May 19 to 21: Mrs. William P. Strauch, Pottsville; Miss Orrie Kaiser, Pottsville; Miss Marie Kantner, Minersville; Miss Louise Kantner, Minersville; Miss Rosalie McKenna, Port Carbon, and Mrs. George Leininger, Tremont.

With a background of laurel radiant in all its beauty, the blue sky overhead, and weather ideal for an outdoor affair, the picnic in the laurel grove near Minersville, held by the chapter June 11, was indeed a most delightful affair.

ORRIE KAISER, Secretary.

**Kentucky Chapter.**

A number of prominent organists who are members of the Kentucky chapter are giving recitals each Tuesday evening at Christ Church Cathedral, Louisville. The recitals are broadcast through the Courier-Journal and the Louisville Times over WHAS. Among the organists who have played are W. Lawrence Cook, Calvary Episcopal Church; Miss Gertrude Tucker, organist St. Mark's Episcopal Church; Mrs. Albion S. Cornwall, St. Andrew's Episcopal Church; Miss Mary Agnes Stark, St. Francis Assisi Church; Miss Sarah McConathy, Fourth Avenue Methodist Church; Harry W. Myers, Broadway Baptist Church.

**Rhode Island Council.**

The Rhode Island council met at the Forest Theater Organ School, Providence, June 21. Refreshments were served, and there was playing by several organists.

The season has been very successful under the able direction and leadership of George W. Stanley, Jr., who was appointed acting president during the president's indisposition.

M. C. BALLOU, President.

**VISITORS ARE WELCOME**

Readers of The Diapason passing through Chicago during the summer on their vacation trips are invited to visit the office of The Diapason and to make use of the facilities offered at our headquarters. Information bureau at your service. The office in the Kimball building, situated at Wash-bash avenue and Jackson boulevard, is open from 9 to 5.

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**New First Baptist Church Dedicated; Cleveland News**

By CARLETON H. BULLIS

Cleveland, Ohio, June 19.—The exodus of congregations from the once fashionable district below East Fifty-fifth street continues. About nine years ago the Second Presbyterian Church left its location on Thirtieth street to join the Euclid Avenue Church beyond University Circle, forming the Church of the Covenant. Several years later The Temple on Fifty-fifth street went into its unique Byzantine structure bordering Wade Park. Another Jewish congregation on Fifty-fifth street moved out into the suburbs on Mayfield road soon thereafter. Next St Paul's Episcopal Church deserted its building on Fortieth street for an imposing edifice on the heights, carillon tower and hall being completed, but the chancel and nave not yet built. A year ago Epworth-Euclid M. E. Church abandoned its memorial structure on Fifty-fifth street (said to be the site where the Epworth League was originated) for its beautiful and superbly equipped home flanking Wade Park. During the last year the First Baptist Church, for many years on Fortysixth street, combined with the Baptist Church on the Heights under the name "The First Baptist Church of Greater Cleveland." This congregation has been building a large Gothic structure far out on Fairmount boulevard, where residences are still scarce, but where real estate developments are progressing. This new plant was dedicated with a series of events beginning June 2. On June 9, at a vesper service, occurred the dedication of the organ, which is an enlargement of the three-manual Austin formerly used by the downtown congregation. The present scheme embodies four manuals, with the most recent type of Austin console

equipment. The acoustic properties of the auditorium seem highly favorable to the organ.

Roy Crocker, organist of the church, played the service, and the choir, under Mr. Ellinwood, participated. Included in the event was an organ recital by Dr. Clarence Dickinson of New York, whose playing was greatly enjoyed.

Carl Schluer, organist and choir director at the Church of the Saviour, took his choir to Berea Sunday afternoon, May 26, for a concert of sacred music at Baldwin-Wallace College. Splendid unaccompanied work is being developed by this group of singers. Mr. Schluer has enviable backing from his church in the matter of securing selected voices for his organization of thirty.

The choir of the First Presbyterian Church of Youngstown, Henry V. Stearns, F. A. G. O., organist and choirmaster, provided the choral music at a special musical service at Windermere Presbyterian Church on the evening of June 2. This choir has pledged a sum of money toward the fund for a new church building in Youngstown, and is raising the money through going out to other churches.

A particular interest exists between Windermere Church and the Youngstown congregation, for Mr. Hudnut, the minister at Windermere, is the son of the pastor of the Youngstown church. The musical features of the evening consisted of anthems with organ, some unaccompanied work, solos and organ selections. Dr. Stearns and his group did excellent work and indications were that the visitors were pleased with the financial reward resulting from their trip. After the service the visitors were served a luncheon before they took to their automobiles for the long night ride back home.

Officials of the municipality of Cleveland have been sponsoring a music festival, the concerts of which were given June 17, 18 and 19 at the Public Audi-

torium. A circular states that the purpose is to stimulate interest in choral music throughout the city. Morris Gabriel Williams of New York was brought here to promote the undertaking and to organize a large chorus, rehearsals of which have been going on twice a week for several months. In organizing this chorus invitations were issued to all the church choirs and singing societies of Greater Cleveland, with the result that over 2,000 voices were recruited for the choral undertaking. Noted soloists and an orchestra of sixty participated. The choral program consisted of miscellaneous numbers.

Carleton Bullis leaves his position of organist and director of music at Windermere Presbyterian Church to become organist at Epworth-Euclid M. E. Church, where Charles D. Dawe conducts a choir of sixty voices. An expansion of the musical program of this church is planned for the coming season, the organization of a large male chorus under Mr. Dawe being one of the features. Mr. Bullis will begin his new duties early in July. Epworth-Euclid has a new Skinner instrument of four manuals and echo.

**Faassen's Recitals on Air Again.**

Radio station WCBD, Zion, Ill., owned and operated by Wilbur Glenn Voliva, is on the air again after an extended lapse, and resumed operations June 23. It operates on 277.6 meters. Under the new arrangement the recitals of Fred Faassen, organist at Shiloh Tabernacle, are again to be heard by the many admirers of his playing. Mr. Faassen gives a recital every Tuesday from 12:30 to 1 p. m., daylight saving time, and every Thursday from 6 to 6:30 p. m.

Henry F. Seibert, organist of Town Hall, New York, has been engaged to play the opening recital on a four-manual Austin organ to be installed in the First Congregational Church, Meriden, Conn., Oct. 21. F. B. Hill is organist of the church.

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Compiled by ROY R. MURPHY

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## News from Boston; Memorial Service for Henry M. Dunham

By S. HARRISON LOVEWELL

Boston, Mass., June 20.—A memorial service for Henry M. Dunham was held in Jordan Hall June 3 by the New England Conservatory of Music. The finest music of the evening was a string quartet of students in two movements from the F major quartet, Op. 96, by Dvorak. These young people played with great charm. Also there should be particularly mentioned Dean Wallace Goodrich's performance of Mr. Dunham's First Sonata. Although this sonata was an early work by the composer, it still stands as one of his best compositions in the matter of construction and tonal effect. Not so much can be said for his "In Memoriam," played by Harold Schwab. Homer Humphrey performed Bach's chorale prelude on "By the Waters of Babylon" as the opening number. The address was by Director George W. Chadwick.

The second annual "grand" concert of the choir of the First Congregational Church, Everett, under the direction of Frederick N. Shackley, was held Tuesday evening, June 4. It was a composite program of popular character, the choir itself offering choruses by Manney, Smith and Ganne. A special feature, however, on the program was a duo for piano and organ called "At Eventide," composed by Mr. Shackley.

In the spacious Eliot Church, Newton, May 29, Everett E. Truette played an attractive program. The night was excessively hot. Appreciation and esteem were accorded to Mr. Truette's compositions—Three Arabesques, Aubade, Angelus and Toccatina.

The thirty-first organ recital by pupils of Mr. Truette was given Wednesday evening, June 19, in Jordan Hall. This is always a gala occasion and worth anyone's attendance. The program is played by organists occupying important posts in churches in Greater Boston. Those taking part this season included Percy L. Walker (First Congregational Church, Milford), Miss Lillian West (Central Congregational Church, Newtonville), Miss Merle L. Ferguson (Winter Hill Baptist Church, Somerville), Miss Edith H. Liedman (First Lutheran Church, Brockton), Miss Evelyn H. Barnes, LeRoy E. Fuller (Methodist Episcopal Church, Scituate), Miss Hope Lincoln (Church of Our Saviour, Waltham) and Miss Ruth H. Smith (Robinson Memorial Church, Malden). A program worthy of these advanced performers in organ playing was presented in a very satisfactory manner.

The position of organist and choir-master at St. Michael's Church, Milton, has been given to Frank P. Pickett of Roslindale. He began his church activities at St. John's Church, Roxbury, and for seven years was at the Church of Our Saviour, Roslindale, where he trained an excellent choir of boys and men. At the Church of Our Saviour he has been succeeded by Herbert J. Hooper, Jr., who was formerly in Norwood and is a musician of considerable experience.

The position at the First Congregational Church, Winchester, has been accepted by J. Albert Wilson in succession to Joseph N. Ashton. Mr. Wilson more recently has been at the Methodist Church, Winchester. The first week in June his advanced organ and voice pupils gave a successful concert in Winchester.

An extraordinary service at the Church of the Advent May 30 was more elaborate by far than any ever held in the history of the parish, a parish instituted to maintain the principles of the Book of Common Prayer in toto. Under the auspices of the Confraternity of the Blessed Sacrament, the feast of Corpus Christi was celebrated with a ceremonial and solemnity beyond anything ever witnessed by your correspondent. The service

was in English, although with certain exceptional essentials it followed the Latin rite.

Three choirs provided the music. In the chancel was seated a chorus of men from the Church of St. John the Evangelist under the direction of Everett Titcomb. This choir sang the unaccompanied plain chant propers for the feast of the mystery of "the living Bread from Heaven, containing within itself all sweetness"; thus the Introit, "Cibavit eos," the gradual, "Oculi omnium," the sequence, "Lauda Sion Salvatorem," the offertory, "Sacerdotes Domini," the communion, "Quotienscumque," etc. The work of this choir was notably good, being characterized by clear enunciation and shading of cadences.

The choirs of the Church of the Advent and All Saints', Ashmont, occupied the south transept gallery and were directed by George C. Phelps. The volume of tone was grand. The music was sung in a wonderfully impressive ensemble. The Kyrie was by Viadana and the "Gloria in Excelsis," Credo, Sanctus, Benedictus and "Agnus Dei" by Stanford. Music by Palestrina was sung to "Bone Pastor, Pan's vere," "Pange Lingua" (during Solemn Procession), and "Tantum Ergo" (at Benediction). The Magnificat was by the Spanish composer Torres, with faux-bourbons. This choir also sang unaccompanied Healey Willan's "O Sacrum Convivium." At times throughout the service the music was overwhelming in its intensity.

Frederick Johnson served as organist. His solo selections were: Adagio from Vierne's Third Symphony, "Marche Triomphale," by Karg-Elert, and Allegro maestoso from Widor's Sixth Symphony. His playing was on an unusually high level.

After an illness of only a few hours, Dr. John Albert Jeffery died June 14 at his home in Brookline. He was a member of the faculty of the New England Conservatory and a unique character as well as able musician. He was 74 years old. Dr. Jeffery was born in Plymouth, England, where his father was organist of St. Anne's Cathedral. He succeeded his father as organist at the age of 14 years. Upon graduation from the Leipzig Conservatory under Reinecke, he was granted the degree of doctor of music. He was a pupil of Liszt at Weimar and a pioneer in the Wagnerian movement. Coming to America he became head of the music department at St. Agnes' Episcopal school at Albany, N. Y., and was organist at All Saints' Cathedral. Church musicians will recall him when it is mentioned that he is the composer of the tune called "Albany," written to the words of Bishop Doane's "Ancient of Days, Who Sittest Throned in Glory." Since 1897 Mr. Jeffery had taught piano at the New England Conservatory.

Charles Sumner Norris died June 3. Since 1877 he had been identified with the piano warerooms on Tremont street bearing his name. He was born in Watertown Dec. 9, 1856. He was

one of the founders of All Saints' parish in Brookline, and for thirty-three years was the organist. He served during this long term without salary. At the time of his death he was junior warden. Besides being a member of a number of clubs, Mr. Norris, who was one of the most affable of men, was also a member of the American Guild of Organists.

Late in the spring a dedication recital was given at the Church of Our Saviour, East Milton, by Ralph E. Williamson, who recently moved from St. Chrysostom's, Wollaston. The organ is of two manuals and pedal, with twenty-six registers. It was built by the Frazee Company of Everett. The program included selections from Handel, Bach, Widor, Guilmant, Stoughton, Vierne, Franck and Boellmann.

May 1 Gerald F. Frazee played a recital in the East Woodstock, Conn. Congregational Church on a unit instrument of considerable capacity for expressiveness and volume. It was built by the Frazee Company. Mr. Frazee is rapidly advancing to a definitely high position among recitalists. All of his programs are performed from memory.

### FOR DECATUR, ILL., CHURCH

Austin Three-Manual to Be Built for Westminster Presbyterian.

The contract for a three-manual organ for the Westminster Presbyterian Church at Decatur, Ill., has been awarded to the Austin Organ Company, which was represented in the negotiations by Calvin B. Brown, Chicago representative. The scheme of stops for this instrument is as follows:

#### GREAT ORGAN.

English Open Diapason, 8 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Chimes.

#### SWELL ORGAN.

Bourdon, 16 ft., 85 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 notes.  
Echo Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Flauto, 2 ft., 61 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremulant (Electric type).

#### CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Unda Maris (Flute Celeste), 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Harmonic Piccolo, 2 ft., 61 pipes.  
Cor Anglais, 8 ft., 73 pipes.  
Celestial Harp (prepared for).  
Tremulant.

#### PEDAL ORGAN.

Double Open Diapason, 16 ft., 41 pipes.  
Bourdon, 16 ft., 41 pipes.  
Dolce Bourdon (Swell), 16 ft., 32 notes.  
Cress Flute, 8 ft., 32 notes.  
Dolce Flute, 8 ft., 32 notes.  
Trombone (Great Tuba extended and enclosed), 16 ft., 32 notes, 12 pipes.

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*Another View of  
Unpopularity in  
Organ Recitals*

By E. HAROLD GEER

Vassar College, Poughkeepsie, N. Y., June 18, 1929.—Editor of The Diapason: Knowing your policy of cordial tolerance, I am sure you will welcome a few comments on your editorial in the last Diapason, in which you reviewed Mr. Kinder's contribution on attracting audiences to organ recitals.

Most of the suggestions in Mr. Kinder's article are excellent and valuable, but some of the implications, and particularly those which you emphasize in your editorial, are, to my mind, unfortunate. Everyone will agree that organ recitals must be made attractive to the audience or they will fail to serve even an educational purpose; but the implication that American organ recitals fail because they are too scholarly would be laughable were the situation not lamentable. For example, of the two pages of "Programs of Current Organ Recitals" in this same issue of your magazine only one or two can be called "scholarly"; fully 80 per cent of the programs err on the other side.

To my mind the principal causes of the lack of popularity of organ recitals are:

1. A lack of familiarity with organ literature and the organ idiom—a situation which is aggravated by too much playing of transcriptions and cheap organ music, and the adoption of an excessively pianistic or orchestral style of playing.

2. Inadequate organists.

3. Poorly arranged programs. Variety is not the only essential in program making; there must be design, and, above all, a satisfying psychological sequence. One must study the mood in which each composition

leaves the audience, and see that the following provides relief without shock.

Noone who has seen the audiences which have crowded to hear Mr. Farnam's Bach recitals can believe that transcriptions or trivial tunes are necessary to attract the people. My own experience has, on a smaller scale, been similarly gratifying. During my thirteen years at Vassar College my weekly recitals have been primarily and increasingly educational. The audiences are excellent. The increased popularity of good organ music is shown by the suggestions which come in for my annual series of request programs. At first piano and orchestral pieces were requested almost exclusively; this year very few students asked for transcriptions, and the composition receiving the largest number of requests was Bach's Toccata and Fugue in F major—and the requests were not confined to music students either! Of course, I am fortunate in playing to college students, but similar (though slower) progress can be made with the average audience.

I cannot conclude without referring to your comment on the playing of "Divertissements" made in Europe, rather than anything American that is just as good musically and more pleasant to sit through." (Why, by the way, does the fact that it is American make it "more pleasant to sit through"?) I cannot understand the frequent contention that American music is slighted. On the programs which I see (including my own) there is a larger proportion of American works than their quality would warrant. The unprejudiced musician must admit that the quality of our musical output is still far inferior to that of Europe. The propaganda for American music is due to a mistaken sense of patriotism. What our composers need is not encouragement, but discrimination. So long as organists continue to play insignificant music because it is American, or because it receives more applause, there will be little incentive to write better music. American audiences and composers

alike reveal American taste, and the true musical patriot must be primarily interested in improving and developing that taste. It is only by cultivating our ideals that we can hope to overtake the older culture of Europe.

Very truly yours,  
E. HAROLD GEER.

**Ruth Conniston Plays for Casella.**

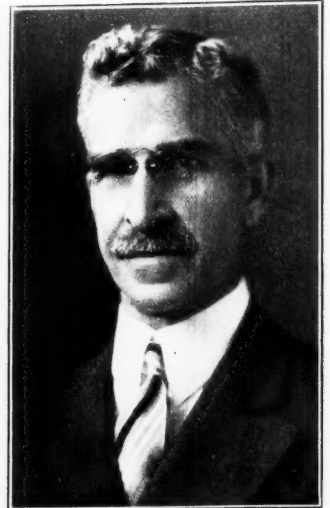
Ruth Conniston, well-known New York organist, was chosen by Alfredo Casella as the soloist in one of his own compositions played by the Boston Symphony Orchestra Sunday, May 26, in Boston. Mr. Casella, guest conductor with the orchestra for the summer, presented and conducted his "Concerto Romano," a work composed in 1926 and inspired by the combination of the brasses with the organ as used in the Bach chorales in Germany. The modern composer has elaborated on the idea gained from the older school and has created a brilliant concerto in which the trombones and trumpets used with the organ play a most important part. The work is practically new to America, having been given once only in New York City and once by the Cincinnati Orchestra.

Miss Conniston holds the degree of bachelor of music from Yale University and studied organ with Louis Vierne, organist of Notre Dame in Paris. She was the first woman in America to play the famous carillon at the Rockefeller Church. The gifted young musician is also the director of music at Middlebury French Summer School in Vermont and has a book, "Chansons un peu," on French songs with action, dances, pageants, etc., lately off the press.

**Claude B. Ball on the Air.**

Claude B. Ball is broadcasting popular recitals daily over KYW and KFKX, using the organ in his own studio at 23 East Jackson boulevard, Chicago. Mr. Ball, known to his past and present pupils as "Daddy," through his long connection with the theater organ playing profession, is a favorite as a radio staff organist.

C. B. Floyd



C. B. Floyd, vice president and sales manager of the Hall Organ Company, has spent his entire life in the organ business. After a course in architecture at the Massachusetts Institute of Technology, he entered the factory of the Hook & Hastings Company, where he obtained a thorough training, both theoretical and practical, in all branches of organ building, and it was at this factory that he became acquainted with his present associates in the Hall Company. For fifteen years he represented the Hook & Hastings Company in Philadelphia and vicinity. Then, at the request of the Hall Company, he took charge of sales of Hall organs, becoming a stockholder and director of this company, with which he has been associated for the last ten years.

**A letter from Edw. P. Kimball, Organist of the Mormon Tabernacle, Salt Lake**



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Their purity and variety of tone and mechanical reliability should make it a pleasure to any discriminating organist who might have the opportunity of playing one of these delightful instruments.

I am happy to send you this word of commendation entirely unsolicited, and authorize you to make such use of it as good ethics will justify—in the interest of culture.

Very cordially,

[Signed] EDW. P. KIMBALL,  
Senior Organist Mormon Tabernacle,  
Salt Lake City  
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The upright model is priced at \$2250 and up. The small church, mission, Sunday school, chapel, studio or private home may purchase this model with practically no expense for installation. Construction of organ chambers, special wiring and special wind trunking is unnecessary. The Minuette is installed with practically no more difficulty than a piano.

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The upright model is voiced on 5" wind pressure. It has twenty-four stop tablets, and in every way is the equivalent tonally of a small organ built on traditional lines. The grand model of the Minuette is particularly adapted for homes, hotels, and for use with orchestras. There are several models of this latter type voiced on higher pressure including traps and a typical theatre specification which makes an ideal jazz instrument. Several standard finishes or special finishes are available for either model.

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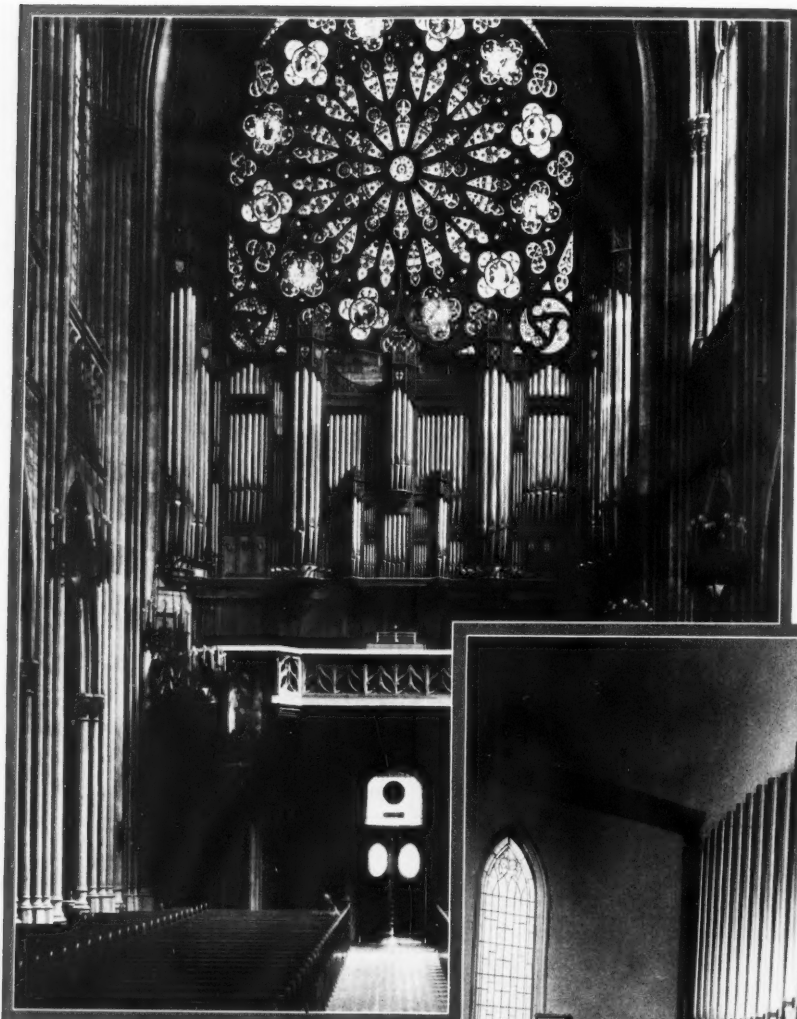
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During the latter part of July these two models of the Minuette will be on demonstration in the New

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The Minuette is a genuine innovation in organ building. It fills a genuine need that has been recognized for years. In the grand and upright cases it lacks, of course, some of the accessories of medium size organs of the standard type, but for its purpose and price the Minuette has a volume, flexibility, and tone quality that is truly amazing. Plan to hear one this Summer. You will acknowledge that the Minuette broadens tremendously the field for the tones of pipe organ and for the musicianship of an organist.

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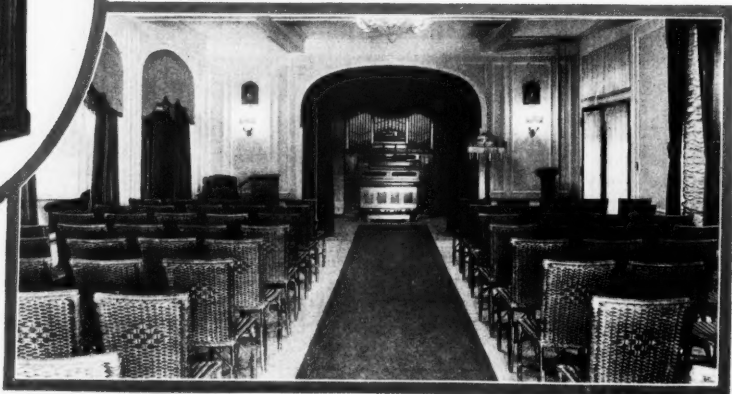
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In addition to these strong departments, the conservatory announces for the season 1929-30 a practical course of study in choir training. It is the plan of the school that each organ teacher shall include in connection with private organ lessons the development of good taste and style in church service playing, drill in effective accompanying of hymn-tunes and anthems, the study of preludes, offertories and postludes suitable to the service, and a study of repertoire and program making for church recitals.

This course will include a series of lectures on the history of the organ and organ music by Frank Van Dusen and weekly interpretation classes covering the important works of organ literature.

A practical course in the choral ser-

vice of the Protestant Episcopal Church will be given by Leo Sowerby, which will include a study of chant, liturgy, anthems and larger choral works, the technique of choral conducting with baton and from the organ, and observation of and practical study with the choir of St. James' Cathedral under the direction of Mr. Sowerby.

A practical course in the children's choir will be given by Fannie Mapes, who will provide for observation and study with the children's choirs of St. Luke's Episcopal Church, Evanston.

Courses in ear training, harmony, counterpoint and composition are included and Mrs. Gertrude Baily has charge of classes in improvisation, this course founded on the Schieder art of improvisation. The following teachers comprise the organ faculty: Wilhelm Middelschulte, Frank Van Dusen, Edward Eigenschenk, Emily Roberts, Gertrude Baily, Paul Esterly, Harold Cobb, Ethel Dahlstrom and Alvina Michals.

The annual commencement of the conservatory was held in the Auditorium Theater, Chicago, June 20. The organ department was represented by the following students:

Master of Music—Luther Spayde.  
Bachelor of Music—Dorothy Bourdant.

Collegiate Diploma—Marie Cowan, Annie Miller Black and Lu Ellen Schram.

Teacher's Certificate—Ruth Hershman, Elizabeth Henderson, David Heisey, Edna Billings, Mary E. Packer, Grace Williams and Arline Osterhout.

**Operation on Mrs. William H. Barnes.**

Mrs. William H. Barnes, wife of the Chicago organist and organ designer, underwent a major operation at the Henrotin Hospital in Chicago early in June. The friends of Mr. and Mrs. Barnes will be pleased to know that she has recovered sufficiently at the time of going to press to return to her home in Evanston. Mrs. Barnes is herself a capable musician and before her marriage was a prominent accompanist at her home in St. Paul.

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## The Diapason

A Monthly News-Magazine Devoted to the  
Organ and to Organists

Official Journal of the National Association of Organists

S. E. GRUENSTEIN, Publisher.

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### BLUE AND GLADD DISCUSS IT

Mr. Lugubrious Blue—What a terrible world this is getting to be! Thousands of theater organists are literally facing starvation. The mechanical devices invented by Satan are taking bread out of the mouths of their children. In a short time there will be no jobs, no organs, no hope. Whither are we drifting?

Mr. Smiley Gladd—Well, now, cheer up! It is not as bad as you think. In the first place, good theater organists—real artists, who know their art and are not fakers—still are holding some mighty good jobs. Theater organs are still being built. The public will not take all its art artificially. Have you heard that Paderewski or Hofmann has been put out of business by the player-piano? Do you find that fresh pineapples and fresh peas no longer are eaten, merely because the canning industry has grown to such large size and efficiency?

Mr. Lugubrious Blue—Yes, but think of all the poor girls who have taken a term or more of lessons, and are making their living in theaters the country over!

Mr. Smiley Gladd—Yes, but think of the opportunities there are for them as teachers, nurses, waitresses, etc., etc., according to their ability. Mr. Darwin having discovered and formulated the law of the survival of the fittest, they must abide by it. Will not theater music gain by the elimination of many of these so-called organists?

Mr. L. B.—And then my heart goes out to the organ builders whose business has been affected by the curtailment of theater organ purchases. Will there be enough poorhouse accommodations to take care of all of them and of the men who manned their factories?

Mr. S. G.—Oh, I am afraid you are pessimistic. Did you ever think of the great increase in the number of church organs and the much larger average size of the instruments? Do you realize that a church today spends \$20,000 where two decades ago it thought \$5,000 was a large sum for an organ? Do you realize that the entire theater business, according to experts, never constituted over 40 per cent of the organs built, and that the entire organ business in 1927 had increased 25.7 per cent over the year 1925, according to the biennial census, which should leave a comfortable margin before the profession of building organs would become extinct?

Mr. L. B.—Perhaps; but you forget that the churches are all getting ready to unite, and that soon there will be a demand for only half as many organists as there is today. What will the others do? Nothing but suicide or a job such as piloting a taxicab confronts these unfortunate men.

Mr. S. G.—Well, we need better taxi drivers, and besides, forty years ago there were no taxicabs. Meanwhile we know that church music

never can be displaced by mechanical means, that organists are receiving better salaries than ever before and that they are playing better and larger organs. And we know that economic problems have faced every profession in every age—and that they have always been solved. Despite anything you may say, if you look over the group of organists at any gathering you will see that they wear better clothes, look better fed, seem more contented, and are farther removed from being objects of charity than in any other period of time within your memory.

Mr. L. B.—And this heat is terrible! We shall probably have the most uncomfortable summer in years. All the signs point to it.

Mr. S. G.—Which is such a relief from the extreme cold and the snow blockades of last winter. I believe we shall have lovely weather for the Toronto convention, just as we had excellent weather at Memphis. And I hope to see you at the convention, for it may cure your ingrowing blues.

(With apologies to that inimitable cartoonist, John T. McCutcheon, whose characters we have appropriated for the occasion.)

### JUDGMENT IN PROGRAMS

In another page of this issue The Diapason publishes a letter from Professor E. Harold Geer of Vassar College which is a very valuable contribution, not only because of the suggestions it contains and the high standing of the writer, but because it is provocative of debate such as The Diapason encourages as being of benefit to the organist's profession. Professor Geer hits home when he lists what he considers the three principal causes of the lack of popularity of some organ recitals, and it will be well for all of us to read what he says as to lack of familiarity with good organ literature and the organ idiom, the inadequacy of organists, and poorly arranged programs. It is enough to bring tears to the eyes of one who has the organ at heart to hear the "sloppy" playing—the adjective is homely, but we can think of nothing more apt—at many recitals, and not always by the lower strata of players. In fact, the editorial to which Professor Geer refers tried to make it plain that the first requisite for impressing and interesting an audience is to know your business—to know how to play well, which includes technique, rhythm and skill in registration.

But as to the rest, judgment is one great requisite which is too often absent. Professor Geer refers to the success of Mr. Farnam's Bach recitals—a fact noted fully from month to month in The Diapason, which has taken delight in recording these history-making performances. These certainly prove that "transcriptions or trivial tunes are not necessary to attract the people"—they prove that New York and its environs contain enough intelligent admirers of the best in organ music to fill Mr. Farnam's church. And one can only admire Professor Geer for his educational work at Vassar College, by which he is constantly improving the taste of the young women and inculcating in them an appreciation of the classics of the instrument. He would indeed be derelict in his duties if he merely sought to amuse the students with lullabies and various trifles. Vassar is a place for the education of a select number of girls, and discrimination between what is best and what is trivial in music must be taught them during their college course. Similar progress can be made, though more slowly, with the average audience, as Professor Geer declares, but there must be judgment in doing it.

Where good judgment enters into the equation is in knowing when to educate and when to attract—for to attract is necessary as a prelude to education, as an organ recital without an audience is of no avail as an educational factor or in any other way. A program of all-Bach will merely drive away an audience in the average city, no matter how many may stand at the Church of the Holy Communion. A list of selections for a convention of organists is quite different

from that demanded for a Sunday recital on a municipal organ. There is a time for education and there is a time for entertainment—and a time for mingling of both. The wise man can fit himself to his situation, and can do it without stultifying himself.

Whenever this subject is brought up there is always more or less misunderstanding to the effect that the advocates of more popular appeal in recitals are champions of playing nothing but transcriptions or trash. This was not the idea in saying that to which Mr. Geer refers about certain "Divertissements," etc. *Not all the trash is written in America.* But some performers seem to think that the latest thing from Paris is necessarily good, whereas something not as bad, made on this side, is anathema. Certain French novelties which we have in mind are mere fads. When we asked a very brilliant young concert player why he did not play something of greater musical value than one of these, and mentioned several French works of half a century ago, the answer was: "But that is old; everybody plays it, and the new things they do not know." We do not argue on behalf of playing meritless American compositions because they are American, but we know some very good ones that are ignored while something imported is used. Is there any reason for such modern fashions in organ playing? If so we are slaves to French styles, and not seekers after that which has genuine worth. There are men writing in America today who are producing organ works which are modern in idiom and of high merit. But this is not a patriotic plea, nor do we single out French compositions, for we would speak just as plainly if we found our recitalists worshipping German, English, Italian or Russian idols.

Perhaps all this is a display of ignorance. The reader is entitled to his own judgment as to that. But when one of our best organists played before a large gathering of organists recently a group of cacophonous scrawls, we asked a man who has held for over a quarter of a century an educational post in another large women's college similar to that of Professor Geer what he thought of it, and found that his opinion coincided precisely with ours—and he holds both American and foreign degrees that attest his right to speak on the subject. If even the erudite cannot with pleasure listen to such offerings it is not unjust to say that these selections were made without the exercise of good judgment.

### THIRTY YEARS OF SERVICE

The Guilman Organ School of New York held its thirtieth annual commencement exercises in June, as recorded in our news columns. This important event marked the completion of three decades of valuable service rendered the organ by William Crane Carl—a service duplicated by few men of the present generation. Dr. Carl has frequently been honored in recognition of the work he has done, and none could deserve these honors better. As a pupil of the late Alexander Guilman he conceived the idea of establishing in America a school in which the principles of organ playing taught by the great Frenchman might be inculcated in American pupils, and be perpetuated. What the results have been it is not necessary to enumerate, for the careers of organists trained under Dr. Carl tell the whole story. No better measure of a man or of his effectiveness has ever been devised than the rule that "by their fruits ye shall know them," and by this measure Dr. Carl and his associates have made a name that will not be forgotten as long as organ music is cultivated in this country.

The programs of James R. Gillette's vesper recitals at Carleton College, Northfield, Minn., in the scholastic year which has just come to a close have been bound in a neat volume, a copy of which has been received by The Diapason. The recitals were given in the Skinner memorial chapel and the programs of the season included numbers 215 to 244. The list of compositions included in the booklet shows that ninety-six composers were repre-

sented on the programs, which are a feature Sunday afternoons. Mr. Gillette's offerings are interesting and varied and include the best things in organ music, with evidently the education of the college youth in good music by degrees foremost in the organist's mind.

An item in the June issue of The Diapason, mentioning certain installations in the Pittsburgh district, has led to misconstruction through its wording. The organs named were built by the Austin Organ Company, but Anthony Cannarsa of the Cannarsa Organ Company, a flourishing new concern in Pittsburgh, who was formerly connected with the Austin forces, took part in their installation. It is this which the item in question intended to state, there being no desire on the part of the Cannarsa Company to claim credit for the construction of these instruments, the specifications of most of which had appeared in The Diapason previously.

The organist with the statistical bent comes to the front now and again. Lew White of the Roxy Theater in New York is quoted as estimating that in filling that famous place of amusement with musical sounds he takes upward of 12,000 steps a week on the pedal-board. He also testifies that he wears out a pair of rubber heels once in four days. The Musical Courier comments on these figures by saying that this is probably far ahead of anything Bach ever could claim and of interest especially to O'Sullivan and Goodyear. We begin to wonder if, to save the pedal-boards, especially in the lower registers, someone ought not to invent a pneumatic rubber heel.

Dr. Minor C. Baldwin, who has made innumerable recital tours and has played in innumerable cities over an uncounted period of years, and is still as active as ever, was hailed by certain Southern newspapers as the famous colored organist a few months ago. It all came about because Dr. Baldwin opened an organ in a large colored church, in the presence of the white mayor of Bainbridge, Ga., and the pastors of all the white churches. But Dr. Baldwin rather thinks the story may have been caused by shadows that fell upon him at some time or other through a stained-glass window. At any rate, matters have been straightened out satisfactorily to all concerned by an extended explanation in the newspapers involved.

### For More Accurate Markings.

Philadelphia, Pa., June 5, 1929.—Editor of The Diapason: May I add a word to the discussion started by Mr. Rollo F. Maitland's article in the May issue.

I can find nothing trivial in the article. It is true that the organist must use his own judgment in the matter of registration, but Mr. Maitland is right in asking that the indicated registration be clear and correct.

Another matter which Mr. Maitland mentions is marking for the crescendo pedal when both feet are busy or for a change of registration while both feet and hands are employed in a rapid passage. The virtuoso uses his own judgment but the young organist thinks he must play the passage just as written. Trying to follow in the steps of the virtuoso, the young organist attempts the impossible and pays the penalty. No marks at all would be better than ones that lead the inexperienced to defeat.

Cordially yours,  
RUSSELL SNIVELY GILBERT.

### Fort Snelling Organ Dedicated.

Dedication of the three-manual Kimball organ installed in the chapel at Fort Snelling, Minn., took place May 26, with Hamlin Hunt, the Minneapolis organist, at the console. The exercises were under the auspices of the Veterans of Foreign Wars. Dr. Russell R. Heim, chairman of the committee which purchased the instrument, made the presentation of the organ, which the Veterans of Foreign Wars of Minnesota raised the money to buy.

*The Free Lance*

By HAMILTON C. MacDOUGALL,  
Mus. D., A. G. O., A. R. C. O.  
Professor Emeritus, Wellesley College

Have you ever noticed, out of the several hundred hymns in our hymn and tune books, how few are sung? A correspondent gives me the figures gathered by the organist of the Fishponds Wesleyan Church, Bristol, England. The hymns were selected by the parson—ten every Sunday, or 520 in the year; their book has 900 hymns, and they used only sixty-two. The next year the organist took occasion to remind the parson when hymns were being repeated; the result was that the number of hymns sung was raised to just over 200.

In the case of most of the prominent American universities the preachers on Sundays are selected for their prominence and eloquence and not according to their church affiliations; accordingly hymns that are destitute of all denominational bias are used. I will wager that in more than half the services in every university in the United States the only hymns sung are Whittier's "Dear Lord and Father of Mankind," "Immortal Love Forever Full," or Washington Gladden's "O Master, Let Me Walk with Thee." They are theologically safe.

To my astonishment I find that a large number of organists like a good deal of echo in their churches. The "cathedral roll" pleases them. They dislike a "dry" auditorium. I notice, however, that when they come back from England and you ask them how they liked the music in St. Paul's or York Minster they reply: "Too much echo." Take a crayon drawing showing a good deal of detail and rub your hand over it once or twice. It is now blurred; isn't it? The detail is muddled; isn't it? How do you like it? The organ is naturally a smearing instrument; why make it worse by seeking to put it in a too resonant building? Or, if you must have it, paper the walls and ceiling with felt.

"I even have to suffer the indignity of having the hymns and their tunes selected by the parson," said a valued acquaintance in my hearing at the Guild convention. I can't consider him right as to the hymns; for the minister naturally chooses a hymn with reference to his sermon topic; and, further, we organists do not have the specialized education enabling us always to select wisely in such matters. The tune, however, finds us at home and, ordinarily, except in the cases of men cultured and practiced in music (Dr. Merrill of the Brick Church, New York, or President Coffin of Union Theological Seminary as instances) I would consider it an impertinence for the minister to determine the tune to which a given hymn must be sung.

In June I heard several recitals on the four-manual Kimball organ in the North Auditorium, Memphis; it is a magnificent instrument, whether you look for delicacy of tone, variety of sound-color, or power. Mr. Steuter, the ever-courteous, ever-smiling, ever-energetic organist of Calvary Episcopal Church, and "boss" of the Guild convention, assured me that with the great hall filled, the full organ was just right. But with a Guild audience of 200 I found that the fortissimo passages were just a roar; indeed they were an uproar. At such moments all detail was lost and moderately fast passages, even under expert hands, became snudges: not organized sound, but sound as mere subjective atmosphere. Why allow one of these gigantic instruments to be played unless the hall is absolutely full? Why play unless the music is as effective as the composer conceived it?

One interesting and telling argument for the use of boy sopranos instead of adult women in church choirs is that the austerity of church music of a high type demands a passionless, non-emotional medium to

Ernest L. Mehaffey



Ernest L. Mehaffey, organist and organ expert, is leaving Columbus, Ohio, to return to his old connection with the Estey Organ Company. He will be at the New York office in an executive position. Mr. Mehaffey played for the last time at the First Baptist Church of Columbus on June 16 and the people of the church proved their affection for him in no uncertain way on this occasion. Before the offertory Miss Alva Edwards, chairman of the music committee, called him to the pulpit, and in behalf of the church presented him with a silver loving-cup, suitably inscribed and filled with American Beauty roses. The inscription on the cup is:

"In heartiest appreciation of Ernest L. Mehaffey, as a man and as an organist, from his friends in the First Baptist Church, Columbus, Ohio, June, 1929."

The degree of master of music was conferred on Mr. Mehaffey by the Capitol College of Oratory and Music at its commencement in Columbus June 19. On June 4 the college had a program of original compositions by faculty members and students and five of the numbers were by Mr. Mehaffey—four for organ and one for quartet.

be found only in the boy's voice. Granting the premisses as stated, the conclusion logically follows. But will not the same argument, carried unflinchingly to its finish and given practical effect, result in the exclusion of the adult male voices? Or, to put the matter another way, is it impossible for adult women and men to express themselves impersonally? Does nature compel the adult to sing everything passionately? Is the best church music—take the Bach Passion Music or Handel's "Messiah"—devoid of passion? It seems to me that these considerations lead us to this conclusion: Some people like a "boy" choir and other people like a choir of mixed voices. We justify our likes by the best arguments of the moment.

Sand in the gear! An organ builder friend writes me about a new three-manual he has just installed. "If you go over to the hall I hope you will take a friend along with you so you can play to each other. Owing to the location, the organist does not hear the organ at its best." From consoles badly placed, good Lord, deliver us!

I fancy that the organ compositions of Henry M. Dunham carried his name pretty well across the United States. He was an industrious, inspired composer. His genius lay distinctly in his faculty for inspiring friendship and respect, as much as in his power as a teacher and his great musicianship. I was therefore much pleased to see that the New England Conservatory of Music in Boston held exercises June 3 in commemoration of his over fifty years' teaching at that institution. Let us who are living never, never forget that in recalling formally the virtues of those who have

*L'Art Moderne*

Some master critic once said: "For the true inwardness of art and a reputation in posterity be first of all of your own period."

The typical expression of this current period in both industrial and fine arts is *analysis and synthesis*. Everyone is conscious of the penetration of this idea in every practical detail of life. The current vogue in decorative and fine arts is much greater than a passing phase and has established itself as a most important and permanent factor. Typically, the designer separates an object into its surfaces, lines and angles and then synthesizes this object, emphasizing the surfaces, lines and angles in the manner recently familiar in decorative design. The clearness and pungent force of this method is undeniable.

So, too, in organ construction and design we separate the tone into its surfaces and angles, which are the fundamental and harmonics of a tone, represented in the redevelopment of the organ mutation and its application to specific qualities.

The Melody Coupler is definitely an emphasis on "Line" and the manual range of seven octaves provides a vastly increased canvas for the palette of emphasized tonal surfaces, lines and angles.

In the Atlantic City Convention Hall organ the design of Architect Richards is frankly modern, while fully preserving the classical outline. We believe that this instrument may be a focus for a whole new expression in organ construction, composition and playing, really emblematic of this current period.

SEIBERT LOSH,  
Merrick, L. I., N. Y.

gone before we honor the living quite as much as the dead.

It is cheerful to note the splendid opportunities open to many of the young organists of the present day. Here for example is Claude L. Murphree at Gainesville, organist of the University of Florida, who has a new four-manual Skinner of seventy-eight stops at his command. What possibilities this opens for service to the community in musical culture and simple, hearty enjoyment of good music of all kinds and by all composers, originally written for the organ or arranged for it! What openings for improvement in knowledge, taste and skill on the part of the player! A volume of three years' programs at the university by Mr. Murphree shows him to have included most of the well-known pieces in the classical organ repertoire and not to have neglected those arrangements that effectually minister to a wider musical culture. Here are opportunities and here are responsibilities.

A few months ago in this column I referred to the interesting case of Douglas G. A. Fox, a Bristol, England, organist who lost his right hand in the war; despite this misfortune—a blow serious enough to have taken all life and spirit from an ordinary man—he has continued his professional work and is director of music at Bradford College. Mr. Fox has had a university education and is an M. A. as well as a Mus. B. and F. R. C. O. The latter distinction must have been acquired before he enlisted in the war. His program in April, on the magnificent organ in St. Mary, Redcliff, Bristol—one of the most beautiful parish churches in Great Britain—was made up of pieces arranged by the player for left hand and pedals, and included a set of the Bach Chorale Preludes, Handel's Overture to "Solomon," the Trumpet Tune from Purcell's "Bonduca," Elgar's Imperial March, Rebikov's "Echo Rustique," Schumann's Sketch in F minor. Of course, I can-

not vouch for the playing, but every indication is that, as a Bristol daily observes, "the interpretations were conspicuous for good judgment and keen sympathy." We are absolutely sure, however, that here is an example that shames all of us who are lazy, or who berate our lot, or think we are not appreciated. Let us up and be doing even if the thermometer is in the nineties.

Recalling that someone has said that Verdi was responsible for the invention and development of the baritone voice, I was intrigued by reading on page 80 of Sacheverell Sitwell's "All Summer in a Day": "I suppose the same sense that enables artists—Rosetti for instance—to invent a woman some time before she appears and is apparent to the public," the quotation illustrating an interesting parallelism between the two arts. Get a copy of Sitwell's book and read the chapter called "The Moth and the Flame"; it is a long, discursive, highly imaginative discussion of popular music and American jazz. I cannot resist quoting the last paragraph, or at least a part of it: "If one could keep an open eye for Stravinsky, or for Picasso, one had surely a little time to keep the other exercised upon something less trying to follow. The history of any generation is mainly, but not entirely, the lives of its greatest artists; but even these must draw their strength now and again from the banality of sentiment of their audience, and therefore anyone who wishes to be a good observer must follow both alternatives with his eyes. Sometimes the cheaper things are, the better they turn out to be."

Percival Garrett, who has written some music by no means old-fashioned, is quoted as saying: "The new men experimenting in tonality grunt their way through music as a pig through a flower garden." Rather unkind as well as indiscriminating; don't you think so?



**Humorous Pieces  
for the "Movies";  
"Talkie" Notes**

By WESLEY RAY BURROUGHS

A number of excellently written humorous works having recently been reviewed, we shall this month give a review of them, inasmuch as they are above the average in quality and always a welcome addition to the theater organist's comedy cover.

First is "Allegro Buffonesco," a comic hurry, by Kempinski. It opens in A minor with groups of three-sixteenths separated by a sixteenth rest, illustrating, we take it, the spasmodic antics of the clown or comedian. A very melodious major part follows, with the theme alternating between the two hands. "Comic Conversation," by Aborn, is the best of them all. It is an accurate musical representation of two persons, evidently masculine and feminine, enjoying a comedy dialogue. The bassoon opens with a short theme and immediately repeats it with added emphasis. Then comes a succession of descending chromatic chords! Certainly the lady does not agree at all! The argument is continued between two motives registered on reeds against flutes and woodwind against strings, which is embellished on another page with flowing sixteenths on the strings. A second or more robust section in B flat follows, which gives added opportunity for comic effects, as this key permits a lower compass for the bass (masculine) theme, and a higher altitude for the treble (feminine).

"Burlesco Pomposo," by Lowitz, is exactly what its name indicates—a pompous burlesque in six-eight measure, D minor. "Comic Misterioso" is in reality a delightful little fugetta with excellent contrasts in legato against staccato. During the exposition of the theme the bass reiteration is striking and effective. "The Hick," by Pasternack, begins with the familiar "Reuben" song, succeeded by a quick change to E flat, where, between eighth notes there are groups of four sixteenths played glissando. Of course no set of comedy works is complete without a piece like "A Staggering Uncertainty," by Lakay. A four-four D minor moderato constitutes the main idea, with each eighth note followed by a sixteenth rest and note to depict the uncertain steps of the character. (Berlin Standard Music Company.)

"The Funny Guy" (C. Fischer), by Lake, is a scintillating allegro.

An occurrence, decidedly comedy in character, was observed by us in a neighboring city recently when attending a theater showing a late "talkie" film. After the usual feature presentation, followed by two short comedy subjects, the house lights came on, a spotlight was thrown on the organ console and a young lady endeavored to play a set of song slides! The organ was horribly out of tune; no one tried to sing, for it would have been impossible; the song selected was stupid and utterly devoid of good melody. We wondered why the audience did not assult the manager, who was certainly responsible for neglecting to have the organ in tune. Little wonder there was no applause and that the patrons heaved sighs of relief when the next film was screened! Far better to have eliminated the organ solo (?) than to have attempted to use the organ in this condition.

**"Talkie" Notes.**

"My present prophecy, as good as anybody's, is that the talking pictures will get better and better, but that audiences will demand contrast for the remainder of the bill. Obviously they won't get it in a talking comedy or sound news, both of which are mediums unsuited to the use of sound. Slapstick comedy depends on fast action and pantomime, not dialogue. News-reels depend on absolute freedom from pictorial selection, unhampered by a limitation of subjects, which include talking, singing and music. Once the novelty is over, sound ac-

companying shorts of a Mississippi flood, a Mexican battle, or the aftermath of a Kansas tornado are nothing more or less than irritating. The other sound shorts—vaudeville teams, stage bands, singers and the like—may be dismissed lightly. They have already lost their kick. Audiences which have sat, or sot or seated, or otherwise, through a talking feature are in danger of doing some talking on their own account if they are treated to a few sublimated Victrola records. Them's my sentiments, men and women, and I don't think it's going to take very much longer to confirm them."—Del Castillo in June Melody.

In an article on "Big Business and the Talkies," Malcolm Thomson, secretary of the Philadelphia Fraternity of Organists, gives some interesting facts. Stating that the leading film companies found that in making sound films the best opera singers were under contract to the Victor Company, that musical comedy stars were controlled by Shubert, Hammerstein, etc., and that the patent rights to the various mechanical devices were controlled by General Electric, Westinghouse, Western Electric, Bell Telephone, etc., it was found necessary to pool the interests of these concerns in the making of pictures. This plan minimized cost of production, and also distributed the hazard of failure evenly among them. He continues:

"Even with these mergers and their consequent savings it stands to reason, that the production costs of 'talkies' must be skyhigh above that of the silent. This increased cost comes back on the exhibitor. Synchronized film is 25 to 50 per cent higher than the silent, and charges are made from \$25 for two days to \$250 a week for the records, according to the classification of the theater. This has brought on an increase in the projectionist's pay. In addition, there must be two licensed operators, at an increase in pay, besides the wear and depreciation of the apparatus. At present the burning question is: Will the public, after the novelty of the 'talkies' has worn off, flock to them in large enough numbers to offset the extra operating costs, and if they don't, what then? I cannot make myself see where the synchronized show will cause any alarming consequences of a permanent nature to musicians. After a careful survey I believe there has never been anything done for or against the musician that is helping him to achieve better his place in the public eye."

The firm of Carl Fischer is issuing a series of looseleaf albums for organists under the title "The Photoplay Organist." So far twelve albums have been printed, with six pieces in each album, in a variety of styles. These numbers have been reviewed from time to time in this column. Theater organists will find excellent material in these albums for all kinds of films.

The writer of this column was in Washington, D. C., recently and in addition to a generous round of sight-seeing, called upon Irene Juno, one of the leading theater organists of the capital and correspondent for Jacobs' Melody. She told us the "talkie" situation there was that all houses were wired, but that the organists were still retained in their positions. The orchestra members, however, were out. In pianissimo we confess that we got along splendidly in driving around

the streets of Washington, only once having been bawled out by a traffic policeman.

**LOSES "MOVIE" JOB; DIES**

**Helen Jean Moyer, New York Theater Organist, Jumps from Hotel.**

For four years Miss Helen Jean Moyer, 29 years old, whose home was in Herkimer, N. Y., was organist in Loew's New York Theater, at Broadway and Forty-fifth street. June 9 the theater began presenting talking pictures and there was no need for her services as organist. June 10 Miss Moyer jumped from the twelfth floor of the Hotel Belvedere, at 319 West Forty-eighth street, and was crushed to death on the pavement. Although she left no notes to explain her motive, the loss of her position is believed to have prompted her.

**Benedict's Recitals Broadcast.**

Edward Benedict, who has been broadcasting the Kimball organs for the last four years, is now associated with the Loyal Order of Moose station, WJJD, Chicago. A three-manual organ on the fifth floor of Kimball Hall is being used, the room being acoustically treated. Mr. Benedict's schedule includes daily morning concerts from 10 to 12, afternoon programs from 5:30 to 6, Friday evening recitals at 9 for a half hour and Sundays from 5 to 6. Each day at 10:30 he plays a mystery number, the title of which is guessed by the listeners. So far someone has guessed every number.

**Gleason Departs for Europe.**

Harold Gleason of the Eastman School departed for Europe June 29 on the Statendam. Mr. Gleason will return in September for the opening of the Eastman School. Four of Mr. Gleason's organ pupils were graduated this year with the bachelor of music degree. Two of these played with orchestra under the direction of Dr. Howard Hanson. Their numbers were modern American works for organ and orchestra—"Medieval Poem," Sowerby, and Concerto. Hanson.

**Chicago Fair Plans Made.**

With favorable state legislation and the consent of the South Park board secured, the site of the Chicago centennial celebration of 1933 has been definitely fixed for Chicago's lake front south of Twelfth street. This sets at rest rumors that the fair might be held on the western borders of the city. It also has been decided to rename the celebration "A Century of Progress," which will be more in keeping with the fundamental purpose of the exposition.

**Kilgen Sales for June.**

George Kilgen & Son, Inc., of St. Louis report sales for June to Christ Lutheran Church, Beaver Falls, Pa., three-manual; Holy Cross Catholic Church, Brooklyn, N. Y., three-manual; First Avenue M. E. Church, St. Petersburg, Fla., three-manual; Masonic Temple, Hastings, Neb., three-manual, and First Lutheran Church, Fort Smith, Ark., three-manual.

**Kilgen at Dorchester, Mass.**

The first service in the new building of the First Baptist Church, Dorchester, Mass., was held Sunday, May 26, with Miss Olsen at the new Kilgen organ. The service was in the nature of a rededication, the former edifice having been destroyed by fire.

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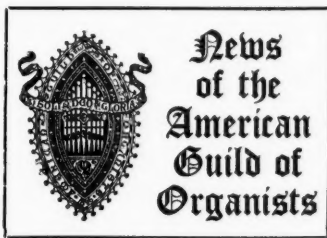
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## News of the American Guild of Organists

[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.]

### District of Columbia.

Allen H. Watson, organist and choir-master at St. Alban's Episcopal Church, was host to the chapter at the regular meeting May 6. Bad weather, a fine attendance, and much animated discussion were features of the evening. Mrs. C. E. Sylvester, registrar, was absent attending rehearsals and performances of the Bach Choir in Bethlehem, Pa., and incidentally visiting her daughter. Her place was filled by Mrs. James Spera Montgomery, organist of the Metropolitan Memorial M. E. Church and wife of the chaplain of the United States House of Representatives. The subject assigned for the round-table period was: "Preludes and Postludes which You Have Found Worthwhile and Suitable for Use in Church Services." The discussion was led by Mrs. Frank Akers Frost, secretary.

Following the meeting Mr. Watson played a well-chosen program, making an excellent display of the resources of the Skinner organ which has been installed recently in St. Alban's Church. Members of the chapter were afforded an opportunity to look over the organ.

On May 9 the members of this chapter were the guests of the Chesapeake chapter in Baltimore and enjoyed there a gracious and cordial hospitality. An excellent dinner was provided at the Seventh Baptist Church. Following an informal social hour, both chapters were the guests of the Baltimore and Ohio Railroad Glee Club at its concert at the Lyric Theater.

Our schedule of recitals closed for the season with two by our own members. Charlotte Klein and Louis A. Potter, both widely-known concert organists, presented programs of a high order and practically entirely from memory. Mr. Potter's recital was played May 21 at Calvary Baptist Church, and he was assisted by Mrs. Ruby Potter, soprano. Miss Klein was presented at Epiphany Church May 29, playing the program she had prepared for the Memphis convention.

### Western New York.

Arthur G. Young gave a recital on the new Buhl organ in the Lutheran Church of the Reformation, Rochester, N. Y., May 28, assisted by his choir of sixty men and boys and special soloists. Mr. Young's program was designed with the idea of displaying the tonal resources of the organ, and principally the solo stops. His program notes contained the names of the solo stops in the order of their appearance. This greatly enhanced the interest of the large congregation and the many organists present.

Members of the Western New York chapter of the American Guild of Organists, who were guests at the recital, met in the parish-house in an aftermeeting for the annual election of officers. The election resulted in the re-election of the present officers for the fourth successive year. The officers re-elected are: Dean, Dr. George Henry Day; sub-dean, Miss Alice Wyard; secretary, Mrs. Wallace I. Miller; treasurer, Miss Gertrude M. Miller; registrar, George S. Babcock.

The chapter was invited by Mr. Young to give a recital at the Church of the Reformation in October. The invitation was accepted. Melvin Lemon, organist at Second Church of Christ, Scientist, a new member, was welcomed. Refreshments were served.

### Central Ohio Chapter.

At the annual meeting of the Central Ohio chapter, held at Columbus, the following officers were elected: Frederick C. Mayer, dean, succeeding Glenn

Grant Grabill; E. L. Mehaffey, sub-dean; Dorothy MacFadon, secretary; Allen McManigal, treasurer; R. H. Eckelberry, registrar; Clara Michel, librarian; Mrs. W. E. Kershner and Mrs. Leila Brown Glenn, auditors. New members of the executive board are: Mr. Grabill, Milo Neuenschwander and Alice Powers Ruth. Two new members, Eleanor McCann and Stephen D. Tuttle, both of Granville, were received. Yearly reports were heard, and a talk was given by Brayton Stark of Granville.

### Oklahoma Chapter.

At the meeting in May the following officers were elected to serve the Oklahoma chapter for the ensuing year:

Dean—Mrs. Marie M. Hine.  
Sub-dean—John Knowles Weaver, A. A. G. O.

Registrar—Mrs. Evelyn Lennox Short.

Treasurer—Miss Esther Handley.  
Corresponding Secretary—Miss Martha Blunk.

Librarian—Frances Wellmon.  
Auditors—William Merry and Philip La Rowe.

Executive Committee—William Sumner, Mrs. Kolstad and Miss Josephine Bruner.

On June 12 Albert Riemenschneider gave the dedicatory recital on the large new Kilgen organ in the Boston Avenue Methodist Church, South. During his stay in Tulsa the chapter entertained in honor of Mr. Riemenschneider at a luncheon in the Ambassador tea-room. Mrs. Marie M. Hine, dean, presided at the luncheon. Mr. Riemenschneider gave an inspirational address on the subject "Work." Among the guests at the luncheon were Mr. and Mrs. J. R. Cole, donors of the organ in the Boston Avenue Church. Mrs. E. E. Clulow is organist.

### Nebraska Chapter.

Miss Henrietta M. Rees is the newly-elected dean of the Nebraska chapter. J. H. Simms is the sub-dean; Einar Andreason, secretary-treasurer; Dr. George A. Miller, pastor of the First Christian Church, is chaplain; Henry W. Thornton, registrar, and Harold Thom, auditor.

### FOR H. F. SEIBERT'S CHURCH

#### Scheme of Skinner Three-Manual to Be Installed in New York.

The Lutheran Church of the Holy Trinity in New York City, of which Henry F. Seibert is the organist, has, as has been noted, placed with the Skinner Organ Company the contract for a new organ. It is to be a three-manual and the scheme of stops is as follows:

#### GREAT ORGAN.

Bourdon (Ped. Ext.), 16 ft., 17 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Clarabella, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Grave Mixture, 2 rks. (twelfth, fifteenth), 122 pipes.  
\*Tromba, 8 ft., 73 pipes.  
\*French Horn (with Tremolo), 8 ft., 73 pipes.  
Chimes, 20 tubes.

\*In Choir box.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Rohrlöte, 8 ft., 73 pipes.  
Flute Celeste, 2 rks., 8 ft., 134 pipes.  
Sollonol, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Mixture, 3 rks., 183 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe d'Amour, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

#### CHOIR ORGAN.

Orchestral Flute, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Charinet, 8 ft., 73 pipes.  
Harp, 8 ft., 61 bars.  
Celesta, 4 ft., 61 notes.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Echo Lieblich (Swell), 16 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Gedeckt, 8 ft., 32 notes.  
Still Gedeckt (Swell), 8 ft., 32 notes.  
Trombone, 16 ft., 12 pipes.  
Chimes (from Great), 20 notes.

## Schlieder Pupils Hold Conference; Nearly 100 Present

By ROLLO MAITLAND

When one teacher can call a conference of his pupils in New York and secure the attendance of nearly a hundred persons, not only from New York, but from Philadelphia, Boston, Providence, Baltimore and other points, this teacher, in the writer's opinion, deserves to rank with those foremost in his profession. Such was the first conference of pupils of Frederick Schlieder, held May 29. The gathering was made up mostly of those who are teaching Mr. Schlieder's creative principles of musical self-expression, but included also those who are studying to increase their own ability along this line.

The conference was an all-day affair, and included three sessions. The first session, at 10 a. m., began with an address by Mr. Schlieder, stressing the need of creative teaching in present-day music instruction. He showed how music in man's first stages of development was an expression of pure intuition. He cited the ascendancy of the intellect during the last four centuries, and spoke of the need of reconciling the two—wedding the intuition and the intellect for greater achievement.

The address was followed by a discussion of various problems connected with the work. One question which received consideration was how to teach young children in half-hour periods once a week. It was practically unanimously agreed that this is possible.

Luncheon was served in the grill of the Olcott, after which the conference adjourned to Birchard Hall, in the Steinway building. Here a large audience gathered to listen to demonstrations of various phases of the work, given by pupils ranging in age from 8 years to—well, we'll say those of much maturer standing. The demonstrations of the first-year lyric composition included the preparatory ele-

ments, melodic creation, elementary harmonic construction, melody as harmonic decoration, harmonic forms, modulation, harmonic values in melody, phrase building and extensions. Two and three-part counterpoint, from their beginnings to the invention and the fugue, were also shown. All these examples were improvised and remarkable results were achieved.

The third session, in the evening, consisted of a recital of original compositions. These included numbers for piano, voice, violin and cello, and also two trios for piano, violin and cello. The compositions were all interesting and showed a spontaneity which was convincing evidence of the practicability of Mr. Schlieder's principles.

Among the organists present at the conference were Russell Snively Gilbert of Orange, N. J., whose "Common-Sense Pipe Organ Drills" is attracting considerable attention; George Arthur Wilson of New York, Harry Corey of Newark, N. J., Miss Katharine E. Lucke of Baltimore and Rollo Maitland of Philadelphia. Miss Lucke informed the conference that Mr. Schlieder's work is now a requirement in the organ course at the Peabody Conservatory. Word was received from Mrs. Gertrude Baily of the American Conservatory, Chicago, that the work is also a requirement in the course in theater organ playing in that institution. All those present voted the conference a great success and expressed the hope that it might become an annual event.

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## Boy Choirs

By G. DARLINGTON RICHARDS  
Organist and Choirmaster, St. James' Church,  
New York City

Address before the American Guild of Organists  
in Convention at Memphis, Tenn., June 6, 1929

To make a lasting impression with our work we must approach the task with sincerity. Some years ago a group of organ students journeyed from New York to a distant town, where a convention was in progress, to hear a famous choirmaster speak on the topic which has been assigned to me today. Our anticipation of the benefits about to be received was keen. But all I now remember of the talk is the first sentence. It was this: "The boy choir is a garden where the bugs far outnumber the roses."

The term "boy choirs" is more or less of a misnomer. We readily understand that a "children's choir" is a singing organization composed entirely of children, and that a "women's chorus" is made up exclusively of adult female voices; likewise that a "male chorus" contains only tenors and basses; but in a "boy choir," so-called, the boys are never responsible for more than two of the four parts, and frequently, I might add preferably, only one part, the soprano. However, the name "boy choirs" has been so generally accepted that it has been chosen as the subject of this talk.

The type of choir we shall consider is not an institution housed in a beautiful, well-equipped building, known as a choir school, where the boys, in return for their services to the church, are given an academic and musical education equal to that offered in the best private schools and conservatories of music, although in the minds of many choirmasters that is the ideal type. One thing is certain: The man having a choir school never worries over where his next year's supply of boys is coming from, for the exceptional advantages offered attract most desirable boys from all parts of our land. In New York we have three such schools. The Cathedral of St. John the Divine and Grace Church have long enjoyed this special distinction, and more recently one has been established at St. Thomas'. Each has always a long waiting-list of applicants and, needless to say, all three maintain a very high standard of musical excellence.

But the choir of which I propose to speak is one which, I believe, any of you can have for the trying, composed of from twenty-four to thirty boys, and as many men as will give the proper balance of parts—two or three men altos, three or four tenors and four or five basses. The boys will be recruited from the Sunday-school or the public schools, and must be sufficiently interested to insure their attendance at three or four weekly rehearsals and two services on Sundays, having among their number two whom, from his observations, the choirmaster would train to be the librarians of the choir.

But before proceeding farther, let us consider briefly some of the reasons for founding and maintaining a boy choir. First: Why boy trebles in preference to adult female sopranos? The outstanding characteristic of the best church music is, to my mind, its fidelity to purity of concept, approaching almost to severity. It is unreservedly committed to a rigidly unbending attitude against yielding the slightest particle to the temptation of popularity through cheapness or triviality. The high standard thus set demands for its rendition a medium which shall be without passion, without emotion, one that is non-self-conscious, one that is impersonal. The properly trained boy voice furnishes the required medium, and it is the only musical instrument that does. It provides exactly the necessary vehicle. In Sydney H. Nicholson's excellent booklet, "Boys' Choirs," published by Paterson's Publications, Ltd., Glasgow, London and New York, appears the following

statement: "All the best English church music has been written for choirs of men and boys, and the intentions of the composers cannot be realized by any other medium. It can of course be transferred to women's voices, just as most music for the flute or oboe could be played on the violin, but the effect cannot be the same. The employment of the boy's voice in church music was originally, no doubt, partly due to convenience; it was, and still is, part of the equipment of all the great religious foundations to have a staff of singing boys or choristers. But another consideration surely underlies the practice: the unemotional, passionless style of boys' singing seems particularly suited to that austerity which is so characteristic of the best church music."

Undoubtedly, therefore, well-trained boys find their highest field of usefulness in singing the music of a liturgical service.

Then, too, most churches have but a limited space for the disposition of the choir, and in consequence the choir is comparatively small. Most of us know how well-nigh impossible it is to get a few voices to blend well. There will always be one or two which stand out disagreeably above the others. Quoting again from Nicholson: "Individual voices of women, if at all strong and characteristically developed, tend to become too prominent, and it is for this reason that we so often hear mixed quartets or small mixed choruses which sound as if each person were singing for him or herself. With larger bodies of voices like choral societies this tendency disappears. But with even a small choir of boys and men (including men altos) it is possible to get an almost perfect blend, often far superior to that of a professional quartet of distinguished soloists."

There is in a well-trained boy's voice a charm possessed by no other medium of tone production, and the very fact that its period of usefulness is of comparatively short duration makes it doubly precious. The voice of a young girl, however sweet, is at best a semi-expressionless miniature of the adult female voice, differing only from the latter through its immaturity. In other words, because of the very slight change and growth in the female vocal mechanism during the period of mutation, young girls sing like little women, whereas every aspect of the boy's singing is different from that of the man. Anything farther removed from the sounds produced by the adult male voice than the angelic treble of the trained boy soprano would be difficult to imagine. It is this ethereal quality in boys' voices which gives charm to their singing. Summing up, we find a properly trained group of boys to be a characteristically beautiful means of musical expression, peculiar to itself, vastly superior to a group of girls of similar age and development, and superior, also, for the purpose for which we are considering it, to the adult female soprano chorus. So much for the benefits accruing to the service and to the worshippers through the employment of a boy choir.

Now as to some of the benefits to the boys themselves. The large majority of boys can sing in a manner which for the sake of convenience let us call the natural manner. The tone is sweet, but lacks power and volume. I am not referring to the coarse, loud sounds which so often pass for singing in our public and private schools. They are anything but natural. The natural singing of the young boy is very like the immature singing of the young girl mentioned a few minutes ago, and the number of young boys who cannot sing naturally is so small as to be practically negligible. To make them sing beautifully is the choirmaster's job, and under our present educational system he alone is, too often, the only one having the knowledge, the sense and the ability to make them sing beautifully. (I very carefully read and re-read the foregoing sentence before accepting it for incorporation in this talk.) But when one has first-hand knowledge of a teacher in singing in the public schools, himself a singer of repute, and filling an important church quartet

position, compelling 12-year-old school boys to sing bass, and when one knows of another school where young girls sing the tenor part, when Sunday-school superintendents on all sides are heard urging children to "sing out loud," and even successful teachers of the adult voice train or rather strain the child vocal mechanism to produce a tone like that of a mature female soprano, one cannot believe otherwise than that the choirmaster who has made a deep study of the boy voice is the only one qualified to teach boys to sing.

There is quite a bit of irony in the advertisements of those singing teachers who call themselves "voice builders." Alas! too often, all they have to work with is a lot of broken-down material, some of it damaged beyond repair. The voices of those 12-year-old basses are already injured irreparably. Their speaking voices were chronically hoarse, and this in itself, in these days, when so much business is transacted over the telephone, is sufficient to prove a handicap through life. Some time ago a woman parishioner of the church I serve complained to me that five small boys of the choir, as they passed her pew in the recessional hymn, sang so softly that she could scarcely hear them. I replied: "Madam, that which you have just said is the finest compliment you could possibly have paid me. Were you able to hear those boys now, in a year from now you would not wish to hear them." Correct voice training while young will be of inestimable value to the man as long as he lives.

One of the chief objections raised by so many people who do not know is that because it disappears entirely at the beginning of the adolescent period the boy voice is not worth bothering with. Closely akin to this belief is the other, equally wrong, that having sung as a boy, one will never be able to sing after reaching man's estate. This is an error into which many parents fall. Nothing could be farther from the truth in either case. The fact that nature steps in at a certain stage in the boy's development (and it is always at the time when he is at his best, vocally speaking) cannot be accepted as a valid reason for neglecting to cultivate his voice. Much that he learns during this most impressionable period, exercises in breath control, style, phrasing, acquaintance with the best music, all these he will find of very great value as a man, and while it does not follow that a good boy soprano becomes a splendid tenor or bass, it is a well-known fact that most famous men singers did some singing as boys.

Furthermore, having acquired the habit of regular church attendance while choristers, boys are much more likely to continue their churchgoing after they leave the choir than if their attendance at services had been irregular and haphazard. And if they have sons of their own, they will probably wish them to join a choir. One of the librarians of our choir at St. James' Church, New York, is the son of a man who held the same position thirty-seven years ago, and the fathers of three other boys were themselves boy choristers. The desire to see their boys in vestments often results in the revival of church attendance on the part of parents who have not been living up to their privileges in this respect, or even of bringing into the church non-churchgoers.

Sometimes a boy's home life is drab and unattractive. A happy choir affiliation can do much toward giving enjoyment to such a lad. We have two brothers in the choir at St. James'. There are three other children in the family. The father, while steady, is incapable of earning sufficient to provide properly for his family, and in consequence his wife goes out to work. It was pathetic, and yet it was also mighty fine, to have the younger of the two confide in me that at the hotel where his mother was employed the management said his mother was the best scrubwoman they had ever had. The choir is a bright spot in these boys' lives four or five times a week.

I have somewhat hurriedly cited for you some of the benefits to the boys

themselves through the maintenance of a boy choir. There are doubtless many others, but enough has been said to give an answer to the question "Why a boy choir?"

It is now time that we consider some of the requirements of the choirmaster, and here let me say that I employ the masculine noun and pronoun purely as generic, and not as specific terms, for I know of no valid reason why the successful woman organist cannot be a successful trainer of boys' voices as well. The successful trainer of boys is he who approaches his task from a practical and psychological standpoint rather than from one that is purely musical. Musical equipment he must have. Please understand that I do not, for an instant, minimize the importance and necessity of possessing as wide a musical knowledge as possible, but it is nevertheless true that in the majority of cases where efforts to make boys sing have resulted in dismal failure, the cause was found to be a lack, on the part of the choirmaster, in understanding of the peculiarities of the boy nature, and consequent inability to deal with them.

It should go without saying that the choirmaster must be a kindly, but firm, disciplinarian, or he will never be able to get the best results from his choir. He must make the boys (and the men as well) understand that there is a proper time for everything, that they and he attend rehearsals for the sole purpose of singing and not of talking. Having once made this rule he must adhere to it, or he will soon find that he is wasting valuable time endeavoring to keep order when he should be giving musical instruction. No church ever engages an organist and choirmaster for police duty, nor is the choir-room ever to be thought of as a reform school. I am reminded of the conductor of a symphony orchestra who was greatly annoyed by the talking of his men during rehearsal. Suddenly he rapped on his stand and said: "Gentlemen, please do not speak so much. I can stand it sometimes, then and now, but always? Never!"

In starting a choir, if twenty-four be the maximum seating capacity in the chancel for your boys' division, you will find that among that number of boys every one will have a different quality of tone. Some will have a large, round, mellow tone, some a clear, lyric quality, while still others will make a coarse, rough, almost raucous noise which can scarcely be styled singing; but corral them all, rejecting only the boy with a loud, thin, reedy tone, and the one who cannot sing any of the tones you play for him, because of a defective musical ear, and be sure not to reject the latter until you have tried him out three or four times. All the others can be trained to sing in the right way. In order to get twenty-four boys you will probably need to hear forty-five or fifty applicants. Ask each one to sing "Onward, Christian Soldiers" or "My Country, 'Tis of Thee." Should one of them sing with a strident, manish tone, tell him to sing it as a girl would sing it. He will probably resent this, but after his indignation has subsided he will try, and having tried, will see the difference between the two ways of singing the tune. Then tell him that the second way is the only way for him to sing, and that in a comparatively short time he will be able to sing much higher than he ever has done. This, I have found, makes a strong appeal to most boys.

Some of your applicants will be well-grown lads of 14 or 15 years. Accept three or four if no "cracks" appear in their voices, for while they will not last a great while, they are likely to have sufficient nerve to make attacks, and so may be of considerable help by setting an example to the younger boys. However, as soon as their speaking voices begin to lower, watch them carefully, for the end of their period of usefulness is not very distant. Another sign of the approaching change is inability to sing high notes softly. Among these older boys you may find one who, though very musical, works much harder than is necessary to produce his tones, which, in consequence, are forced, and often sharp. If he were 11 instead of 14 years old, you



might hope to cure him of this defect, but it will be best to reject him, for nothing spreads more quickly through a choir than out-of-tune singing. This type of boy is very frequently to be met, and he is to be pitied, when we remember that his faults are largely the results of his being over-eager to do well, whereas another who may not try nearly so hard comes naturally by the ease and freedom of tone production, born of easy-going singing without giving much thought as to how it is done. To him that hath poise shall be given spontaneity, and from him that hath not the knack shall be taken away even the small amount of ability that he hath. Another is the overgrown young boy, he that is only 11 or 12, but looks 16. He is usually dull and lethargic, and too much must not be expected of him, but he often has a good voice, and if once aroused, becomes a very useful chorister.

We now come to the medium-sized boys, and it is from this group that you may expect the best work for the first two years of the choir's existence. This section demands your untiring efforts and your utmost care, but it will richly repay you for whatever time and labor you spend on it, for whereas the eradication of faults in the older group will be well-nigh impossible before they are obliged to stop singing, most of the faults in the second group may be cured quickly, and some may have no faults at all. Some of them will show leadership at once, while others will be but potentially useful in this respect. Some may have good voices but an unreliable ear; some may semi-habitually tighten their muscles; others may habitually slouch in walking, or slump while sitting or standing; some will have difficulty in controlling their breath, and others may sing without concentrating on the work. I assure you, however, that all of these faults are easily corrected if you will be patient and painstaking; but as in so many other fields of achievement, there is no "royal road."

In a choir of twenty-four there should not be more than six 10-year-olds, and they must be able to read English readily. In St. James' choir there are forty boys, and at the beginning of each season I endeavor to proportion them as follows: Ten youngsters from 9 to 11 years; fifteen from 11 to 13 years, and the remainder range from 13 to 16. I never accept a boy from another choir without the written permission of his choirmaster, and not even then if I can help it. Not that my method of training is better than others, but I prefer to train St. James' boys from the start.

Having made up your choir, the next thing is to establish regular rehearsals on appointed days and at fixed hours, which should not be changed or tampered with, except for very grave reasons, and having made certain that every boy knows when he is to report, be there yourself at least thirty minutes before the advertised time of the first rehearsal, and promptly at that advertised time begin to instruct your pupils.

Perhaps I can best tell you how to proceed from now on by asking you to go with me in imagination to the choirroom of St. James' Church and sit through a rehearsal. The room is in the basement of the church, which is entered through a door which, on choir days, is reserved for the exclusive use of the choir. It is 3:30 in the afternoon, and the librarian, who has just arrived, begins to lay out the music for the day, according to a program I had previously made. The seating arrangements are identical with those in the chancel of the church, and consist of stalls and desks. Other boys come in and amuse themselves with checkers and other games, or by reading magazines, of which there is always a plentiful supply on the magazine table, until rehearsal begins at 4 o'clock. The boys take their places in the stalls, standing erect, but not stiffly so, with arms hanging loosely at sides. If the rehearsal be for new boys exclusively, I tell them that they must always stand or sit in an upright, comfortable position, and that when they breathe they must do so without raising the shoulders. This is something you will have to guard against, for practically

all untrained boys use only the upper part of the chest during the inhalation, and the next most important thing to remember is that the abdomen must not be drawn in. There are many breathing exercises, but with the amount of work one has to accomplish in the limited rehearsal time it is not possible to employ them.

The first singing exercise is the downward scale from highest line F, sung very softly to the word "voo," two counts metronome 60 to each tone, taking breath half-way down the scale. The next scale is from highest space E descending in the same way, and so on each scale until next-to-highest space C is reached, which lets the voices stop on middle C. Then repeat the six scales, singing the syllable "loo." It is practically impossible to sing with a coarse tone if the long "oo" vowel as in food is used.

I recognize but one register—the "thin" or "head" register. By the "thin" register I do not mean soft singing. It has nothing to do with volume, for it is possible to get great power from the thin register when fully developed; but when this register is used only the thin inner edges of the vocal cords vibrate, whereas when the "thick," or as it is sometimes called "chest," register is employed the cords vibrate throughout their length, breadth and thickness. I never speak of these things to the boys, for they would only confuse them.

The next syllable is "mo," sung to the same scales at first, but later extending the range upward by semitones until G sharp (space above the staff) is reached. Then use the syllable "nah" and later "lah," extending upward to B flat scale, but not going below middle C. There seems to be practically no limit to the range of the voice if the thin register be used. One of the St. James' boys can sing one octave above high D and several have no difficulty in reaching E flat and F above high C.

The practice of these three vowels may have consumed a month or two months of rehearsing three times a week, according to the ease, or lack of it, which the pupils experience in learning to place their tones. Whenever they get the placement I have them come to the rehearsals of the regular choristers, and then their progress is much more rapid, for they learn far more through unconsciously imitating their fellows than by any verbal teaching of the choirmaster. Frequently I ask one of the "old" boys to act as model at the applicants' rehearsals.

It is unwise to sing yourself. In this connection, Dr. Miles Farrow, organist and master of the choristers at the Cathedral of St. John the Divine, New York, makes some pertinent remarks in one of his lectures on boy choir training. In substance it is this: "I never sing any of the pieces I am teaching the boys; first, because I have not a good voice, and second, because, if I did attempt to do so, I should not be singing in the boys' register." He then relates how Xaver Reiter, famous horn player of the Boston Symphony Orchestra, got himself disliked by Franz Kneisel by attempting to show the latter, on his French horn, how a certain violin passage should be played.

And now let us return to the regular rehearsal. We always begin every practice with the syllable "voo." I know that some choirmasters discard this vowel sound after the voice has been placed, on the ground that its too frequent use discolors all other vowels, producing the "hooty" tone one hears in some choirs. I have found, however, that if all vowel sounds are practiced this danger is eliminated. If your choir has the misfortune to sing in a non-resonant church you will need to spend some time vocalizing on "ee," as in "feed," "ai," as in "wait," and on syllables ending with "ng." With the regulars I use upward scales and arpeggios, but except with soloists, who have their rehearsals on separate days, there is no necessity for employing coloratura exercises.

The scales ended, we learn a new tune, at least one each week, and rehearse any other tunes which may need rehearsing. Here I may remark

Louis Van Gilluwe



For sixty-five years Louis Van Gilluwe of Asbury Park, N. J., sat on the organ bench and established a record of service to the church and to his chosen instrument which probably has not been duplicated in America. And in his eighty-first year he is still hale and interested in the activities of his fellow organists. Mr. Van Gilluwe is a charter member of the Monmouth chapter of the National Association of Organists and for a time was on the national executive committee of the association. Mr. Van Gilluwe began his career as an organist at the age of 14. For thirty years of the sixty-five in which he occupied the bench he was in the English Evangelical Lutheran Church of the Atone-ment at Asbury Park. For fifteen years he played in Methodist churches, serving Trinity (Harlem) in New York and Ballard Church in Asbury Park. He has been supervisor of instrumental music in the Neptune and Asbury Park high schools, resigning last year after forty years of school work. He trained both male and mixed choruses and directed the combined high school orchestras of Monmouth county, with 100 players.

that each boy purchases a hymnal as soon as he applies for admission to the choir. Statistics show that the hymnals last not quite three times as long as they did before this practice went into effect. Chants follow the hymns, and then we get to work on the canticles and anthems for the following Sunday. I have already mentioned that these and other copies were distributed before the rehearsal began. It takes only a few seconds to lay down the piece just rehearsed and pick up the next one. No talking is allowed between numbers. I usually have something to say about the music we have just sung or that which we are about to sing, or I utilize the time in making an announcement, and if choristers are conversing among themselves, that which I am saying is lost, as far as they are concerned.

All our rehearsals are ninety minutes long, and someone with a mathematical turn of mind once informed me that 93 per cent of the rehearsal time was spent in singing. We rehearse a work six weeks before singing it at a service, and music for the festivals is put into rehearsal months ahead. From six to nine pieces are rehearsed at each practice, depending on the difficulty of the music. Unfamiliar music is sandwiched between pieces which are well-known, and at least one piece which the choir has not seen before is practiced each week. Boys, and men, too, like to sing new music, but nothing tires them so much as to repeat the same piece over and over, unless a special objective is stressed, and it is well to have a different objective with each successive repetition. Much attention is given to diction, phrasing and light and shade.

The time for closing having arrived, announcement is made of the time of the next rehearsal (for there is almost always someone who has recently come up from the applicants' class, who needs reminding of this important item) and then all are dismissed. After the boys have left I enter the attendance mark, together with the punctuality, credit and demerit marks, against each boy's name in the roll book, the perfect mark being ten for each rehearsal and service. Many of the boys come from a distance (one lad's home is forty-one miles from the church) and, traffic conditions being as they are, I allow boys who are obliged to ride from their homes in public conveyances fifteen minutes grace before counting them late. An astonishingly small number ever take advantage of this privilege for the purpose of loitering. The marks are added together at the end of the month, the total is divided by the number of attendances to arrive at the average percentage for the month, and for each boy having 90 per cent or over an amount ranging from 40 cents to \$1 is deposited in a bank, to be left there and added to in a similar manner, until he leaves the choir through change of voice, when the total amount is paid over to him. This bonus is not paid him should he leave for any other cause whatsoever. The boy with the highest average for the year receives a gold medal of special design, peculiar to and used only by St. James' choir. This award is made on Choristers' Guild Sunday (usually the third Sunday in Lent), for which service we endeavor to reach as many of the former choristers as possible, and have them in procession. Other prizes are awarded for attendance, punctuality, solo singing, general advancement in music, neatness in appearance, keeping vestment lockers tidy and department. When a boy has attended one hundred times he receives a gold and enamel pin, and for each additional hundred attendances up to 500 a bar is added. At 625, 750, 875, 1,000, 1,250 and 1,500 attendances other bars are awarded. No boy has yet reached the 1,500 mark, but one has been present nearly 1,400 times.

The boys are very keen over these awards—in fact, some of them think more of receiving them than of getting their monthly salary, which is paid by check, enclosed in a sealed envelope, bearing on its face the boy's name, number of times present, number of times absent, general standing in singing and conduct, ranging from AA to F, his percentage for the month, and space for the parent's signature. The empty envelope is returned to me on the rehearsal day following payment.

I set great store by securing and holding the co-operation of the parents. Co-operation among adults may be overdone, as in the case of the farmer who lived a long way from the nearest town and in consequence was not acquainted with anyone there. Driving into the town one morning he pulled up before the postoffice and asked the first man he saw if he could direct him to an undertaker.

"Somebody dead out at your place?" inquired the man.

"No," the farmer replied, "aint nobody dead. But my wife don't feel very good."

"Why, you want a doctor, not an undertaker," said the other.

"No, I don't want no doctor," continued the farmer. "I joined the 'co-ops' last week, and we believe in cutting out all the middlemen."

But I don't quite know what I would do sometimes without the co-operation of parents.

The boys sing at four weekly rehearsals, at one of which the men singers are present. This rehearsal is also one hour and a half long, and is conducted along much the same lines as the rehearsals for boys only. It is held at 6 p. m. on Fridays, and as the services are at 11 and 4 on Sundays, the boys are not required to be out late at night at all.

The alto part is sung by men. Whenever it is possible men altos, or countertenors, as they are sometimes called, should be used in preference to boys, as the latter, unless you are extremely careful, and have a large number of them on the part, invari-



bly "bray" in order to get sufficient volume. Boys have not the alto quality. If I may be pardoned a personal comment: After twenty-seven years' experience, during which time I have worked with upwards of 3,500 boys, I have met with only one boy having a real alto voice, and he came with the first batch of boys I had. The alto brayer has a decidedly detrimental effect on the trebles, whose tone will very quickly become coarse and chesty if exposed to this danger.

A minute ago I spoke of having a large number of boys sing the alto part. At a service for the American Guild of Organists in St. James' Church last March our warden's beautiful new anthem "Enter not into Judgment" had its first public performance anywhere. Mr. Sealy had a mixed choir in mind when writing the anthem, and the middle portion is for solo quartet. The alto part was too high in spots for men altos, but we circumvented the difficulty by employing one solo voice on the soprano, tenor and bass parts, and by using thirty trebles, singing softly, for the alto solo part. Many listeners said the balance was perfect. The trebles will imitate the tone of good men altos quite as readily as that of braying boys alto, and I have always found the former a most efficient aid in maintaining a pure head tone among the boys. I cannot impress upon you too strongly the advisability of using the thin, head register at all times with your boys.

A paragraph about the care of music may be in order here. Each set purchased is sent to the binder before it is given to the choir. Jute tag covers are sewn on, the stitches being covered on the inside with onion skin paper and on the outside with linen tape. Sometimes, through devilment, but more often as a nervous reaction, boys will toy with the stitches in their music until the thread is pulled out. With these coverings this is impossible. The title, composer's name and library serial number are stamped on the cover, and also a sentence showing that the book is the property of St. James' choir. The entire library is filed in steel cabinets, by numbers, consecutively, and a cross-index by titles and composers makes it well-nigh impossible to lose track of any of it. With the cost of music as high as it is, the 6 to 9 cents spent on binding each copy is a real economy.

It is very difficult within the confines of a thirty-minute paper to do more than scratch the surface of a subject about which one can give a year's course of lectures. The organ accompaniment of the service, the choice of anthems and canticles, hymnology, and the employment of additional instruments, with the orchestrating necessary, are each of them subjects about which many talks could be given. But by way of conclusion I shall recall to your notice those points which I consider essential to the success of any choir of boys.

First: Be sure in your own mind of how much you desire to accomplish at each rehearsal. Have a well-defined plan.

Second: Make the choir realize that your word is law, and that your slightest wish is to be obeyed promptly. But be a friend to every man and boy in your organization. Be kind.

Third: Always be ahead of time yourself, insist on your librarian coming early enough to distribute all the music you will use, before the rehearsal begins; begin and end rehearsals on time.

Fourth: Use the head tone production with your boys exclusively, see that the mouth and teeth are open, but not excessively so. Tell the boys to recall how their throats feel when yawning. Throats are wide open then—the proper condition. The swallowing sensation means a closed throat—the wrong condition. See that the tongue lies in the bottom of the mouth, the tip touching the lower front teeth. Wrong position of the tongue is responsible for breathy tone, throatiness and much out-of-tune singing. See that the shoulders do not rise in breathing. Be sure that the boys are comfortably erect. Do not make them stand like soldiers, but aim at ease—no laziness—of both body and

Miss Carolyn M. Cramp



Miss Carolyn M. Cramp, F. A. G. O., who has made an excellent reputation in her connection with the Eastern district high school of Brooklyn, as well as with her church and recital work, has been engaged as a member of the faculty of Hunter College in New York, beginning in the fall. She will teach music appreciation, in which she has specialized for years. Hunter College is New York's free college for women, corresponding to the City College for men. The main building is at Lexington avenue and Sixty-ninth street and there are branches in Brooklyn, Queens and the Bronx. It is the world's largest college for women, with an enrollment of about 10,000. Miss Cramp will continue her high school work at the same time.

mind. Remember that you cannot compel yourself to be easy. The very act of forcing yourself to be quiet produces tightness of some muscle. Never say "Let's sing that over again" without giving your reason for wishing to repeat it.

Fifth: Do not call for extra rehearsals unless they are positively necessary; but when necessary have no fear of doing so. If interested, your choir will not balk at extra work, especially if they know you would not ask for it unless it were needed. Some of the St. James' boys made sixty-two attendances during Lent this year. But very rarely ask them to stay over the usual length of rehearsal.

Finally: Having done everything you can to make your choir sing well, if something untoward happens during service and you cannot cover it with your organ, you will at least have the satisfaction of knowing that you did your best. Recall the occurrence later, weigh it carefully in your mind, try to discover a means of avoiding a similar accident in the future, and put your trust in God. Blessed is he who never maketh the same mistake twice. But when mistakes occur, as occur they surely will, be nonchalant, even though at the exact moment you may not be able to light a Murad.

Myrtle Elmland and Genevieve Underwood, graduating students at the University of Minnesota under George H. Fairclough, gave a recital at the university June 4. May 28 a group of Mr. Fairclough's organ pupils at the university gave the recital, ten taking part in the performance.

## Andrew T. Webster Is Taken by Death; News from Buffalo

By DeWITT C. GARRETSON

Buffalo, N. Y., June 19.—Andrew T. Webster, one of the leading figures in the musical life of Buffalo for many years, died June 15, at the home of his sister, after an illness of about a year.

Organist and choirmaster of St. Paul's Cathedral for nearly a quarter of a century, organizer and director of the Philharmonic Chorus, which took part annually in the May music festivals for a dozen years, Mr. Webster played a leading part in the advancement of music in Buffalo until he left for Evansville, Ind., about twelve years ago. Mr. Webster was born in Buffalo Jan. 16, 1860, and as a boy showed pronounced musical ability—so much so that at the age of 14 he regularly played the organ in one of the city churches. He studied here under William Waith, well-known teacher of some years ago, and went to Berlin in 1887 to study two years in the conservatory of Xavier Scharwenka. Upon his return he was organist at St. John's Episcopal Church, the First Presbyterian Church and Westminster Church. In 1893 he was appointed organist and choirmaster of St. Paul's Episcopal Cathedral, and remained in this position until 1917, when he became director of music in the public schools of Evansville, Ind.

In 1906 the Mendelssohn Choir of Toronto visited Buffalo for the first time and made such a pronounced success that Mr. Webster decided to organize a similar chorus here. With the help of the late Hobart Weed, who found ways of financing the plan, the mixed chorus known as the Philharmonic was formed. The Chicago Symphony Orchestra was engaged each year to come to Buffalo to join with the singers in presenting the May festivals.

Later, in Evansville, Mr. Webster was organist in one of the churches and was director of the Ensemble Choir of that city.

He is survived by his widow, Marcia Warren Webster, his son David, 5 years old, and two sisters.

Funeral services were held in St. Paul's Cathedral Wednesday morning, June 19.

The annual meeting and election of officers of the Buffalo chapter of the American Guild of Organists was held at the Town Club Tuesday evening, May 28. About fifty members were present, and after dinner proceeded to elect the following slate:

Dean—Harry W. Stratton, A. A. G. O.

Sub-dean—Clara Foss Wallace.

Treasurer—Harry W. Whitney.

Registrar—Lucille Wilson.

Librarian—Cora Hofheims.

Chaplain—The Rev. Lester A. Kilpatrick.

Auditors—Helen W. Edwards and Bernard W. Wambsgans.

Executive Board—M. Agatha Bennett, A. A. G. O., Dr. Edward Durney and DeWitt C. Garretson, A. A. G. O.

Dean-elect Stratton was named as a delegate to represent the chapter at the convention in Memphis. Reports from the retiring officers were read and accepted with thanks. The treasury is in fine condition and we are looking forward to a busy and profitable season of 1929-30.

Helen G. Townsend, assistant organist of St. Paul's Cathedral, passed the associateship examinations of the

Guild with the splendid ratings of 90 per cent for organ work and 84½ per cent for paper work. Buffalo chapter is glad to have another A. A. G. O. on its list.

### Avery and Morton in Exchange.

The choir of St. Mark's Episcopal Church, Minneapolis, under the direction of Stanley R. Avery, sang in the House of Hope Presbyterian Church, St. Paul, at the regular vesper service recently. On the same afternoon the choir of the House of Hope Church, under the direction of R. Buchanan Morton, sang in St. Mark's Church. Mr. Avery's organ recital was as follows: A Londonderry Air, arranged by Lemare; Nocturne in F minor, Avery; Pastorale, MacMaster. The choir sang the following anthems: "Lift Up Your Voices Now," Avery; "Fairest Lord Jesus," Old German Air; "God Is a Spirit," Bennett; "Alleluia! Christ Is Risen!" Kopolyoff; "As It Began to Dawn," Phillips. The organ recital of Mr. Morton at St. Mark's Church follows: Madrigal, Mansfield; Scherzo, Rousseau; Intermezzo and First Movement, Sonata in A minor, Rheinberger. The House of Hope choir sang the following anthems a cappella: "I Sat Down under His Shadow," Bairstow; "Come, O Thou Traveler Unknown," Noble; "The Lord Is My Shepherd," Clokey; "Glory to the Trinity," Rachmaninoff; "Ho, Everyone That Thirsteth" (accompanied), Martin.

### R. A. Pyke Dies at Minneapolis.

Ralph Ashton Pyke, well-known Minneapolis organist, died May 24 at a hospital after a brief illness. Mr. Pyke had been organist and choirmaster at St. Paul's Episcopal Church for the last seven years. He was 37 years old and was born at Windsor, Ont. He received his education in the public schools of Buffalo, and was a graduate of Syracuse University. He served throughout the war with the navy at Great Lakes. Following his discharge, he was director of a music school at Marshalltown, Iowa. In 1922 he went to Minneapolis. Mr. Pyke was a member of the Minnesota chapter of the American Guild of Organists. He is survived by his mother, Mrs. Elizabeth Pyke, and two sisters, Margaret Pyke and Mrs. Robert Graham, all of Buffalo. Music at the funeral services at St. Paul's was played by Mr. Pyke's teacher, Hugo Goodwin, municipal organist of St. Paul.

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**Milwaukee Notes;  
Polish Organists  
Form Association**

By **SHELDON B. FOOTE, F. A. G. O.**

Milwaukee, Wis., June 19.—If this month's items seem a bit topsy-turvy we hope our readers will be kind enough to remember that a short sojourn in the hospital interfered with our writing last month and that our thinking machine is a bit rusty as yet.

The Polish Symphony Orchestra of Chicago, directed by Casimir Jasinski, gave a splendid program consisting largely of Polish music in the Milwaukee Auditorium the latter part of April. This concert was sponsored by the newly-organized Polish Organists' Association. We are informed by the president of this organization, Louis Uszler, that this group has for its chief purpose the improvement of the quality of the music in the Polish churches of the city. Plans are being made for a concert by the combined Polish choirs of Milwaukee, numbering several hundred voices.

Sherman Park Lutheran Church has been completed and the new Wangerin four-manual has been installed. A. E. Bergmann is to be congratulated and no doubt is very happy over his fine instrument.

Walter Ihrke presented an organ recital April 21 at Immanuel Reformed Church. The following numbers were played: Gaul's "Easter Morning," Bach's Prelude and Fugue in D, Kinder's "Springtime" and March from "Ariadne," arranged by Guilment.

The Church Singers' Guild, directed by Mrs. J. Archer Hervey, gave its annual spring concert May 14, using for the purpose Mendelssohn's "St. Paul."

Kenwood Methodist choir, Hermann Nott, director and organist, gave "The Holy City," by Gaul, on the evening of May 12. Some fine singing was reported to have been done on that occasion.

Arthur Griebling sends us an interesting program of the cantata "The Woman of Sychar" which he gave with his mixed choir of Trinity Evangelical Church at Bethany Mission Sunday evening, June 16.

In writing this communication, which will be my last as your correspondent here ere I leave for my new home in the South, I cannot but express my cordial appreciation to those who have so kindly aided me in collecting news items as well as to those who have supplied me from time to time with their own programs.

**Schnitzer Work Recalled.**

Mention has been made in Holland of the 200th anniversary of the death of Franz Caspar Schnitzer, a celebrated Dutch organ builder, according

Sheldon B. Foote, F. A. G. O.



Sheldon B. Foote has accepted the position of organist and choirmaster at the First Methodist Church, El Dorado, Ark., and expects to begin his work in September. Coming to St. Mark's, Milwaukee, from Princeton, N. J., seven years ago, Mr. Foote brought the music in this parish to a high standard, maintaining three choirs, one of men and boys, one of girls, who sing a full choral service at the church school every Sunday, and the festival choir, which contains selected voices from the other choirs, with added voices of more mature age, many of whom have been trained under Mr. Foote in the younger choirs. This last group serves in the singing of cantatas and special musical services throughout the year. In addition to his choir work Mr. Foote's recital series at St. Mark's, played on the fine Austin organ which was planned and built under his guidance, has made him a prominent figure in the musical life of the city.

to English papers. He is rated as one of the most significant builders of the Baroque period. He died at Zwolle in Holland. Franz was a son of Arp Schnitzer, the Hamburg organ builder. He was born Oct. 5, 1693, and educated in Berlin. At the age of 26 he succeeded his father. His first organ was built for the Groot Michielskerk te Zwolle. Franz, with his bother Johann Jürgen, in conjunction with the famous builder Westermann of Amsterdam, built an organ with four manuals and eighty registers. The opening was celebrated with great solemnity, and for 150 years it remained the largest organ in Holland.

Edwin Stanley Seder, F. A. G. O., of Chicago closed his season with an appearance as soloist with the Chicago Bach Chorus before the triennial convention of the Lutheran Missouri Synod at River Forest June 27, playing several chorale preludes.

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**San Francisco News;  
Dr. H. J. Stewart  
Guest in Old Home**

By WILLIAM W. CARRUTH

San Francisco, Cal., June 17.—Organists of the bay region had the pleasure of having Dr. H. J. Stewart as guest of honor at a dinner at the Elks' Club May 23. Dr. Stewart presides at the four-manual Austin in Balboa Park, San Diego, but San Francisco claims him as her own, for he first arrived here in 1885 and through his splendid musicianship and solid organ playing did more to raise the standard of organ playing in this region than anyone else. In his own witty way Dr. Stewart told of many amusing incidents that occurred in his early experience as an organist in San Francisco.

May 21 Dr. Stewart conducted several of his male choruses at the final concert of the season of the Loring Club. This club is conducted by Wallace Sabin and is noted for its finished programs.

May 22 Dr. Stewart was heard in an organ recital at St. Dominic's Catholic Church. His program included among other numbers Mendelssohn's First Sonata and several of his own compositions, and was enjoyed by a large and appreciative audience. Dr. Stewart was for many years organist and choirmaster of this church.

On June 1 Misses Alice Frisbee and Jean Williamson, students of the music department of Mills College, were heard in an organ recital at The Abbey, the organ studio of William Carruth. Miss Frisbee played Dubois' "Cantilene Nuptiale" and Grand Chorus and Mendelssohn's Sixth Sonata. Miss Williamson played the Prelude in D major and the Adagio from Sonata 3 by Bach, Andantino by Franck, and the last two movements of Guilman's First Sonata.

On Sunday afternoon, June 9, students from the pipe organ class of Mabel Hill Redfield were heard in an interesting recital at North Congregational Church, Berkeley.

Theodore Strong, official organist of KFRC, San Francisco, gave a program at Calvary Presbyterian Church on the new four-manual Aeolian-Votey organ June 10. Mr. Strong designed his program to demonstrate the varied tonal possibilities of the large instrument, and from the enthusiastic report of many of the auditors he succeeded admirably.

On June 17 a reception was held at The Abbey in honor of Frank L. Sealy, warden of the Guild. Among those present were Wallace Sabin, Warren D. Allen, Virginia de Fremery, Edgar Thorpe, Claire McClure, Raymond White and Mabel Hill Redfield.

**Girl Students As Composers.**

At the Connecticut College for Women, New London, where J. Lawrence Erb is in charge of the music department, something thoroughly unique was done May 10 when members of the class in composition gave a recital of their original work. One feature of the program was the singing of a cantata, "Sir Olaf," composed by five members of the class. The young women whose compositions appeared on the program were Helen Hergert, Grace E. Houston, Helen Kahle, Madelin E. Bartlett, Edith U. Porter, Gwendolin Thomen and Marion Nichols, all but two of them of the class of 1929.

Firmin Swinnen, private organist for Pierre S. du Pont, sailed June 12 on the Leviathan for Belgium and will pass the summer in his native land. Until the end of August Mr. Swinnen will be at Antwerp and then will return to his home at Wilmington, Del., and to his important recital work at the du Pont home.

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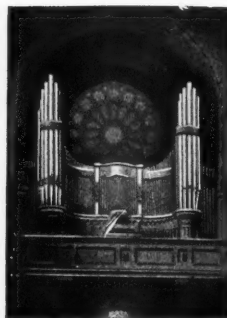
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**Pittsburgh Notes;  
Heinroth to Europe  
for Vacation Tour**

By JAMES PHILIP JOHNSTON, F. A. G. O.

Pittsburgh, Pa., June 20.—Dr. Charles Heinroth, organist and director of music at Carnegie Institute, left Pittsburgh June 18 to spend his vacation traveling in Europe. Charles A. H. Pearson and Julian R. Williams completed the season's recitals at Carnegie Music Hall, the former playing June 22 and 23, the latter June 29 and 30.

Arthur B. Jennings, Jr., A. A. G. O., played the dedication recital on the Austin organ in the new Mount Lebanon United Presbyterian Church the evening of June 25. Edward C. Timmermann, Jr., the organist, used for a prelude to the morning service June 23 the First Sonata in G minor of Becker, and for the postlude the Toccata from the Fifth Symphony, Widor. In the evening he used the Pastoral Suite of Demarest.

Joseph E. O'Brien, organist and choirmaster, gave the last Guild service of the season at St. Andrew's Episcopal Church June 20. As a prelude he played Cesar Franck's Pastorale and for the postlude Karg-Elert's chorale improvisation on "Now Thank We All Our God." His mixed adult choir sang the Magnificat in F by Coleridge-Taylor and a group of unaccompanied anthems: "Adoramus Te," Palestrina; "Praise the Name of the Lord," Ivanoff; "We Have no Other Guide," Shvedof; Cherubim Song, Rachmaninoff; "Bless the Lord, O My Soul," Ivanoff. The rector, the Rev. J. R. Moody, officiated at the service, and gave a short address of welcome.

Two of our largest choirs of men and boys took part in the recent manu-

script concert sponsored by the Musicians' Club at Carnegie Music Hall. The Rev. Carlo Rossini of St. Paul's Cathedral directed his Polyphonic Choir in two numbers from his own oratorio, "The Son of Man," "Behold the Veil of the Temple" and "Arise Jerusalem," with Ralph Federer at the piano and your correspondent at the organ. Harvey B. Gaul directed his "Psalm of Deliverance," with his choir from Calvary Church, Romaine Smith Russell, soprano; Gertrude Krepps, harpist; Ancurin Bodycombe, organist, and Frederick Chapman, pianist.

**Activities of Clarence F. Read.**

Clarence F. Read, organist and director of music at the First Baptist Church, Rome, N. Y., has completed a successful musical year. With a choir of forty voices and three children's choirs of 125 voices, monthly musical services have been given. The following cantatas have been sung: "Prayer, Promise and Praise," Neidlinger; "The Harvest Cantata," Garrett; "The Holy Infant," Bullard; "The Holy City," Gaul; "The Seven Last Words of Christ," Dubois; "Hear My Prayer," Mendelssohn. Besides these, other programs dealt with negro spirituals, "The Life of God in the Soul of Man," and music from Russia. During the winter and spring Mr. Read has been giving weekly recitals on "A Musical Tour of the World," which have attracted large congregations to the evening service. He has also found time to arrange for American organs three numbers by Bedrich Wiedermann of Prague, which will be published by the H. W. Gray Company.

Ford Saunders gave his 100th organ recital in the Colgate University chapel at Hamilton, N. Y., May 17. It marked his final program for this year, as he is to take a trip to Europe, where he will study repertoire and improvisation under Dupre. Mr. Saunders was graduated from Colgate with the class of 1921 and since that time has studied at Cornell University for five summers.

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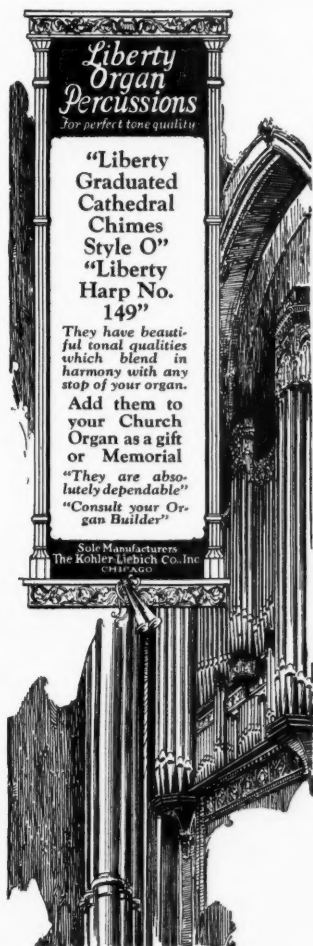
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A fitting and happy way in which to observe the third anniversary of the opening of the large Kimball organ in the new Chamber of Commerce building at Scranton, Pa., was arranged by the chamber's music committee, which had the designer of the instrument, Charles M. Courboin, return May 24 to play a recital on the anniversary day of the first recital. Attorney David W. Phillips presented Mr. Courboin to members of the chamber. The program was made up entirely of request numbers.

Since the opening recital, played by Mr. Courboin May 24, 1926, the Chamber of Commerce organ, given by Colonel Watres, has been heard by countless listeners. There have been twenty-eight Sunday afternoon concerts, twelve special organ recitals for particular occasions, and a number of other recitals under the auspices of various organizations of the community. The organ has been heard also over the radio many times.

**Takes Post at Savannah, Ga.**

Dwight James Bruce, a pupil of Claude L. Murphree, has been appointed organist at the First Baptist Church in Savannah, Ga. The organ is a large three-manual Skinner, and was played for several years by A. Leslie Jacobs, now of Worcester, Mass. There is a quartet choir. Mr. Bruce is hardly 20 years old. Originally from New Haven, Conn., he has also studied with Miss Pauline Voorhees.

An organ built by the Bennett Organ Company of Rock Island, Ill., and dedicated with a recital by J. Frank Frysinger, in the First United Brethren Church at Hanover, Pa., was incorrectly attributed to another builder in the June Diapason through incorrect information sent to The Diapason.

George B. Nevin's cantata, "The Crown of Life," was sung by the large choir of the Laurel M. E. Church of Springfield, Ill., under the direction of Helen Carson Janssen at the Springfield choral festival May 9.

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**St. Louis Notes;  
Many at Memphis  
for Convention**

By DR. PERCY B. EVERS DEN

St. Louis, Mo., June 20.—St. Louis was well represented at the A. G. O. convention at Memphis, Alfred Booth, dean of the Missouri chapter, being able to report thirteen members present.

The local chapter of the N. A. O. presented in recital at St. Peter's Evangelical Church on the afternoon of Sunday, June 16, Harold Einecke and his Salem Choristers of Quincy, Ill. In spite of warm weather and many counter attractions 200 greeted Mr. Einecke and his choir on this occasion and listened with much pleasure to a well-prepared program. The choir consists of fifty voices.

Mrs. J. E. Thomas has been engaged by the West Park Baptist Church to succeed Mrs. Alma Lentz, who has left St. Louis on a twelve months' leave of absence.

Richard Visel, who has been serving as substitute at First Church of Christ, Scientist, for some time, sailed for Europe June 22. He expects to be gone three months and will return with a bride.

The Kilgen tubular-pneumatic organ at Pilgrim Congregational Church, which has served for over twenty years, is being rebuilt with electric action.

Frank W. Asper of Salt Lake City was our guest en route to the Memphis convention, taking time to play several of the St. Louis organs on his way to and from the convention.

Several of our organists are planning to attend the N. A. O. convention at Toronto next month and expect to make the trip by automobile.

The combined quartet and chorus choirs of Centenary Methodist Church gave their thirtieth musical service Sunday evening, May 25. These services are always given on the last Sunday evening of every month. The choir has a membership of over fifty voices and is under the direction of Edgar L. McFadden. The choir was assisted by the Y. M. C. A. glee club under the direction of George W. Campbell.

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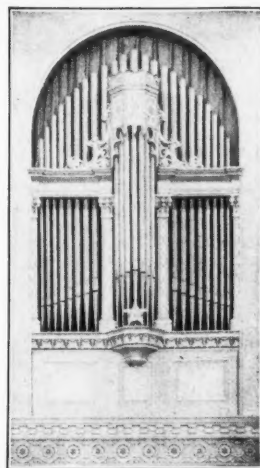
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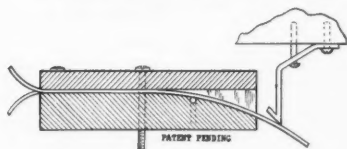
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**Andre Marchal, Who Has Post at Famous Old Church in Paris**

By FRANK VAN DUSEN

Andre Marchal, organist at St. Germain des Pres, now only in his thirty-fifth year, has demonstrated what can be accomplished by one who has great talent and who perseveres against the handicaps which are encountered all along the way through the loss of one of the senses.

Mr. Marchal was born in Paris in 1894 and has been blind since childhood. He received his early training and musical education at the National Institute for the Young Blind in Paris. Later he entered the Conservatoire and at the age of 19 years won the first prize in organ and improvisation in the classes of Eugene Gigout, and the prize for excellence in counterpoint in the classes of Georges Cousade.

In 1915, at the age of 21, he was appointed organist at the famous Church of St. Germain des Pres, one of the oldest churches in Paris, dating from the twelfth century. Here, through his great talent, the high standard of his playing and the great variety of his repertoire, he has won an elite position as artist and musician.

The blindness with which Andre Marchal has been afflicted since childhood has not robbed him of the qualities pre-eminent in the master musician. He is not only a sensitive artist, schooled in the finest tradition of the French school of organ playing, with a technique equal to all difficulties, but one who plays organ with a flexibility, expressiveness and charm which make his playing something long to be remembered. His improvisation is of a high order, scholarly yet fresh, always interesting and with a strong flavor of modern harmonic coloring.

It was my good fortune to hear Marchal play frequently last summer

at the Church of St. Germain des Pres, where he presides at a three-manual organ of about fifty-three stops—an instrument over 200 years old, which has been rebuilt by Stoltz. This old organ has powerful diapasons, reeds and mixtures, which give tremendous power to the full organ. It has beautiful strings, a lovely voix celeste, a good vox humana and a rich, full 8-ft. flute on the Great. All of this gives it splendid possibilities for solo effects, which this artist uses to greatest advantage.

At the church I heard him mostly in Bach and improvisations, but in the intimacy of his own home, on the well-voiced small two-manual organ which he himself designed and helped to build, I heard him in an extensive repertoire, including Bach, Cesar Franck and many modern works of the French school which have not been heard by us here in America.

The beauty and charm of his playing, with the great variety of his repertoire, give him an enviable place as one of the greatest organists of the younger generation—an organist well worth hearing when you next visit France.

**Will Study with Dupre.**

LaVahn Maesch, instructor in organ and theory at Lawrence Conservatory of Music, Appleton, Wis., and organist at the Congregational Church in Appleton, will study with Marcel Dupre in Paris this summer. Mrs. Maesch will accompany her husband and study voice abroad. They departed from Montreal June 14 and will return to Appleton in time for the fall term at Lawrence.

**Stoughton's "Esther" Presented.**

The choir of Grace Lutheran Church, Reading, Pa., Richard Wagner, organist and choirmaster, gave R. S. Stoughton's cantata "Esther" on Sunday evening, May 26, before a large audience. This is the third time this choir has given this cantata. Mr. Wagner played the same composer's Persian Suite.

**Catholic Church Music; Hints for Those in Charge**

By ARTHUR C. BECKER

The average Catholic Church choir attempts to sing too many masses—masses in many cases beyond its powers of adequate presentation. Instead of a choir boasting of a library of fifteen to twenty-five masses and about double that number of motets, if it would thoroughly learn and perform in an artistic manner a small but well-chosen group of works, how much better off would that choir be, as would be the ears of the congregation, which so many times must suffer because of the misplaced ambition of a choirmaster.

A mass built along large structural lines demands a big choir, well trained in polyphony and capable of bringing out the contrapuntal progressions in big masses of tone, all parts being equal in proportion for the proper rendition of the composition. But in so many cases it is just the opposite. A choir composed of a few sopranos, one or two altos and a handful of tenors and basses sings, or attempts to sing, a mass of the proportion of Beethoven's in C or the Gounod "Messe Solennele." The effect can be imagined.

Instead of such futile efforts on the part of the director and his singers, it would be preferable for them to take

a smaller work that would be easy to sing and that would not demand a large body of singers for its proper rendition, and do said work well.

I sometimes fear that we fail to see the real beauty in a work of small dimensions and therefore consider it beneath our consideration. There are many masses that are short and comparatively simple to sing and that a small choir can do with ease, and yet, because of their sheer beauty, they demand every ounce of artistry that can be put into them.

A choir should sing only masses and motets that are within its grasp and that it can feel satisfaction in singing because it knows that it is doing justice to the composition and by the perfection of rendition is really helping along the cause of church music, a cause which demands our whole-hearted support.

**Arthur Becker Goes Abroad.**

Arthur C. Becker, organist and director of St. Vincent's Catholic Church, Chicago, dean of the music school of De Paul University and writer of the column on Catholic music in The Diapason, departed for Europe June 20. He will spend the summer in study in Paris, taking composition with d'Indy and organ with Dupre. Mr. Becker expects to return to his duties in Chicago Sept. 10.

On Sunday, May 26, the First Presbyterian Church of Fort Smith, Ark., dedicated a Kilgen organ. More than 300 people were turned away.

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By WILLIAM LESTER.

English Dance for Orchestra, with Organ, by Percy Grainger; published by G. Schirmer, Inc.

This large-scale new work by the exciting Mr. Grainger is available in beautifully printed score and parts. As may be deduced from the title, the organ is not given much prominence as a solo instrument; with the exception of a few solo passages of small importance, the organ is used as a background for volume and for purposes of emphasis. The score calls for a large modern orchestra, and it is for the most part thickly scored. As with much of this composer's large-form works, the manner outweighs the matter. The themes do not loom as vital or individual, and the working out impresses this reviewer as becoming disjointed and scrappy at spots. But the repertoire for organ with orchestra is so limited that every attempt to add to it should be welcomed. The dash and vim of this work will do much to hide its evident weaknesses. As a spicy excitant for an organ-orchestra program the work should meet with wide use.

Melodie for Organ, by Helen Searles-Westbrook; published by Clayton F. Summy Company.

Here is one of those simple melodies, offering no difficulties as to performance, almost commonplace in its harmonic vocabulary, but impregnated with that elusive something we call "charm." Not very often does a composer achieve the combination of beauty and clarity to be found in this exquisite gem. Once known to the fraternity it will become a popular hit of the better kind.

Chorale Prelude on "Aughton"; "Angelus-Meditation," and "Galilee"; three recital pieces for organ by J. Sebastian Matthews; published by Oliver Ditson Company.

When the outstanding series of organ pieces based on fine hymn-tunes set by Dr. Noble was released a few years ago I felt that they were destined to stand alone in their class for some time. But here are three numbers, two of which are genuine chorale preludes, which are worthy to be ranked with them. While these three Matthews pieces are of slighter texture and call for perhaps less advanced technical efficiency, there is again the excellent craftsmanship, the choice clarity and certainty of notation and the like aristocratic finesse of idiom, as well as the same atmospheric beauty that marked the earlier series. The composer and his publisher are to be congratulated on a definite addition of high value to the native repertoire for the instrument.

"Common-Sense Pipe Organ Drills," for Independence of Hands and Feet, by Russell Snively Gilbert; published by White-Smith Music Publishing Company.

Not an organ method, but a series of graded drills to be used with any system or any instruction book. Will prove of great assistance in gaining and retaining the independence of the hands and feet. Wisely, the author has discarded the older scheme of beginning the use of the pedals with lowest C and adopts the better method of working from the center of the pedal keyboard. In addition to its pedagogic value, the writer has succeeded in insinuating much musical interest into his studies. Certain to be of great value to both teacher and pupil.

"Afterglow," a Meditation for Organ," by Charles Sanford Skilton; published by J. Fischer & Bro.

The well-known Kansas composer has struck the mark of success in a quiet piece of great melodic beauty, coupled to fine musical imagination.

Specially valuable for service use or for recital purposes.

Four Chorale Variations for Organ, by Daniel Magnus Gronau; Various Works for Organ by Johann Pachelbel; published by the Bärenreiter Verlag, Cassel.

Two most interesting and worthwhile collections of the best works of two great German composers of the time of the better-known J. S. Bach. So little of this type of writing is available in modern format that such beautifully printed and efficiently edited books as these two deserve definite attention and use. The music is surprisingly fresh and vital; it is to be hoped that some of the threadbare repertoire of the present day will be given a temporary rest by the substitution of such material as is herein contained. Meaty music, beautifully worked out, calling for intellectual appreciation; but genuine music of individual flavor for all that. And, according to the publisher's circular, more is to come. It is to be hoped that the organ fraternity will encourage the initiative displayed by this enterprising publisher. Such interesting and live old-time music deserves equal interest on the part of the players. The old C clefs have been set out in the G and F clefs in common use today, which courtesy should be duly appreciated by those not fluently versed in the older forms.

**Buxtehude and "St. Ann's" Fugue.**

Pottstown, Pa., May 24, 1929.—Editor of The Diapason: Probably no fugue of Bach is more often used or thoroughly enjoyed than the "St. Ann" Fugue. This noble work is often cited as an example of Buxtehude's influence on Bach because of the three sections of different character. Now, what about the subject which gives it the name of "St. Ann"? Did Bach get his idea from Buxtehude or did both of them get the idea from the source mentioned by Harvey Grace? This writer, in his fine work on Bach, has a great deal to say about this subject. He suggests that it came from a certain German chorale and quotes Prout to the effect that "it is also employed by Handel in his Chandos anthem, 'O' Praise the Lord with One Consent.'"

Now, to get back to Buxtehude's use of this little bunch of notes. Harvey Grace does not mention the possibility that Bach could have taken this subject from Buxtehude. Strange to say, in quoting the subject of the Buxtehude Fugue in F major on page 57 of his book, it apparently does not occur to him that the last bar of that subject is almost identical with the "St. Ann" subject.

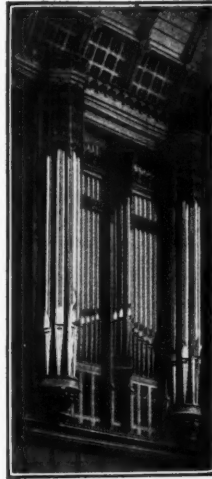
Also, Buxtehude wrote a Prelude and Fugue in E major and part of the subject of the fugue is so nearly like the "St. Ann" as to bring up a connection at once. This particular prelude and fugue is on page 41 of volume I of Buxtehude's Organ Works, edited by Spitta, and published by Breitkopf & Härtel. Like the Prelude and Fugue in F major (on page 82 of the same volume), it is a fine work and deserves frequent performances.

After all this, the question naturally arises as to any other composer of that time making use of that particular little phrase. Yours truly,

JOSEPH C. BEEBE.

**Chance to Help with Old Music.**

In connection with the Adirondack music festivals it has been discovered in regard to the church choir festival held in the fall that many of the mountain communities, nearly 150 in number, have churches that are poorly supplied with anthems. Recently a prominent New York City church that merged with another church of the same denomination decided to dispose of its choir music and an officer of the church contributed this music for use in furtherance of the music festival in its relation to the churches of the Adirondack area. The Diapason is informed that the Adirondack music festival committee is in a position to use any music that is discarded. Offers may be addressed to Miss Sibylla Schilling, music festival committee secretary, Lake Placid Club, N. Y.



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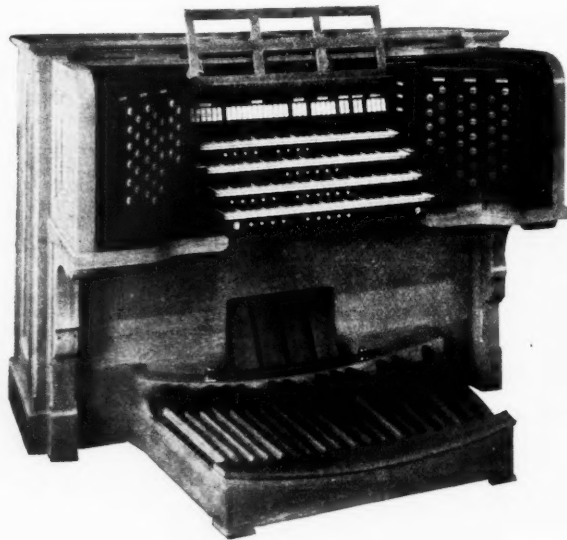
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**Quartet and Chorus;  
Good Suggestions  
for Summer Season**

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

The pleasantest time for examining church music is in summer. Unfortunately an article for July means a lot of work for me in June, just when I am examining some hundreds of the students of the New York State College for Teachers. You will pardon me, therefore, if I ramble this month and fill the lack next time by what our educators would call a more purposeful walk among new compositions.

As everyone knows, the hardest thing to find is a good sacred solo. There is a new one by the indefatigable Matthews brothers, called "Through Peace to Light" (Ditson), a setting of the Proctor poem, "I do not ask, O Lord, that life may be a pleasant road." It is a prayer for guidance appropriate for any season, and it comes in two keys. I suspect that Dr. H. A. Matthews did the lion's share in this number; it has his characteristic long, fluent melodic line, with very direct appeal to all classes of hearers. At the end there is a reminiscence of his excellent Christmas solo, "O Lovely Voices of the Sky." You will like this, and so will your soloists.

Less original is a solo for medium or low voice, in two keys, called "Choose Ye" (Ditson), by Vanef. The rather naive verses are appropriate to the subject of social service upon which the modern emphasis seems to fall; and you know how few solos and anthems there are on that subject. The music is mild Mendelssohn; a baritone can make it sound impressive.

Frank Howard Warner has published with G. Schirmer a "Book of Favorite Hymns for Sundry Occasions"—something quite new in idea and very much worth doing. We all know occasions in Protestant churches on which a favorite hymn is asked as a solo, and perhaps all of us are not skillful at arranging varied accompaniments. Mr. Warner has arranged very well the following old favorites: "Abide with Me"; "Rock of Ages"; "Children of the Heavenly King"; "Nearer, My God, to Thee"; "Peace, Perfect Peace"; "Now the Day is Over"; "My Faith Looks Up to Thee"; "Lead, Kindly Light"; "In the Cross of Christ I Glory"; "O for a Closer Walk with God"; "Jesus, Lover of My Soul"; "O Paradise."

A somewhat similar volume is "Solo Responses for the Church Service," two keys, published by Ditson. This is really just a book of short sacred solos, three or four pages long apiece.

Philip James has arranged a beautiful old Welsh melody to a poem by Henry Van Dyke called "Song of Joy" (Ricordi). The text is appropriate to sermons on nature and brotherhood, as well as those on joy; the poem is modern and highly commendable. This and the Matthews solo are about the best two of 1929, so far as I have observed. I am happy to say that Mr. James keeps the accompaniment simple and appropriate to the lovely folk-tune.

Speaking of solos, Novello recently reissued three solos by the late Horatio Parker, the texts translated from fine

old Latin hymns and the music serene and reverent. The titles are: "Come, Holy Ghost." (Soprano. Whitsuntide.) "Declining Now the Sun's Bright Wheel." (Baritone. Vespers.) "Lo, Now the Shades of Night." (Vespers. Trinity.)

I mentioned recently Dr. Willan's lovely chorale prelude for organ on the "Puer Nobis" (Oxford Press) as one of the finest numbers for Christmas. There is a companion piece, also fine but more difficult, on the tune "Andernach," treated with great vivacity and sweep. Another new organ piece published by the Oxford Press is Dr. H. J. Ley's Fantasia on the Welsh Hymn "Aberystwyth," a manly concert prelude of some twelve pages.

J. Sebastian Matthews, who writes all too little for the organ, has just published with Ditson three organ pieces. Two of them are chorale preludes on "Aughton" ("He Leadeth Me") and "Galilee" ("Jesus Calls Us")—tunes of wide popularity with which our more snobbish critics would not associate the name of Mr. Matthews! I do not agree with such critics; Mr. Matthews has elevated both tunes to very interesting and beautiful music, and, unlike some other composers, he has let us hear the original tunes again and again. In both cases he has interesting second subjects—in one case a "program" seems to be hinted of the struggle between the spiritual message of the hymn and a very worldly tune; you will see which one I mean. The third piece is a charming little "Angelus-Meditation" somewhat in the style of Mr. Matthews' son-in-law, Mr. Barnes. All three pieces are reasonably easy and very useful for church.

A splendid big work for organ to look over is Candlyn's "Sonata-Rhapsody" (Schmidt), the three parts wisely printed separately, so that those who cannot play the sonorous "Fantasie-Impromptu" and Toccata can have the charming and easy "Evensong," one of the composer's tenderest fancies. The sonata is dedicated to Farnam, and deserves it.

Among the prettiest of recent transcriptions for the organ are Rebikoff's Cradle Song of two pages and the same composer's "Dance of the Bells," an easy and dainty number which will show off your celesta stop just when you are "striking for a raise." Both these pieces are in the "Recital Series of Organ Transcriptions" published by G. Schirmer. Transcriptions of another sort are "Four Sacred Songs," by Bach, transcribed for organ by Bernard Jackson (Oxford Press). Two of them are very easy; all of them are Bach in his seraphic mood; they are published together.

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# Programs of Current Organ Recitals

**Laura Louise Bender, A. A. G. O., Cleveland, Ohio.**—Miss Bender gave a recital at Trinity Cathedral June 3 and presented the following program: Concert Overture in C minor, Hollins; Chorale Prelude, "Hark! a Voice Saith, All Are Mortal," Bach; Minuet, C. P. E. Bach-Kraft; Toccata, "Thou Art the Rock," Mulet; "The Curfew," Horsman; Caprice, "The Brook," Dethier; Arabesque, John Gordon Seely; "Carillon-Sortie," Mulet; Prelude and Fugue in G minor, Dupre; Finale from First Symphony, Vierne.

**Carolyn M. Cramp, F. A. G. O., B. S., Brooklyn, N. Y.**—Miss Cramp gave a recital May 25 at the Fourth Avenue Methodist Church before an audience which made its appreciation and enthusiasm plain. The program included these selections: First Movement of Sixth Symphony, Widor; "Soeur Monique," Couperin; Prelude, Clerambault; Fugue in D major, Bach; Toccata from "Oedipe a Thebes," Le Froid de Merveux; "Rhapsodie Catalane," Bonnet; "Harmonies du Soir," Karg-Elert; "Goblin Dance," Dvorak; "Old Dutch Lullaby," Dickinson; Toccata, Dupre.

**Arthur B. Jennings, Jr., Pittsburgh, Pa.**—Mr. Jennings gave the dedicatory recital June 25 on the Austin organ in the Mount Lebanon United Presbyterian Church, playing these selections: Sonata in D minor, Guilmant; "Bells of St. Anne de Beaulieu," Russell; Minuet in A, Boccherini; "Entrance of the Little Fauns," Piene; "Ronde Française," Boellmann; Andante Cantabile, Tschalkowsky; Overture to "Tannhäuser," Wagner.

**Carl F. Mueller, Montclair, N. J.**—A nature program was presented by Mr. Mueller in his "hour of organ music" at the Central Presbyterian Church the afternoon of Sunday, April 28. His offerings consisted of the following: Sea Sketch, Frank H. Warner; "The Nile" (from "Egyptian Suite"), Stoughton; "Dawn," Lemare; "The Bee," Lemare; "The Nightingale and the Rose," Saint-Saens; "Waldweben" (from "Siegidyl"), Wagner; "At the Foot of Fujiyama," Harvey B. Gaul; "Mirage," from "Scenes from a Mexican Desert," Neuring; "The Heavens Are Telling," Beethoven.

**Estelle Drummond Swift, F. A. G. O., Berkeley, Cal.**—Mrs. Swift has given short vesper recitals at the First Unitarian Church every Friday at 5:15 o'clock. Three of her recent programs were as follows:

April 12—Evening Song, Schumann; Prelude and Fugue in E minor, Bach; "Ave Maria," Schubert.

April 26—Suite, Borowski; Barcarolle in G minor, Rachmaninoff.

**C. Albert Scholin, Waterloo, Iowa.**—In a recital Sunday evening, June 9, at the First Methodist Church, Mr. Scholin played these selections: Prelude and Fugue in G minor, Bach; "Dreams," Wagner; "Memories," Scholin; Sonata in D minor, Scholin; Sketch No. 2, Schumann; Berceuse, Dickinson; Londonderry Air, Coleman; Fantasia and Fugue on B-A-C-H, Liszt.

**E. Arne Hovdesven, Mercersburg, Pa.**—Mr. Hovdesven has played as follows in his most recent recitals at the Mercersburg Academy:

May 12—Air for G String, Bach; "Chant de Mai," Jongen; Toccata in G, Dubois; "Hymn to the Sun," Rimsky-Korsakoff; "Drink to Me Only with Thine Eyes," Mozart; Coronation March from "The Prophet," Meyerbeer.

May 19—"Bridal Procession," Jensen; Arabesque, Vierne; Song from Sea Pieces, MacDowell; "Danse Tzigane," Nachez; "Liebesträume," Liszt; "Pete Boheme," Massenet.

June 9—Allegro Vivace and Air from "Water Music," Handel; "The Swan," Saint-Saens; Barcarolle in G minor, Rachmaninoff; "Dance of the Hours," from "La Gioconda," Ponchielli; "Menuetto all'Antico," Karganoff; Toccata in F major, Widor.

**Elbert M. Smith, M. A., Mus. B., Galesburg, Ill.**—Mr. Smith, director of the music school of Lombard College, and organist of the First Universalist Church, gives recitals throughout the college year. His program May 12, to mark mother's day, was as follows: "War March of the Priests," Mendelssohn; Intermezzo from "Cavalleria Rusticana," Mascagni; Waltzing Motive from "Madame Butterfly," Puccini; "Vale," Russell; "A Dream," Bartlett; "By the Waters of Minnetonka," Lieurance; "Deep River," Burleigh; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "Our Yesterdays," Mason Slade; Andante from String Quartet, Tschalkowsky; "Retrospection," Marshall-Lucas; "Songs My Mother Taught Me," Dvorak; Grand March from "Aida," Verdi.

In another recent recital he played: "At Twilight," Stebbins; "Finlandia,"

Sibelius; Londonderry Air, arranged by Coleman; Intermezzo, Rogers; "Lamentation," Guilmant; Largo from "New World" Symphony, Dvorak; "Shepherd's Dance," German; "To an American Soldier," Thompson; "Ave Maria," Schubert; Toccata from Symphony 5, Widor.

**Humphrey J. Stewart, San Diego, Cal.**—Dr. Stewart, municipal organist, gave a recital on the four-manual Estey organ in St. Dominic's Church at San Francisco, May 25, his program being as follows: First Sonata, Mendelssohn; Communion in F, Grison; Pastoral from First Sonata, Guilmant; "Marche aux Flambeaux," Guilmant; "In Paradisum," Dubois; "Traumerei," Schumann; Toccata in G, Dubois; Nocturne, Stewart; Processional March, from "Montezuma," Stewart.

**Grace Leeds Darnell, F. A. G. O., New York City.**—Miss Darnell gave a recital at St. Mary's Church, Manhattanville, April 22. Her offerings consisted of the following: Scherzoso, Rogers; "Frieze a Notre Dame," Joellmann; "Allegretto in G minor, Dethier; Chorale, "Erbarm' Dich mein, O Herr, Gott," Bach; Allegro (First Trio-Sonata), Bach; "Schumann" ("Downy Heath and Roman Ruins"), Wood; "Legende," Vierne; Toccata, Dubois.

**Theodore Strong, San Francisco, Cal.**—Mr. Strong played the following program in a recital at Calvary Presbyterian Church June 10: Largo, Handel-Whitney; "Easter Morning on Mount Rubidoux," Harvey Gaul; "The Evening Star," from "Tannhäuser," Wagner; Sketches of the City, Gordon Balch Nevin; Rhapsody, Alfred Silver; "By the Waters of Babylon," Stoughton; Meditation on Hymn-tune "Gottschalk," H. M. Durham; Scherzo Pastorale, Federlein; Toccata, Fletcher. The organ is the four-manual and echo Aeolian presented to the church by Mr. and Mrs. John A. McGregor.

**Dr. Ray Hastings, Los Angeles, Cal.**—Representative numbers played in recent popular programs at the Philharmonic Auditorium included: Good Friday Music from "Parsifal," Wagner; Prelude to Act 3, "La Traviata," Verdi; "Ave Maria," from "Othello," Verdi; Piano and Organ Duo, Grand Fantasia on Themes from "Faust," Gounod-Durand (Leona Hastings Blank at the piano); "Sunrise" (new), Frederiksen; "Independence March" (new), Wyckoff; "Ecstasy," Hastings.

**Herbert Sanders, F. R. C. O., Montreal, Que.**—Mr. Sanders gives a classical recital on Wednesdays in Tudor Hall (James A. Ogilvy & Co.). Recent programs were as follows:

May 15—English composers: "Dithyramb," Harwood; Prelude on "Rosymedre," Vaughan Williams; Second Sonata, Bendoric; Caprice in B, Bernard Johnson; Epilogue, Healey Willan.

May 22—French composers: "Suite Gothique," Boellmann; "Morceau de Concert" (Prelude, Theme, Variations and Finale), Guilmant; Allegro Cantabile and Toccata (Symphony 5), Widor; "In Paradisum," Dubois; Fantasia on "Adeste Fideles," Grison.

May 29—Toccata and Fugue in D minor, Bach; Sonata 6 (Theme, Variations, Finale), Mendelssohn; "Les Preludes," Liszt; "Kol Nidrei," Bruch-Reimann; Andante Cantabile, Scherzo and Finale (Symphony 5), Widor.

**Ralph Kinder, Philadelphia, Pa.**—Mr. Kinder's recital at the Church of the Holy Trinity Sunday evening, May 26, concluded the series for this season. It was Mr. Kinder's 1,146th in this church. The program was as follows: Festive March in B flat, Silas; "Song to the Stars," Kinder; Romance in F, Bowen; Finale in B flat, Wolstenholme.

**Julian R. Williams, Pittsburgh, Pa.**—In his recitals at Carnegie Music Hall, where he took the place of Dr. Charles Heinrich, Mr. Williams of St. Stephen's Church, Sewickley, played these programs:

June 29—Allegro (Concerto in A minor), Vivaldi-Bach; Evening Song, Schumann; Minuet in A, Boccherini; Gothic Suite, Boellmann; "Evening Harmonies," Karg-Elert; Prelude and Fugue on B-A-C-H, Liszt; Gavotte in F, Martini; Finale (Symphony 3), Vierne.

June 30—Toccata and Fugue in D minor, Bach; Evensong, Johnston; "Moment Musical," Schubert; Finale in B flat, Franck; Andante Cantabile, Op. II, Tschalkowsky; "Sportive Fauns," d'Antalfy; "Bells of St. Anne de Beaulieu," Russell; Allegro (Symphony 6), Widor.

**Charles A. H. Pearson, Pittsburgh, Pa.**—In two recitals at Carnegie Music Hall, substituting for Dr. Heinrich, Mr. Pearson, organist of Rodef Shalom Temple, played these programs:

June 22—Prelude and Fugue in C minor, Bach; "Love Song," from "Indian Suite," MacDowell; Symphony 7, In-

A minor, Widor; "Evening Bells," Chauvet; March from Second Suite, Boellmann.

June 23—Rhapsody on Catalonian Airs, Gigout; "Berceuse Bretonne," Milligan; Gavotte from "Circe," Old French, arranged by Ghys; Communion from "Messe Basse," Vierne; Russian March, Schminke; Cantilena, McKinley; Cradle Song, Schubert; Fantasy and Fugue in G minor, Bach; "A Madrigal" (MS), Jawelak; "Carillon-Sortie," Mulet.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—In his University of Minnesota programs Mr. Fairclough has played:

May 21—Symphony 6 (Allegro, Cantabile), Widor; Adagio ("Moonlight Sonata"), Beethoven; Prelude and Fugue, E minor (Jessen), Bach; "A Cloister Scene," Mason; Scherzo in G minor, Bossi; "Chanson," Candlyn; "Clair de Lune," Karg-Elert; "Departing Day," Mueller; "Dreams" (Sonata 7), Guilmant; Overture, "William Tell," Rossini-Koch.

June 11—Overture, "Oberon," Weber; Largo ("New World" Symphony), Dvorak; "Alpine Dance," Lemare; Toccata in D minor (Doric), Bach; "Romance" in E flat, Rubinstein; "Will o' the Wisp," Nevin; "The Fisherman's Song," de Falla; "Pantomime," de Falla; Fantasia in E flat, Saint-Saens; Capriccio, Lemaigre; "Marche Cortège" ("Queen of Sheba"), Gounod.

**Charles Heinrich, Pittsburgh, Pa.**—In his recital at Carnegie Music Hall June 15 Dr. Heinrich played this program: Overture, "The Year 1812," Tchaikowsky; "Benediction Nuptiale," Saint-Saens; Etude in B minor, Chopin; "Siegidyl," Wagner; Fugue in C, Buxtehude; "I Love You," Grieg; "Carillon-Sortie," Mulet.

**Homer Whitford, Hanover, N. H.**—In a recital at Rollins Chapel, Dartmouth College, June 16 Mr. Whitford played this program: "Piece Heroique," Franck; "Notturno," Borodin; Fire Music from "Die Walküre," Wagner; Spring Song, Hollins; Fugue in G minor, Bach; Largo from "Xerxes," Handel; Ballet, Debussy; Fantasia on "Carmen," Bizet-Lemare.

**Arthur W. Poister, Redlands, Cal.**—Mr. Poister, assisted by Francois Uzes, violinist, and Barton Bachmann, pianist, gave a vesper program as follows at the University of Redlands May 26, presenting compositions of Americans: Allegro from Third Sonata, Borowski; Meditation-Elegie, Borowski; "Memories," Dickinson; "Choral Symphonique," Diggle; Song without Words, N. Lindsay Norden; "At Dawn," Gordon Balch Nevin; "Dripping Spring" (Sketches from Nature), Clokey; "Legende," Ernest Douglas; Toccata in G minor, H. Alexander Matthews.

**Albert Riemenschneider, Cleveland, Ohio.**—Mr. Riemenschneider played the following program on the new Kilgen organ at the Boston Avenue M. E. Church South of Tulsa, Okla., June 12: Allegro from Sixth Symphony, Widor; Prelude, Clerambault; Chorale Prelude, "Hark! a Voice Saith 'All Are Mortal,'" Bach; Prelude in E flat, Bach; Andantino, Chauvet; "Marche Funebre et Chant Seraphique," Guilmant; "Will o' the Wisp," Nevin; "The Bells of St. Anne de Beaulieu," Russell; "Adoration" and Finale, Dupre; "Pilgrims' Chorus," Cradle Song, "Song to the Evening Star" and "The Ride of the Valkyries," Wagner.

**Ernest L. Mehaffey, Columbus, Ohio.**—Mr. Mehaffey gave the inaugural recital June 3 on the organ at St. James' Episcopal Church, Columbus, rebuilt by James G. Bennett. Mr. Mehaffey's numbers included: Allegro and Aria from Water Music, Handel; Prayer, Lemaigre; Andantino in G minor, Franck; March from Third Symphony, Widor; "Ave Maria," Schubert; "The Nightingale and the Rose," Saint-Saens; Allegretto, Wolstenholme; Concert Variations, Bonnet.

**Clarence F. Read, Rome, N. Y.**—Mr. Read is continuing his evening organ series, entitled "A Musical Tour of the World," at the First Baptist Church, as follows:

Finland-Romania—Adagio, E n e s c o; "May Night," Palmgren; Berceuse, Jarnefelt; "Finlandia," Sibelius; "Romanze," Sibelius.

Poland—"Romance," Moszkowski; "Ponolaise Militaire," Chopin; Minuet in E flat, Scharwenka; "Melodie," Paderewski.

Czecho-Slovakia—"Sunday Morning on Glion," Bendel; "Paradise," Fibich; "Notturno," Naprawnik; "Blanik," Smetana; "Ave Maria," Wiedermann.

Hungary—"In the Garden," Goldmark; "Hungary," Moszkowski; "Rackoczy March," arranged by Berlioz; "Spozalizio," Liszt.

**Dorothy J. Brandon, Crete, Neb.**—Miss Brandon, head of the organ department at Doane College, gave the following commencement recital in Lee Memorial

Chapel Sunday evening, June 2: "Meditation a Sainte Clotilde," Philip James; Andante moderato (Third Suite for Organ), Barnes; "To Spring," Matthews; Allegro (Second Symphony), Vierne; Sonata in A major, Corelli; "Through a Lace Curtain," "In a Chinese Garden" and "Chant d'Amour," Dorothy J. Brandon; Finale (Second Symphony), Barnes.

**Henry F. Seibert, New York City.**—In a recital June 9 at St. Paul's Episcopal Church, New Rochelle, N. Y., Mr. Seibert played: Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Piece Heroique," Franck; Air for G String, Bach; "Pleyel's Hymn," Burnap; "Ave Maria," Schubert; "Fountain Reverie," Fletcher; "Christus Resurrexit," Ravanello; Largo, Handel; "Bourree et Musette," Karg-Elert; Capriccio, Sturges; "Gesu Bambino," Yon; Second Pedal Study, Yon; Toccata and Fugue in D minor, Bach.

**Fred Faassen, Zion, Ill.**—In a recital at the Central Reformed Church of Muskegon, Mich., June 18 Mr. Faassen played: Overture to "William Tell," Rossini; "In Moonlight," Kinder; "Will o' the Wisp," Nevin; "The Lost Chord," Sullivan; "Lamentation," Guilmant; "The French Clock," Bornschein; "The Bells of St. Anne de Beaulieu," Russell; Toccata from Fifth Symphony, Widor.

**Walter Blodgett, Chicago.**—Mr. Blodgett, organist of the Rockefeller Chapel at the University of Chicago, gave the dedicatory recital June 17 on the four-manual Skinner organ at Hope College, Holland, Mich. The specification of stops of this organ appeared in the Diapason last February. Mr. Blodgett's selections on the new instrument included the following: Sketch No. 2, in C major, Schumann; "A Rose Bursts into Bloom," Brahms; "Song without Words," Faure; "Sunshine and Shadow," Gale; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Prelude and Fugue in G major, Bach; "I Call on Thee, Jesus," and "Jesus, Joy of Man's Desiring," Bach; "Carillon," Sowerby; "Young Girl in the Wind," Mars; Cantilena, Renner; "Tu es Petra," Mulet; "Sunset Shadows," G. W. Andrews.

**Josephine Silsby, St. Louis, Mo.**—On Thursday evening, June 13, Miss Silsby, a pupil of Edgar L. McFadden, gave the following recital at Bowman M. E. Church, St. Louis: Allegro from Sixth Symphony, Widor; Sonata in B minor (Cantabile and Passacaglia), Rogers; "Resurrection Morn.," Johnston; "Invocation," Maily; "Thistedown," Loud; "Commemoration March," Clark.

**Ruth Frances Hope, Oklahoma City, Okla.**—Mrs. Hope gave a recital at the Shrine Temple June 6 for the undertakers, who were holding a convention in Oklahoma City. Her program for the occasion was as follows: Allegro Appassionato, Dethier; Pastoral, Bach-Widor; "Sonata de Violon," Franck; "Resurrection," from "Symphonie Passion," Dupre.

In a recital June 23 for St. Mary's-of-the-Woods School, St. Louis, she played: Prelude and Fugue in D minor, Bach; "Sportive Fauns," d'Antalfy; Nocturne in E, Grasse; "Canto Calmato," Mansfield; "Roulade," Binkham; "Grand Choeur Dialogue," Gigout.

**Miss Frieda Maurer, St. Louis, Mo.**—On June 11 Edgar L. McFadden presented Miss Maurer in a recital at Centenary Methodist Church, St. Louis. The program was given on his studio organ. Miss Maurer was assisted by Miss Margaret Huf, violinist. The following organ compositions were played: Allegro con brio, from Sonata in E minor, Rogers; Toccata and Fugue in D minor, Bach; Evensong, Martin; "Andante Tristemente," Kroeger; Allegretto in B major, Guilmant; "At Evening," Buck; "Song of Sorrow," Nevin; "Grand Choeur" in D major, Guilmant.

**Miss Addie Belle Free, Abilene, Tex.**—Miss Free was presented in a recital by Mrs. H. D. Carsner at the Church of the Heavenly Rest June 14. The list of offerings was as follows: "Shepherd's Pipe," James R. Gillette; "In the Garden," Hugo Goodwin; "Royal Procession," Walter Spinney; Prelude and Fugue in C minor, Bach; Gavotte, Gluck; "Shepherd's Tale," Hubbard William Harris; "The Mist," Harvey B. Gaul; Festival Toccata, Fletcher.

**Arnold Bourziel, Detroit, Mich.**—Mr. Bourziel, a graduate pupil of Dr. Alle D. Zouma of the Detroit Institute of Musical Art, assisted by Mrs. Margaret Stiffler-Shekel, lyric soprano, played the following program at St. Columba's Episcopal Church June 6: Sonata No. 3, C minor, Guilmant; Two Chorales, "In Dir ist Freude" and "O Mensch, Bewein dein Sünde Gross," Bach; Prelude and Fugue in D minor, Bach; "Hymn of Gratitude," Cole; "Indian Serenade," Vibbard; Humoresque, Yon; "The Squirrel," Weaver; Capriccio in B flat, Botting.

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**ST. JAMES' CLOSES CONTRACT**

Three-Manual Specification Drawn  
Up in Consultation with Harold  
E. Smith, the Organist—All  
Under Expression.

St. James' Episcopal Church at Milwaukee is to have a large three-manual organ, the contract for which has been awarded to Henry Pilcher's Sons. The scheme was drawn up in consultation with Harold E. Smith, organist of the church. The stop specification is as follows:

**GREAT ORGAN (Expressive).**  
Open Diapason, 16 ft., 73 pipes.  
Major Diapason, 8 ft., 73 pipes.  
Minor Diapason, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Hohl Flöte, 4 ft., 73 pipes.  
Octave Quint, 2 3/4 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Tuba (Tenor C), 16 ft., 61 notes.  
Tuba, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 notes.  
Clarion, 4 ft., 61 notes.  
Cathedral Chimes, 25 tones.  
Harp, 8 ft., 61 notes.  
Celesta, 4 ft., 61 notes.

**SWELL ORGAN.**  
Bourdon, 16 ft., 97 pipes.  
English Diapason, 8 ft., 73 pipes.  
Tibia Clausa, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 notes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Salicional, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 notes.  
Dolce Cornet, 3 rks., 183 pipes.  
Nazard, 2 3/4 ft., 61 notes.  
Flautina, 2 ft., 61 notes.  
Tierce, 1 3/5 ft., 61 notes.  
Contra Fagotto, 16 ft., 85 pipes.  
Cornocean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 notes.  
Oboe Clarion, 4 ft., 61 notes.  
Vox Humana (in separate box), 8 ft., 73 pipes.

Tremolo—Tibia.  
Tremolo—Main.

**CHOIR ORGAN.**

Contra Viol, 16 ft., 85 pipes.  
Horn Diapason, 8 ft., 73 pipes.  
Violoncello, 8 ft., 73 notes.  
Concert Flute, 8 ft., 85 pipes.  
Spitz Flöte, 8 ft., 73 pipes.  
Spitz Flöte Celeste, 8 ft., 61 pipes.  
Viol d'Amour, 8 ft., 73 pipes.  
Viol d'Amour (Celeste 1), 8 ft., 73 pipes.  
Viol d'Amour (Celeste 2), 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 notes.  
Piccolo, 2 ft., 61 notes.  
French Horn, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Cathedral Chimes, 25 notes.  
Harp (49 bars and resonators), 61 notes.

Celesta, 4 ft., 61 notes.  
Tremolo.

**PEDAL ORGAN (Expressive).**

Resultant, 32 ft., 32 notes.  
Major Diapason, 16 ft., 32 pipes.  
Minor Diapason, 16 ft., 32 notes.  
Sub Bass, 16 ft., 32 pipes.  
Pedal Bourdon, 16 ft., 32 pipes.  
Violone, 16 ft., 32 notes.  
Choir Bourdon, 16 ft., 12 pipes.  
Swell Bourdon, 16 ft., 32 notes.  
Octave Bass, 8 ft., 12 pipes.  
Bass Flute, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Cello, 8 ft., 32 notes.  
Contra Fagotto, 16 ft., 32 notes.  
Tuba Profunda, 16 ft., 12 pipes.  
Harmonic Tuba, 8 ft., 32 notes.

Clarion, 4 ft., 32 notes.

There will be twenty-four couplers, fifty-nine combinations and twelve pedal movements.

George Walker, one of Vienna's prominent organists, died recently at the age of 64 years. In 1887 he succeeded Anton Bruckner as court organist, and later served as conductor of the Boys' Court Choir. Since 1905 he was professor of organ playing at the State Conservatory. He played the organ part for all important oratorio performances in Vienna under the most prominent conductors, from Hans Richter to Furtwängler.

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**DEAGAN Percussions**



## Some Criticisms of Mr. Luard's Design for Small Organs

By GEORGE W. STANLEY, Jr.

The main query involved in the whole article in question boils down to this: In the small organ, which is more important, the ensemble or the individual solo stops? On this ground the writer disagrees most strongly with the evident ideas of Thorndike Luard, in a recent issue of *The Diapason*.

It has been proved time and again by the best builders of this country and Europe that in the correctly designed organ, irrespective of size, the diapason chorus is the foundation of the great organ, and the foundation of the swell organ is the chorus reeds and mixtures. The reader can easily prove this by going to any well-designed and voiced organ and drawing the above-mentioned choruses with suitable pedal and couplers. Now, in playing add to this combination the rest of the stops and notice how they simply "fill in" the combinations in use. Then put on all the stops except the choruses mentioned and listen to the resulting chaos.

In the two-manual organ of the size under consideration the full choruses are, of course, impossible. However, we are safe in taking for the foundation stops of swell and great the cornopean, 8 ft., and diapason, 8 ft., respectively. The cornopean is to be a true chorus reed of the trumpet family. This represents our minimum foundation. The swell may then have the following voices in addition, of which the last three may be duplexed to the great:

Diapason, 8 ft.  
Salicional, 8 ft.  
Chimney Flute, 8 ft.  
Dulciana, 8 ft.  
Harmonic Flute, 4 ft.

The pedal organ should never be represented by twelve pipes in an organ of this size. The bourdon, 16 ft., is the most suitable register where only one 16-ft. is possible, and with the addition of twelve pipes a gross flöte may be obtained. Furthermore, all modern chests on which 4-ft. couplers act should logically have seventy-three notes.

Let us now compare this specification with that of Mr. Luard, both costing approximately the same:

### MR. LUARD'S.

#### GREAT.

Open Diapason, 8 ft., 61 pipes.  
Stopped Flute, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.

#### SWELL.

Diapason, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Oboe Horn, 8 ft., 61 pipes.  
Tremolo.

#### PEDAL.

Bourdon, 16 ft., 12 pipes.  
Flute, 8 ft., 32 notes.

#### SUGGESTED SPECIFICATION.

#### GREAT.

Open Diapason, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 notes.  
Dulciana, 8 ft., 73 notes.  
Harmonic Flute, 4 ft., 73 notes.

#### SWELL.

Diapason, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL.

Bourdon, 16 ft., 44 pipes.  
Flute, 32 notes.

No couplers are given, but we will presuppose a full complement of them in all schemes.

Mr. Luard says anent this scheme: "We have kept the true organ foundation tone and are giving an oboe horn which serves as a very lovely solo stop." I admit that the oboe horn is a nice solo stop. So are the melodia, salicional, flute d'Amour and stopped flute. There is nothing left for the ensemble save the two opens. The swell has no ensemble suitable for its pur-

pose and, in fact, no inspiring crescendo can be obtained from this array of solo voices. Mr. Skinner certainly knew what he was talking about when he said that in order to get something big out of a swell-box there must be some big stops in it.

Furthermore, I believe the choice of flutes on both manuals could be improved. A covered flute tone for the unison swell flute is more desirable than a flute of the melodia family. Similarly a harmonic flute is more suitable than a covered tone, due to the different harmonic development. If a unison flute could be had on the great a stop of the clarabella or claribel flute family is more eminently satisfactory to the diapasons than a stopped diapason. It was for this very reason that Bishop invented the clarabella. There can be no question but that the suggested pedal is superior to Mr. Luard's. Let the reader be his own judge as to which organ he would prefer for a recital.

I do agree with Mr. Luard that the next register to be added is the voice celeste, 8 ft., which in an organ of this size should run from tenor C only. However, the next stop should certainly not be the vox humana. I suggest the great octave as the proper stop. At the same time twelve pipes could be added to the swell chimney flute so that the pedal organ could be increased by a soft bourdon and dolce flute. This brings us to a comparison of the following schemes, both costing about the same:

### MR. LUARD'S.

#### GREAT.

Open Diapason, 8 ft., 61 pipes.  
Stopped Flute, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.

#### SWELL.

Diapason, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Oboe Horn, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

#### PEDAL.

Resultant, 32 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Flute, 16 ft., 32 notes.  
Flute, 8 ft., 32 notes.

#### SUGGESTED.

#### GREAT.

Open Diapason, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 notes.  
Dulciana, 8 ft., 73 notes.  
Octave, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 notes.

#### SWELL.

Diapason, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL.

Bourdon, 16 ft., 32 pipes.  
Lieblich Bourdon, 16 ft., 12 pipes.  
Gross Flöte, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 32 notes.

As this reply is becoming somewhat lengthy I will only say: Let the reader be the judge.

For the next improvement Mr. Luard encloses his great, adds a unit to the swell and two other registers. (At last a cornopean appears.) Mr. Luard suggests a flute unit and has taken a twelfth and fifteenth from it. This I believe to be a mistake, although it is a rather common practice.

Let the reader try this experiment on his own organ. Add a swell mixture to the swell gedeckt, 8 ft. Then add the same mixture to the swell diapason. If you have not already tried this experiment you will be amazed at the result. When the open diapason was used the blend was good, but when the flute was used the two voices stood apart. The answer is not in the relative power of the several stops, but in their harmonic development. It is as illogical to expect flute tone harmonics to reinforce swell reeds as it is to expect a harmonic flute on the great to reinforce great diapasons. The proper mixtures for the swell are diapason tone, and where a separate mixture cannot be had the proper unit to derive them from is the dulciana or gemshorn.

With this short preface let us compare the following:

### MR. LUARD'S.

#### GREAT (Expressive).

Open Diapason, 8 ft., 61 pipes.

Clarabella, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.

#### SWELL.

Lieblich Gedeckt, 16 ft., 61 notes.  
Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 97 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 notes.  
Nazard, 2 $\frac{1}{2}$  ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Orchestral Oboe, 8 ft., 61 notes.  
Cornopean, 8 ft., 73 pipes.  
Oboe Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

#### PEDAL.

Resultant, 32 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Flute, 8 ft., 32 notes.

#### SUGGESTED.

#### GREAT.

Open Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 notes.  
Dulciana, 8 ft., 73 notes.  
Octave, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 notes.

#### SWELL.

Lieblich Gedeckt, 16 ft., 73 notes.  
Diapason, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 85 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 97 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Dulcet, 4 ft., 73 notes.  
Dulcet Twelfth, 2 $\frac{1}{2}$  ft., 73 notes.  
Dulcinet, 2 ft., 73 notes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL.

Bourdon, 16 ft., 32 pipes.  
Lieblich Bourdon, 16 ft., 32 notes.  
Gross Flöte, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 32 notes.  
Dulciana, 8 ft., 32 notes.

I repeat: Be your own judge as to which of these organs you would prefer.

The sum and substance of this "petite thesis" is that the sooner all builders build organs according to scientific and intelligent specifications instead of a collection of artickling nonentities, the sooner will the organ be recognized as the king of instruments.

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The three-day round of festivities in connection with the opening of the Atlantic City Auditorium and convention hall included a song service on Sunday, June 2, by a chorus numbering 1,288 directed by Arthur Scott Brook, city organist, and sung before an audience of more than 20,000. This large chorus was assembled from every town and hamlet in south Jersey and, lacking opportunity for a full rehearsal, yet was declared by the citizens' committee having charge of the dedication ceremonies to be the success of the whole three-day period of activities. Chief among the numbers sung were the Gloria from Mozart's Twelfth Mass, and the "Hallelujah Chorus" from Handel's "Messiah."

A system of regional chorus training was used in which Mr. Brook had the assistance of Lewis Powell Evans of Ventnor Community Church, Ethel Dobson, choirmaster of Central M. E. Church, Russie Mae Thompson of Wildwood, John Jaquish and D. Byron McClosky, both in charge of music departments in Atlantic City public schools. The accompaniments were played on two concert grand pianos by Joseph Garrett and L. Powell Evans. The tone amplifiers used in the public address system installed in the auditorium proved to be of great value.

A concert was given by the choir of the First Congregational Church of Dalton, Mass., under the direction of Kate Elizabeth Fox, F. A. G. O., organist and choirmaster, in the parish-house June 7.

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ANTHEMS OF TODAY—*By Harold W. Thompson, Ph.D.*

This booklet, published some time ago, is still obtainable. It contains the results of a questionnaire among organists and choirmasters in various cities of the United States, compiled by the author for presentation at the annual convention of the National Association of Organists at Rochester, N. Y., in 1923 and published in amplified form in *The Diapason*. This list is as valuable to the choir director as "Church Organ Music" is to the organist.

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He is also the recipient of two sets of parchments containing Gregorian notation dating from the seventeenth century. The parchments are priceless, having been made entirely by hand in three colors.

Before going to Hollywood Mr. Biggs played the famous Pope Pius X. memorial organ in Queen of All Saints' Church, Brooklyn, N. Y., the church which Cardinal Mundelein built, and of which he was pastor some years ago. He was also organist and choir-master for two seasons of St. Patrick's Church, Montreal, where he made the music of that church famous throughout Canada by his boy choir and by his weekly organ recitals broadcast from four stations.

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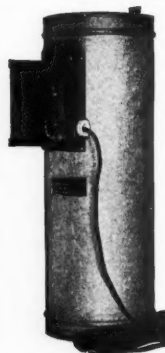
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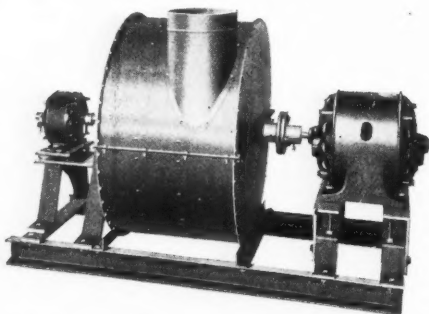
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**Proper Tonal  
Design of Two and  
Three-Manual Organ**

By SENATOR EMERSON L. RICHARDS

Paper Presented at Convention of American Guild of Organists, Memphis, Tenn.

An organ builder of note recently told me that after long and bitter experience he had come to the conclusion that the first three stops to be included in any organ were: Vox humana, chimes and harp, and the fourth requisite was an echo organ. My own experience is that he does not exaggerate the conditions under which organs are being designed and built in America today.

When the average congregation desires to build, or even rebuild, the church edifice it invariably retains the services of a competent architect, many times a man of high artistic attainments. But when it comes to the building of the organ it usually selects a committee consisting of a banker, a lawyer, a retail merchant, the president of the ladies' aid society and perhaps the organist. Such committees cannot possibly have the requisite technical or musical knowledge necessary intelligently to buy or superintend the construction of the church organ. Nor in most cases do they know where to turn for competent and unprejudiced advice.

The word "organ architect" has not as yet gained a very high reputation. When suggested it has usually conjured up specters of commissions, double dealing and, worst of all, downright incompetence. It has been fought by the organ builders for two reasons—first, because the term has been adopted by so many persons who have not the slightest technical knowledge, experience or skill, and who, in charge of the project, lay the builder open to annoyance, expense and criticism of the result; and, second, if the organ architect is competent, because it reduces organ building to certain common factors which leave out of consideration the special sales arguments with which the organ builder has been accustomed to obtain his contracts.

Nearly every organist, and any other person with sufficient self-assurance, claims to be competent to design and superintend the erection of an organ. In any other profession a long period of study and practical experience is required, and if the organ architect cannot show similar qualifications he may be put down as a quack and an impostor. Personally, after twenty years of study and application, the speaker has come to realize how little he really knows of the subject as compared with what ought to be known in order that the organ should assume greater significance in the art of music.

I might add that I am not alone in my ignorance. There are very few men—perhaps not more than a score—in America today who are competent to act as organ architects, and this includes organ builders as well as laymen. The last statement may surprise you. Surely the organ builder knows his business. He does know his own business—that is just the difficulty. Firmly convinced of the superiority of his own particular product, he is unwilling to inquire into the general advancement of the art or to do very much to assist in its further development. Much of the progress made in both the tonal design and the mechanical perfection of the present instrument has come from the outside. Audsley and Hope-Jones are examples.

There is therefore room and need for men who have sufficient general musical education to take up the art of organ design and by means of real study and research raise organ architecture to the dignity of a profession, so that there would be some competent authority to which the bewildered and ignorant church committee might

apply for honest, impartial and correct advice.

This is all by way of prelude to the discussion of the design of two and three-manual church organs. What I have to say upon this subject can be taken as only the barest outline of the subject. There cannot be such a thing as a standard design. The organ must differ according to many factors. The first of these is the character of the service. An organ suitable to a Methodist church service would be of little utility in a Catholic church. The Methodist organ would be primarily an accompanimental organ, intended to support congregational singing. The Catholic organ is intended to support and lend emphasis to the mass and should have a radically different design. Between these two extremes there are many refinements.

The next element is, of course, the size of the church auditorium, its architectural treatment and the disposition of the organ.

The third consideration is that of extraneous uses the organ may have, such as recitals or other special musical events.

The next factor is naturally that of cost. This practical consideration cannot be disregarded entirely, but since this paper deals more with the question of design, it suffices if we consider the cost with relation merely to the completeness of the organ design.

The next consideration is that of the housing of the organ. The present craze for crowding organs into chambers behind grilles should be resisted to the utmost. A handsome organ case is one of the most imposing pieces of church furniture and deserves as much prominence in the modern church edifice as the ancient Gothic architect gave to it in the fifteenth and sixteenth centuries.

Within the limitations of the considerations just referred to, what, then, is good design in a church organ? It might be summed up in one word—harmony. There must be complete relation between the various voices in the organ just as there must be similar relation between the constituents of any other art. The church itself grows from its foundation upward to the ornamentation of its spire. So, too, the organ must have its tonal foundation upon which can be built the true organ ensemble.

The tonal foundation of the organ is, of course, the unison diapason. It appears on the average organ specification simply as "diapason, 8 ft., metal, 61 pipes," and when it so appears it displays the complete ignorance of the contracting parties. Such matters as scale, wind pressure, composition of the metal, weight of the metal, mouth width and height, position and thickness of the languid, the matter of nicking, the tuning control, width of the pipe toe, control of the upper lip and other factors all must be comprehended under the term "diapason" before we can have any realization of how the thing will sound in the organ.

Then the unison diapason by itself is but a part of the foundation. As perhaps all of you know, the unison diapason must, for satisfactory musical results, be accompanied by the remainder of the family of which it is only a part. Acoustically considered, the unison diapason is not complete in itself. It is harmonically too weak. Consequently it must be accompanied by its first harmonic, the octave, in order that this harmonic may be artificially reinforced. It must next be supported by its sub-octave, the double diapason. Then it in turn should be extended to the third harmonic, or the super-octave. The tonal structure may then be reasonably completed by the addition of the second harmonic, or the twelfth.

Beyond this point the harmonic structure is best carried forward by means of a mixture made up of extensions of the unison harmonics and the fifths, such as the nineteenth, twenty-second, twenty-sixth and twenty-ninth, but which as a practical matter would be broken at, say, tenor C to a 12-19-22-26, and at perhaps the G above middle C to 5-12-19-22. This ensemble of six stops upon the great

Theodore Strong



Broadcasting 600 organ recitals and playing over 3,000 compositions within a period of two years—that is the record established by Theodore Strong. His personal appearances on the Pacific coast have included recitals on the municipal organ, San Francisco; at Stanford University, Palo Alto; the Baptist Churches in Petaluma and Richmond; two tours in the Northwest; Calvary Presbyterian, First Congregational and Asbury M. E. Churches, San Francisco, fourteen dedication recitals at the Kress store, and programs in the Christian Science Churches of Oakland, Berkeley, San Mateo, Burlingame and San Francisco. Mr. Strong is the organist at Fifth Church, San Francisco. Prior to going to San Francisco four years ago, Mr. Strong was organist at Town Hall and Aeolian Hall, New York. During a period of fifteen years he has served as organist and choir director in churches of nearly every denomination, playing 2,000 church services and over 200 recitals. His former association as assistant to the music editor of the New York Evening Mail and in concert management activities gave him the advantage of acquaintance with the leading musicians of America and Europe.

organ may be considered the absolute minimum of a true church organ. Anything less means a mutilated harmonic structure which would correspond with leaving the roof or the windows out of the edifice.

The next requisite is a second unison diapason in order that there may be greater fullness to the harmonic structure and also greater utility when the full diapason chorus is not required.

If, then, we assume a design such as proposed, we may next pass to a consideration of the relationship between the various component parts. Assuming a fairly resonant church with the organ standing in an open position, with a seating capacity of from 500 to 800 persons, the first 8-ft. diapason should be of fairly large scale, usually designated as a 40-scale. The second diapason would be about four notes smaller, or a 44-scale. The octave will have to be somewhat of a compromise, since it must have its proper relation to the first diapason and yet be usable with the second. It would therefore be about a 53-scale, or one note smaller than the large open. The double open would be a 32-scale, or two notes smaller than the large open. The super-octave can be a 66-scale, or one note smaller than the octave and two notes smaller than the first open. The twelfth would be a 61-scale, or one note smaller than the octave, but voiced more quietly. The scales in the mixture require considerable special treatment, but generally considered they should be based on the scales about midway between the first and second diapason. In

order that the treble shall be full and not inclined to a sharp, screaming quality, the scales must not diminish too rapidly; certainly they should not halve earlier than the eighteenth note.

Except under extraordinary conditions, high wind pressures should not be used upon the diapasons. From three and one-half to three and three-quarters-inch wind will give the best results, and here will come the first fight with the organ builder. Modern electric actions made with the usual diaphragm chest do not work satisfactorily on light wind pressure, so that unless it is possible to supply higher action wind or the chests are specially constructed, there is likely to be trouble with the quantity of the wind supply to the pipes in attack and rapid repetition. The type of diapason suggested here is one having an extremely wide mouth and low-cut lip, and blown with a very large supply of wind. The resultant tone is considerably brighter and undoubtedly far more musical than that of the high-pressure flute-like type of diapason so prevalent in American organs. The reason diapasons so treated are much brighter in quality lies, of course, in the greater development of the harmonics, and it is necessary to develop the harmonics in order to properly support the super-structure to be erected thereon.

The principal reason why twelfths, fifteenths and mixtures sound harsh and screaming when drawn in the average American organ is in the inability of the various elements to attach themselves together. By that I mean that the octave must find some octave development in the unison in order that it may harmonically join with it, and that the twelfth and fifteenth and the mixture elements must likewise find their foundation in the parent ranks; otherwise the elements stand apart and there is no cohesion of tone.

The second open can be made quieter and somewhat less brilliant in quality, but still capable of adding to and enlarging the major diapason. The balance of the super-structure will, as indicated, be treated in harmony with the unison diapasons.

The double diapason is an extremely important constituent in the ensemble, and for this reason it likewise must be well developed harmonically. As a matter of fact, unless the double is in balance with the mixture, there will be no successful chorus.

This does not complete the great organ, but the next important consideration is the reed chorus. If there is to be only one such chorus, then it must be located in the swell division. All too frequently the true function of the swell organ is overlooked in American design. The usual prescription is a thick and muddy bourdon, a pair of fancy flutes, three or four nondescript strings, an oboe and a vox humana, with any other frills or fancies that the organist or the builder may favor, whereas the true foundation of the swell organ is the reed chorus.

Ideally this must consist of a double, a unison, and an octave chorus reed of the trumpet family. They should be well developed harmonically, so that when the diapason chorus has been built up to its limit, the reeds may be added and the whole structure become a single unit of solid, yet brilliant, live, musical tone. In practice there may be somewhat of a modification in the reed chorus. Since the double reed will nearly always be drawn on the pedal as an expressive pedal reed and thereby necessarily a unit stop, my own practice is to unify the double reed and obtain the octave reed from it by extension, thereby getting a softer pedal reed, a double manual reed and the octave from an eighty-five pipe unit, the unison trumpet being a straight rank.

The wind pressure on the reeds will depend somewhat on circumstances, but should not in any case be less than ten inches and more if possible. Refinement in quality depends up to a certain point upon increased pressure, and modern reeds will not do their best under ten inches, and fifteen is not too much. Since the reeds are to be trumpets the scales will be comparatively small. A somewhat larger scale may be used where they will form the only chorus reed family, but if there is to be a tuba or tromba in the design, the unison rank should not

be much over five inches at CC, with the double and the clarion in proportion. The eschallot treatment calls for an open eschallot with the tongues well curved so as to produce a blaze of tone.

With the diapason and the reed families disposed of, we may then turn our attention to the flutes and strings. From the standpoint of organ design these are the least important, although from the standpoint of the organist one would think that they were the whole organ. There is a general practice of placing a large-scale wood flute upon the great manual in association with the diapasons. This is a mistake: A flute of this character only serves to thicken the ensemble and to destroy the quality of the diapasons with which it is associated. Tibias, philomelas, large-scale clarabellas or kindred voices should be avoided.

The most satisfactory type of flute is a fairly large-scale metal flute of non-imitative quality or a harmonic flute. Such a flute is not a necessity from the standpoint of design, but becomes of very considerable utility in the execution of ordinary church music. For accompanimental purposes a gemshorn or a dulciana is appropriate. If the conditions demand and funds admit, there should be a second reed chorus upon the great contrasting with that of the swell. If this can be carried out appropriately, it will consist of a double reed, a unison reed and an octave reed, of the tromba quality voiced upon high-pressure wind.

As a practical matter, the double may be omitted and a tuba with an octave extension substituted, provided the tuba is not voiced too smoothly, so that it will assist in the build-up of the diapason chorus. Where the tuba is a unit (and as a practical matter it would be so constructed by almost any builder because of the different wind pressure employed), if the organ is a three-manual it may also be used on the choir and be capable of many individual effects, such as playing it against the diapasons as well as with them.

In view of the fact that the octave is a compromise in scale and voicing between the two unison diapasons, if additions will admit a second octave should be inserted early in the scheme, so that both may be in proper balance with their respective unisons.

The great organ would look like this:

	Ft.	Scale	Mouth	Wind	
Diapason	8	40	2/7	3%	Metal
Octave	4	52-54	2/7	3%	Metal
Double Diapason	16	32	1/4	3%	Metal
Fifteenth	2	66	1/4	3%	Metal
Twelfth	2 3/4	61	1/5	3%	Metal
Mixture, four ranks, 19-22-26-29					
12-19-22-26			2/9	3%	Metal
5-12-19-22			2/9	3%	Metal
Diapason II.	8	44	2/9	3%	Metal
Harmonic					
Flute	8	42	1/5	7 1/2%	Metal
Gemshorn	8	48	1/4	7 1/2%	Metal
Octave II.	4	54-56	2/9	3%	Metal
Tromba or Tuba	8	7 1/2			10-15 Metal

We have already referred to the necessity of a family of swell trumpets as the primary requisite of the swell organ. The next stop is, of course, an additional diapason. This can be of the smoother and fuller type, and should, of course, be accompanied by its octave. The first flute to be inserted had, all things considered, best be a stopped diapason as the most useful type of expressive flute. The next stop would be a pair of strings. If there are to be only two strings in the swell, they should be of a fairly keen quality, but with some body. A celeste rank should be included. A quiet reed would, under present conditions, be almost essential, and an oboe is suggested. In order to carry the reed chorus to a brilliant conclusion, it should be topped with a mixture in which the seventeenth may well be present.

The next addition would be an open flute, and a hohlföte is suggested because of its more brilliant character and one which will unite well with the reeds. The next, and not until then the next, voice can be a vox humana. It will be noted that noth-

ing has been said about a double flute. One almost always finds, as the very first stop in a swell organ, a bourdon, a voice which is utterly out of place in that division, notwithstanding its almost universal presence. The bourdon only destroys the clarity of the ensemble and gives a thick, muddy tone where brilliance should reign. This is true particularly when the sub-couplers are used. A reed double is far more important and useful, so that the flue double may well come last, and for this purpose a contra melodia with a stopped bass is suggested. This may be carried out as a unit stop, playable at 16, 8 and 4 ft. and likewise upon the pedal, giving a soft pedal voice. Or if it is so desired, a contra gamba unit may be substituted. This would depend somewhat on whether the organ is to be a two or a three-manual.

The swell division would then look like this:

	Ft.	Scale	Mouth	Wind	
Trumpet	8	5		15	Metal
Contra Trumpet	16	7		15	Metal
Clarion	4				
Diapason	8	42	1/5	7 1/2%	Metal
Stopped Diapason	8			7 1/2%	
Octave	4	56	1/5	7 1/2%	Metal
Viol	8	64	2/9	7 1/2%	Tin
Viol Celeste	8	64	2/9	7 1/2%	Tin
Oboe	8	3 1/2		7 1/2%	Metal
Mixture, four ranks, 15-17-19-22					
Hohl Flöte	8	5 1/2x4		7 1/2%	Metal
Vox Humana	8			7 1/2%	Metal
Contra Melodia	16				Wood
Flute	8	7x7 unit	10	7 1/2%	St. Bass

We next come to the pedal. The pedal organ is, of course, of extreme importance. Too often it is nothing but a growl instead of a musical division. For an organ such as we have suggested the minimum pedal stops would consist of a diapason, a trombone and a contra bass. All three of these stops can be extended to form their octaves and the contra bass extended still further to form a super-octave. The tromba and the melodia may be borrowed from the swell, whereupon we have a reasonably satisfactory pedal organ such as this:

	Ft.	Ins.	
Diapason	16	12 to 14	7 1/2% Wood
Trombone	16	9	15 Metal
Contra Bass	16	8 to 10	7 1/2% Wood & Metal
Octave	8		(From Diapason)
Tromba	8		(From Trombone)
Cello	8		(From Contra Bass)
Super-Octave	4		(From Contra Bass)
Contra Trumpet	16		(From Swell)
Contra Melodia	16		(From Swell)
Flute	8		(From Swell Contra Melodia)

If the organ is to be a three-manual, we may next consider the design of the choir division. Naturally this division will be influenced somewhat by what we have done to the great and the swell. For example, if we cannot have a three-manual division, we may enclose the harmonic flute, the gemshorn, possibly a celeste rank to the gemshorn and a clarinet, and play this section as an enclosed ancillary to the great. If funds permit this might be done in any event.

The usual choir division seems to be without any very definite tonal design if one consults the average stop list in the average organ, whereas the true

function of the choir division is to represent a secondary great organ under expression. This is true for three reasons—first, to support the choir just as the great division supports the congregational singing; second, to afford softer accompanimental voices, and, third, to supply more tonal color. For this reason the division should be supplied with some timbre-creating voices such as the twelfth, fifteenth and seventeenth. The first reed in this division should be a chorus reed, and nothing is better than a corneopane. A clarinet may then be added, and then a pair of fairly assertive strings such as a gamba and a gamba celeste. The double comes last and should be a metal flue of considerable harmonic development. A contra viol is most satisfactory, and since it again will be wanted upon the pedal my suggestion would be an extended unit voice, giving us a 16, 8 and 4-ft. as well as the pedal.

Such a choir division will be found not only to have cohesion of tone, but to be capable of very surprising effects. Upon reflection I am quite certain that you will find that a choir organ developed along the lines suggested will supply not only satisfactory accompanimental material, but an almost endless variety of color effects. It is for this reason that the geigen principal and the claribel flute are suggested as the foundation stops. The metal gedeckt and the rohrlöte will also be found very effective, while the off unison stops will supply the fireworks.

Our choir division would be like this:

	Ft.	Ins.	Ins.	
Geigen Principal	8	48	2/9	5 Metal
Claribel Flute	8	4 1/2		5 Wood
Gedeckt	8	50		5 St. Metal
Rohr Flöte	4	60		5 Wood & Metal
Nazard	2 3/4			5 St. Metal
Fifteenth	2			5 St. Metal
Seventeenth	1 3/5			5 St. Metal
Corneopane	8	5 1/2		7 1/2 Metal
Clarinet	8	2 1/2		7 1/2 Metal
Gamba	8	54		7 1/2 Metal
Gamba Celeste	8	54		7 1/2 Metal
Contra Viol	16	44		7 1/2 Metal
Viol	8			
Gambette	4			

This, then, would furnish us with the backbone of either a two or a three-manual organ that would supply general church needs, based upon sound tonal design and useful for every variety of church work. It is quite true that it does not contain any French or English horns or other similar voices suitable to the concert organ. But the organ here designed is intended for the worship of God, in God's house, and not for entertainment.

But, you object, our church committee would not think of buying an organ without harp and chimes, and you may have difficulty with them. Here is a way out: Get your organ, and then single out some nice old lady in the congregation, weep a little to her, and get her to give the harp or chimes as a memorial. The dear departed will never know the difference, and you will have a real organ.

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### THREE-MANUAL AND DIVIDED

Instrument for Friedens Evangelical  
All Enclosed—New Remote Control Combination System  
by Verlinden.

The Wangerin Organ Company of Milwaukee has been commissioned to build a three-manual for Friedens Evangelical Church in that city. The instrument is to be installed in divided form—the great, choir and pedal in one division and the swell in the other. The entire organ is under expression and contains the new remote control combination system patented by Edmond Verlinden, by which the organist by special light arrangement can see when his combination has been set. Many other new constructional features are included.

Following is the specification of stops:

- GREAT ORGAN.**
- Open Diapason, 8 ft., 61 pipes.
  - Gross Flöte, 8 ft., 61 pipes.
  - Viola d'Gamba, 8 ft., 61 pipes.
  - Dulciana, 8 ft., 61 pipes.
  - Flute Harmonic, 4 ft., 61 pipes.
  - Tuba, 8 ft., 61 pipes.
  - Chimes, 8 ft., 25 bells.
- SWELL ORGAN.**
- Bourdon, 16 ft., 97 pipes.
  - Open Diapason, 8 ft., 73 pipes.
  - Tibia Clausa, 8 ft., 73 pipes.
  - Stopped Diapason, 8 ft., 73 notes
  - Sallicional, 8 ft., 73 pipes.
  - Voix Celeste, 8 ft., 61 pipes.
  - Flute d'Amour, 4 ft., 73 notes.
  - Nazard, 2 3/4 ft., 61 notes.
  - Flautino, 2 ft., 61 notes.
  - Corneopane, 8 ft., 73 pipes.
  - Orchestral Oboe, 8 ft., 73 pipes.
  - Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
- Violin Diapason, 8 ft., 73 pipes.
  - Concert Flute, 8 ft., 85 pipes.
  - Flute Celeste, 8 ft., 61 pipes.
  - Viol d'Orchestre, 8 ft., 73 pipes.
  - Dulciana, 8 ft., 61 notes.
  - Flauto Traverso, 4 ft., 73 notes
  - Piccolo, 2 ft., 61 notes.
  - Clarinet, 8 ft., 73 pipes.
  - Chimes, 8 ft., 25 tones.
- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
  - Contra Bass, 16 ft., 32 pipes and notes.
  - Sub Bass, 16 ft., 32 pipes and notes.
  - Lieblich Gedeckt, 16 ft., 32 notes.
  - Flauto Dolce, 8 ft., 32 notes.
  - Cello, 8 ft., 32 notes.

Other organs under construction at the Wangerin factory, besides the large four-manual organ for St. Vibiana Cathedral, Los Angeles, are two-manuals for the following churches:

- South Baptist, Milwaukee.
  - First M. E. Church, Fort Atkinson, Wis.
  - West Allis Baptist, West Allis, Wis.
  - Methodist Episcopal Church, Marquette, Mich.
  - Grace Lutheran, Norfolk, Neb.
  - St. Peter's Lutheran, Indianapolis.
  - Christ Lutheran, West Bloomfield, Wis.
  - St. Marcus' Catholic Church, Clear Lake, Minn.
  - East Side Moravian Church, Green Bay, Wis.
  - First Presbyterian, Manitowoc, Wis.
  - St. John's Lutheran, Osseo, Minn.
- The same factory is also building two-manual reproducing and re-performing organs for seven mortuary chapels.



**CHATTANOOGA PAYS  
TRIBUTE TO LEMARE  
PRAISED AT LAST RECITAL**

**Warm Appreciation Manifested in  
Speech and Floral Offerings When  
City Organist Ends Service  
of Five Years.**

Chattanooga, Tenn., paid a tribute to Edwin H. Lemare, May 26, in a most enthusiastic way. The largest crowd of the season streamed into the Memorial Auditorium for his final recital, bringing a profusion of floral offerings that covered the console and overflowed along the stage. Each number on the program was followed by round after round of applause and at the end a large section of the crowd pushed its way to the organist's room to offer him personal felicitations. It was a gathering of cordial friends, bidding farewell.

E. Y. Chapin spoke a few words of appreciation on behalf of the community. He told how Mr. Lemare's effective service had begun with the organ itself.

"You have worked untiringly, intelligently, effectively in raising the level of musical appreciation in this community," said Mr. Chapin to Mr. Lemare. "You have set high standards and you have maintained them. You have fostered and advanced a love of all that is best in music.

"You have entered into the spirit of our people; commemorated the passing of those who were prominent among us; aided in our civic celebrations. You have carried the names of some of our people, the majesty and the charm of our environment, to the remotest corners of the musical world on the wings of the beautiful music you have composed while you were among us.

"Chattanooga is very grateful to you for what you have done, and we want you to know as you leave us that you will carry our love and our admiration with you wherever you may go."

The improvisation number on the final program was characteristic and impressive. After a sonorous prelude, the moving melody of "Auld Lang Syne" appeared, merging into the stirring notes of "Dixie." It was the organist's effective way of saying "good-by." He said it again in words, however, just before his final number—warm words of appreciation for the auditorium in which he had played and the splendid Austin organ which he had used, and still warmer words of gratitude for the friends he had made and for the community in which he has lived for the past five years.

Mr. and Mrs. Lemare left Chattanooga June 12 for the Pacific coast and Mr. Lemare was scheduled for a recital at the Civic Auditorium in San Francisco June 21. The family will spend a few weeks in Hollywood.

**Allan Bacon Goes to Europe.**

Allan Bacon, A. A. G. O., head of the organ department at the College of the Pacific, Stockton, Cal., passed through Chicago June 25 on his way to Europe for the summer. Mr. Bacon is the leader of a party from the College of the Pacific which will tour foreign countries, with musical centers as the chief attraction. The party will visit the birthplaces of Beethoven and Mozart and will inspect the large organs in England and on the continent. Mr. Bacon will return to his college work early in September.

**Leaves St. Luke's, New York.**

Grace Chalmers Thomson departed for Europe June 19 for two months of travel and rest and expects to return on the Leviathan Sept. 2. Miss Thomson has resigned as organist and choir-master of St. Luke's Church in New York, where she succeeded C. Whitney Coombs.

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*Classified Advertisements*

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**FOR SALE—THREE KIMBALL TWO-MANUAL organs, each five sets of pipes, one unit and two unified (twenty speaking stops). Excellent condition. Suitable for studio, lodge, chapel and small church or theater. Very reasonable. Address F-8, The Diapason.**

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**FOR SALE—STORY & CLARK TWO-MANUAL and pedal bass, twenty-two stops, \$500.00; with motor and blower, \$600.00. We manufacture very fine heavy chapel organs for churches and lodge halls, prices reasonable. Direct from factory. A. L. White Manufacturing Company, 215 Englewood avenue, Chicago.**

**FOR SALE—AUSTIN ORGAN, three manuals, twenty-two speaking stops, in A-1 condition. Will sell at very attractive price, as must dispose of organ quickly. E. I. Brown, 1560 Broadway, New York City.**

**FOR SALE—KIMBALL ORGAN, eight stops, chimes, electric action. Two-manual console. Overhauled and guaranteed. For quick sale will install for \$1,800. H. Frank, 4948 Waveland avenue, Chicago.**

**FOR SALE—CHEAP, ONE-HALF H.P. 32-Volt D.C. blower. Never used. Still in original crate. Emerson motor. Also large vacuum pump unit completely enclosed, with equalizer. LOYD M. SANDQUIST, Fargo, N. Dak.**

**POSITIONS WANTED.**

**POSITION WANTED—EXPERIENCED organist and choir director (lady) desires a church position (Protestant) in or near New York City. Best references. Pupil of Pietro A. Yon. Address G-3, The Diapason.**

**Biggs Dedicates Big Casavant.**

The four-manual Casavant organ in the University Christian Church, Seattle, was formally opened with a recital by Richard Keys Biggs, May 8. Chief among his offerings were: "Piece Heroique," Franck, "Carillon," Vierne, and the Liszt Prelude and Fugue on the name B-A-C-H. Following the recital the artist was tendered a reception by the members of the A. G. O. Mr. Biggs also played a recital on the eighty-stop Aeolian organ in Calvary Presbyterian Church, San Francisco, May 6.

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**POSITION WANTED—YOUNG MAN with practical knowledge and experience desires position as organist and choir-master. Have been successful in organizing and directing both boy choirs and mixed choruses. Recitalist of ability and name. Am capable of taking entire charge of all musical activities in church and community. Full-time position with privilege of teaching piano and organ. Address G-6, The Diapason.**

**POSITION WANTED—ORGANIST and teacher, organ and piano (lady), experienced, best references, desires church position (Protestant). Available September. Modern three-manual organ, splendid teaching field and use of organ for teaching and practice requisites. Quartet choir preferred. Would consider college or conservatory position. Address F-3, The Diapason. (7)**

**POSITION WANTED—YOUNG MAN, 27, married, desires permanent position with organ concern. Capable of making installations complete, including tuning. Over eight years' experience on several makes. Not afraid of work. Good reason for making change. Address G-4, The Diapason.**

**SUPERINTENDENT — PRODUCTION and technical expert with a wide experience in all phases of the art, would like to connect with a progressive builder interested in high-grade work on a standardized production basis. Address F-2, The Diapason. [tF]**

**POSITION WANTED—CONCERT and church organist of twenty years' experience desires position as organist and choir-master in city church. Address W. Andrew McNeillis, Carlisle place, Chillicothe, Ohio.**

**POSITION WANTED—PIPEMAKER, metal, capable of making all classes, eighteen years' experience on flue and reeds, 38 years old. Has always given satisfaction. Address F-6, The Diapason.**

**POSITION WANTED—ORGANIST and director, young woman, Mus. Bac., wants church position. September. Seven years' experience Episcopal service. Address G-7, The Diapason.**

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**WANTED—FIRST-CLASS SALESMAN to sell church and residence organs. Apply to G-5, The Diapason.**

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**GRAND RAPIDS TO HAVE ANOTHER FOUR-MANUAL**

*James Philip Johnston*

**ORDER IS GIVEN TO SKINNER**

**Stop Specification of Instrument for First Congregational Church Provides for Echo-Antiphonal Division.**

Grand Rapids, Mich., is to have another four-manual Skinner organ, under a contract closed by the First Congregational Church. The stop scheme of this instrument is as follows:

**GREAT ORGAN.**

- Bourdon (Pedal extension), 16 ft., 17 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Grave Mixture, 2 rks., 122 pipes.
- Tuba (enclosed in Choir box), 8 ft., 61 pipes.
- French Horn (enclosed in Choir box), 8 ft., 61 pipes.

**SWELL ORGAN.**

- Geigen, 8 ft., 73 pipes.
- Rohrfloete, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Mixture, 5 rks., 395 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Corno d'Amore, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- Contra Gamba, 16 ft., 73 pipes.
- Cello, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Dulciana, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Corno di Bassetto, 8 ft., 73 pipes.
- Harp, 8 ft., and Celesta, 4 ft., 61 bars.

**ECHO ANTIPHONAL.**

- Diapason, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Vox Angelica, 2 rks., 8 ft., 134 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 25 tubes.

**ANTIPHONAL PEDAL.**

- Contre Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.

**PEDAL ORGAN.**

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Waldhorn (Swell), 16 ft., 32 notes.
- Contra Gamba (Choir), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.



James Philip Johnston, F. A. G. O., the Pittsburgh organist, will leave that city to become organist and director Sept. 1 at the Westminster Presbyterian Church of Dayton, Ohio—the church in which the famous Dayton Westminster Choir had its origin. Mr. Johnston will have an adult choir of forty or more singers, in addition to which there will be children's choirs. He will preside over the four-manual Skinner organ in the church and a two-manual Pilcher organ in the chapel. The vacancy at this church was created by the removal of the Dayton Westminster Choir to Ithaca, N. Y. Mr. Johnston has been organist and director for ten years at the East Liberty Presbyterian Church of Pittsburgh, where he made a fine record. He is an excellent recitalist, as manifested most recently when he played at the Memphis convention of the A. G. O. He has been also for several years the efficient correspondent of The Diapason in Pittsburgh.

- Flute, 4 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes.

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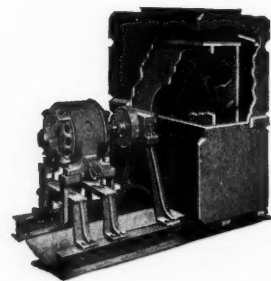
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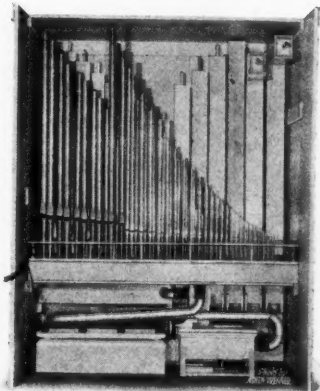
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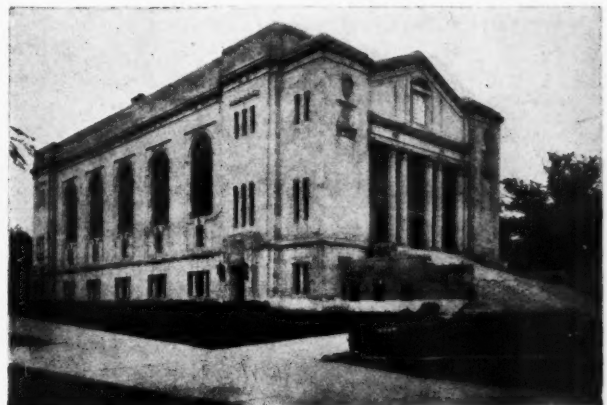
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8' Open Diapason	G°-54	40-42-43
		44-45-46
8' Violin Diapason	"	48
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8' —for Gamba	"	60
8' —Sal. Cel &	"	62
8' V. D. Orch.	"	64
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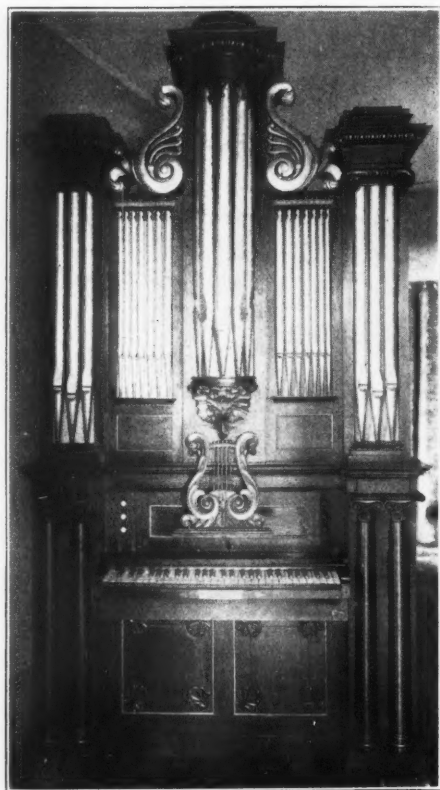
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