

THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists. ☒ Official Journal of the National Association of Organists.

Twentieth Year—Number Nine

CHICAGO, U. S. A., AUGUST 1, 1929

Subscription \$1.50 a Year—15 Cents a Copy

LARGE AUSTIN ORGAN FOR CHURCH IN NEWARK

DETAILS OF FOUR-MANUAL

Old First (Presbyterian) Scheme Includes Echo and String Divisions—Separate Three-Manual Console for the Echo.

One of the most complete church organs in the East is to be built by the Austin Organ Company for the Old First Church (Presbyterian) at Newark, N. J., under a contract signed July 17. Rodney Saylor is the organist of the church.

It is to be a four-manual instrument, with echo and floating string divisions. There will also be a separate three-manual console, placed in the gallery, to control the three-manual echo or antiphonal division of the main organ.

The complete stop specification follows:

GREAT ORGAN.

- Contra Quintaton (extended from Choir), 32 ft., 12 pipes, 49 notes.
- *Open Diapason, 16 ft., 61 pipes.
- Quintaton (from Choir), 16 ft., 61 notes.
- *Diapason, No. 1, 8 ft., 61 pipes.
- *Diapason, No. 2, 8 ft., 61 pipes.
- *Diapason, No. 3, 8 ft., 61 pipes.
- *Claribel Flute, 8 ft., 61 pipes.
- *Doppel Flöte, 8 ft., 61 pipes.
- Concert Flute (from Choir), 8 ft., 61 notes.
- Flute Celeste (from Choir), 8 ft., 61 notes.
- *Gemshorn, 8 ft., 61 pipes.
- Dulciana (from Choir), 8 ft., 61 notes.
- *Octave, 4 ft., 61 pipes.
- *Flute, 4 ft., 61 pipes.
- *Twelfth, 2 1/2 ft., 61 pipes.
- *Fifteenth, 2 ft., 61 pipes.
- *Mixture, 3 ranks, 183 pipes.
- *Contra Tromba, 16 ft., 61 pipes.
- *Tromba, 8 ft., 61 pipes.
- *Clarion, 4 ft., 61 pipes.
- Harp (from Choir), 61 notes.
- *Chimes, 25 tubular bells.
- Tremolo.

*Enclosed in a separate expression box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Dolce Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Sallicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Voix Seraphique, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Aeoline Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Dolce Cornet, 3 ranks, 183 pipes.
- Chorus Mixture, 5 ranks, 305 pipes.
- Posaune, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

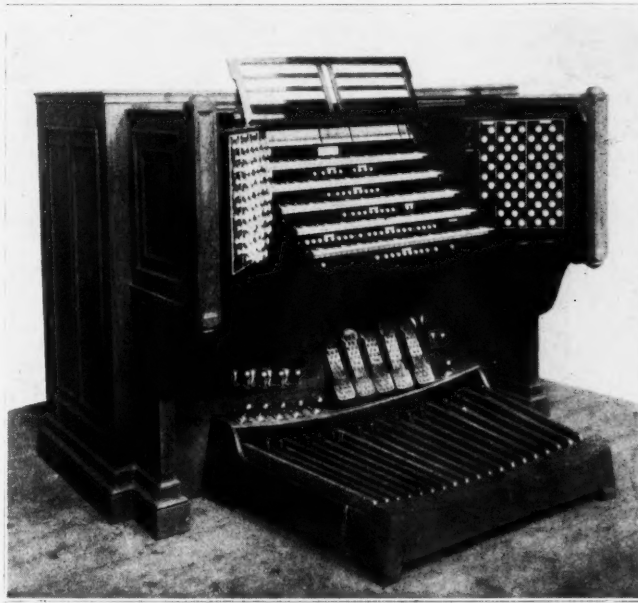
- Quintaton, 16 ft., 73 pipes.
- Quintaton (extended), 8 ft., 12 pipes, 61 notes.
- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole d'Orchestre Celeste, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Septieme, 1 1/7 ft., 61 pipes.
- Mixture (drawing four mutation ranks), 61 notes.
- Contra Clarinet, 16 ft., 73 pipes.
- Corno di Bassetto, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Oboe Clarion, 4 ft., 61 pipes.
- Harp, 61 bars and resonators.
- Chimes (from Great), 25 notes.
- Tremolo.

SOLO ORGAN (Enclosed).

- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Flauto Major, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- Bassoon, 16 ft., 73 pipes.

[Continued on page 4]

Console in New Royal York Hotel, Toronto



WELTE PROPERTY IS SOLD GROVE PARK INN ORGAN SOLD

Organ Department of Company Goes to Donald F. Tripp for \$79,000.

Federal Judge Mack in New York acted as auctioneer early in July in the sale of the organ department of the Welte-Mignon Corporation, 297 East One Hundred Thirty-third street, New York, which has been managed by Wolfgang Schwabacher, as equity receiver since Feb. 4. Donald F. Tripp, a financier of 67 Wall street, purchased the department for \$79,000. He told the receiver that he intended to organize a corporation to build organs. Mr. Schwabacher said he contemplated separate sales of the piano plant of the corporation and of its real estate. If these sales are successful, it was said creditors of the Welte concern may be paid in full.

INVENTS NEW SWELL SHADE

Austin Design of Steel Plate Construction, Diamond Shaped.

Announcement is made by the Austin Organ Company of a new swell shade and swell engine perfected at the Hartford factory, for which unusual quietness of operation and remarkable speed are claimed. The new shade is the result of two years of experiment, and application for patents has been made. Those who are familiar with the achievements of the Austin factory and with the mechanical genius of the Austin brothers will look forward with interest to an inspection of the new design.

The swell shutters are of steel plate construction, to avoid swelling, shrinking and warping. They are diamond-shaped, three folds to each plate. Special insulation between plates and heads prevents transmission of vibration. Owing to narrower edges, more tone opening is obtained with the same motion. The shades do not close on each other or on any fixed stop, but clear each other by a definite though minute space, which gives, by test, less tone-leakage than the much thicker felt, plus the average fit of shades. This feature makes closing noise impossible. Increased tone-stopping qualities, with reduced moving weight, allow for higher traveling speeds and less inertia and momentum.

Special machines have been designed and built in the Austin factory to manufacture these new shades on a basis of micrometer precision.

Famous Instrument Goes to First Presbyterian, Baltimore.

The large four-manual Skinner organ which stood in the Grove Park Inn at Asheville, N. C., and on which noted recitalists played for a number of years, has been sold and was moved from the famous hotel in June to the First Presbyterian Church of Baltimore, which bought the instrument. Among the organists who presided over the organ at Grove Park Inn were Palmer Christian and latterly Arnold Dann. The Sunday recitals were made a special feature by Frank L. Seely, who was proprietor of the hotel, and one of the things noted in connection with them was the fact that Mr. Seely enforced silence among his guests during the playing. Mr. Dann and his large clientele miss the instrument very much. The sale followed the relinquishment of the management of the inn by Mr. Seely after the death of E. W. Grove, owner of the property. The organ, which was Mr. Seely's property, was fully described and the stop scheme was published in The Diapason in December, 1927.

New Möller at Edgewater Beach.

The Edgewater Beach Hotel has installed in its marine dining-room a two-manual organ built by M. P. Möller and the new instrument is adding greatly to the attractiveness of this popular room and to the enjoyment of guests. The organ is played for luncheon and for dinner, in addition to which a library of Möller rolls is being used on the self-player. Miss Jean Dunn gives a program every noon. The Edgewater Beach is one of the famous hotels of the north side district of Chicago and draws prominent people from every part of the country, especially during the summer months. The marine room overlooks Lake Michigan.

Foreign Post for E. P. Kimball.

Appointment of Edward P. Kimball, one of the organists of the Salt Lake City Tabernacle and Rotary governor of the Utah-Idaho district, to the presidency of the German-Austrian mission of the Latter Day Saints Church, is announced by the first presidency of that church. Mr. Kimball will succeed Hyrum W. Valentine, who will return to his home at Brigham City. Mr. Kimball and family expect to leave within the next month.

ORGANISTS OF THE U. S. AND CANADA TO MEET

TORONTO N. A. O. PROGRAM

Recitals at International Convention Supplemented by Choral Performance at Exhibition and Other Events.

The twenty-second annual convention of the National Association of Organists will open Tuesday morning, Aug. 27, at the new Royal York Hotel in Toronto, Ont., jointly with the convention of the Canadian College of Organists, which will celebrate its twentieth anniversary at that time. The four-day program, as will be seen below, is of interest to every type of organist, for in addition to the recitals and the second performance of the Skinner prize compositions those in attendance will be the guests of the Toronto Exhibition for a special program by the exhibition chorus of 2,000, preceded by a dinner given by the directors of the exhibition. Dr. H. A. Fricker, formerly conductor of the Leeds Festival, and for several years of the famous Mendelssohn Choir of Toronto, will direct the chorus. He will also bring a message on choral conducting. Another unique feature of the convention is a rehearsal in congregational singing by Dr. Ernest MacMillan, who needs no introduction to those who heard him play at the N. A. O. convention in 1922 in Chicago.

Hardly less attractive than the program itself is the fact that the beauties of the city of Toronto will be enjoyed on Thursday afternoon by automobile, while another afternoon is left entirely free from any set events, to allow rest and relaxation.

The complete program for the four days is as follows:

MONDAY EVENING, AUG. 26.

8 o'clock—At Royal York Hotel, registration and get-together.

TUESDAY, AUG. 27.

9:30 a. m.—At Royal York Hotel, registration.

10:30 a. m.—Addresses of welcome by W. H. Hewlett, Mus. B., president Canadian College of Organists, and T. J. Crawford, Mus. B., F. R. C. O., chairman Toronto center. Response, Reginald L. McAll, president, N. A. O.

11:15 a. m.—Business meeting of C. C. O. Business meeting of N. A. O. Reports of officers, committees and state and chapter presidents. Election of nominating and resolutions committees.

1 p. m.—At Royal York Hotel, luncheon, informal greetings.

8 p. m.—At Old St. Andrew's Church, Carleton and Jarvis streets (organ built by Casavant Freres), lecture on hymn singing, with public rehearsal, by Dr. Ernest MacMillan, principal of the Toronto Conservatory of Music.

WEDNESDAY, AUG. 28.

10 a. m.—At Royal York Hotel (organ built by Casavant Freres), informal demonstration of organ. Playing of the two compositions which won the prizes in the recent competition sponsored by the Skinner Organ Company, under the auspices of the N. A. O. First prize, Passacaglia, Zoltan Kurthy, played by Ernest White; second prize, "Dedication," Walter Edward Howe, played by the composer. Talk on "The Organ Builder's Art," by Ernest M. Skinner.

2:30 p. m.—At Royal York Hotel, lecture on "Choral Conducting," by Dr. Herbert A. Fricker. Discussion of "Present-day Conditions in Church Music." Address by Wilfred Layton, F. R. C. O., of the Winnipeg center, C. C. O.

8 p. m.—At St. Paul's Church, recital by Charles A. H. Pearson of Pittsburgh and Thomas J. Crawford of Toronto.

THURSDAY, AUG. 29.

10:30 a. m.—At Yorkminster Baptist Church (organ built by Casavant Freres), recital by Dr. Alfred E. Whitehead of Montreal and Ernest F. White of Philadelphia, representing the American Organ Players' Club of Philadelphia.

2:30 p. m.—Tour of the city in automobiles, starting from St. Paul's Church, as guests of the Toronto center of the C. C. O.

6 p. m.—At Coliseum Building, dinner to all delegates as guests of Dr. H.

Waters, president, and the directors of the Toronto Exhibition.

8:30 p. m.—At Coliseum, choral concert by the Toronto Exhibition Chorus, Dr. Herbert A. Fricker, director.

FRIDAY, AUG. 30.

10 a. m.—At Royal York Hotel, business meeting of C. C. O.; business meeting of N. A. O.

11:30 a. m.—Address on "What Becomes of Our Music Students," by Harold Vincent Milligan.

2:30 p. m.—At Westminster Church (organ built by Casavant Freres), recital by Warren D. Allen of Stanford University, California, and Charlotte Mathewson Lockwood of New York City.

6:30 p. m.—At Royal York Hotel, banquet. Soloist, Edward Murch, soprano soloist, Grace Church, New York City.

Of the recital programs those of Charles A. H. Pearson and Warren D. Allen appeared in The Diapason last month. Those of Charlotte Mathewson Lockwood, Ernest F. White and Alfred E. Whitehead have been materially changed since the publication July 1. The programs not formerly published and those materially changed are:

T. J. CRAWFORD.

Prelude and Fugue in B minor, Bach.
Psalm Prelude No. 3, Herbert Howells.

"Harmonies du Soir," Karg-Elert.
Overture, "Prince Igor" (arranged by Crawford), Borodin.

DR. WHITEHEAD.

Sonata in F minor (Preludio), Rheinberger.

Sonata in D minor (Adagio), Bach.
Pastorale, Franck.
Intermezzo on an Irish Air, Stanford.
Pastorale in B flat, Foote.
Toccata on "Lord Jesus Christ, Turn Thou to Us," Karg-Elert.

MR. WHITE.

"The Tumult in the Praetorium," de Maleingreau.
Allegro (from Trio-Sonata 1), Bach.
"Landscape in the Mist," Karg-Elert.
Concerto in G, Bach.

MRS. LOCKWOOD.

"The King's Hunt," John Bull.
"Giles Farnaby's Dream," Giles Farnaby.

Introduction and Allegro from Sonata in the Style of Handel, Wolstenholme.
Adagio from Concerto in G minor, Camidge.

Gavotte in F, Samuel Wesley.
Prelude on "Rhosymedre," Vaughan Williams.

Allegro Maestoso from Sonata, Elgar.

All recitals and meetings are to be held on daylight saving time.

Convenient train service over the Michigan Central and Canadian Pacific from Chicago to Toronto includes trains leaving Chicago at 9 a. m., 12:05 a. m. (midnight), and 5:30 p. m., central standard time, arriving in Toronto at 10:35 p. m., 4 p. m., and 8:25 a. m.

The Grand Trunk-Canadian National has through trains leaving Chicago at 9:05 a. m., 5:30 p. m. and 11:50 p. m.

Special summer round-trip rates at greatly reduced fares are available on both lines.

Palmer Christian's Activities.

At the close of the 1928-29 school year, three organ pupils of Palmer Christian at the University School of Music, Ann Arbor, Mich., were granted the degree of bachelor of music—Margaret MacGregor, William Doty and Walter Angell. Mrs. MacGregor has been Mr. Christian's assistant in Ann Arbor for the last two years and remains in that capacity for the coming season; Mr. Doty has just been appointed instructor in organ under Mr. Stiven at the University of Illinois; Mr. Angell has returned to his home at Plattsburg, N. Y. Mr. Christian's summer schedule of teaching has been filled with students who have come for special work in literature, registration and style. The large Skinner organ available for Mr. Christian's lessons affords students a remarkable opportunity for the study of tone color. Preparation for the next season's recitals will occupy the major portion of Mr. Christian's time until Aug. 2. Then will come a two months' vacation period in north-eastern Canada.

Lillich to Spend Year Abroad.

George O. Lillich of the Oberlin College musical faculty sailed July 10 to spend a year in Europe. He will be in London for two months and then will go to Leipzig, to remain until next June. Mr. Lillich has made a fine record at the Oberlin Conservatory as assistant professor of organ.

CANADA'S LARGEST IN THE NEW ROYAL YORK

CASAVANT OF FIVE MANUALS

Crowning Feature of Greatest Hotel in British Empire, at Toronto, Is the Organ Just Installed in Vast Hostelery.

Toronto, Ont., is justly proud of the new Royal York Hotel, latest in the trans-Canada chain of Canadian Pacific hostelries. This is rated as the largest hotel in the British Empire and was built at a cost of \$16,000,000. It contains 1,200 rooms, with sixteen period suites, and is a city in itself. And the crowning feature of the structure is Canada's largest organ, the new Casavant of five manuals. The Casavant factory at St. Hyacinthe, Quebec, completed the installation in time for the opening of the hotel.

The great organ has twenty stops and 1,761 pipes; the swell nineteen stops and 1,761 pipes; the choir seventeen stops and 1,346 pipes; the orchestral organ eighteen stops and 1,088 pipes, sixty-one harp bars, twenty-five tubular chimes, twenty-seven xylophone bars and castanets, and the bombarde organ eight stops and 952 pipes, while the pedal organ has twenty-six stops, 396 pipes, drums, tympani, etc. The ensemble contains seventeen diapason stops, eighteen flute stops, fourteen mixture and mutation stops, twenty-three reeds, eight percussions, sixteen extended stops and three tremulants.

It remains for those who attend the N. A. O. convention at the Royal York in August to judge for themselves the beauty and power of this instrument.

The following is the specification of stops of the Royal York organ:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 68 pipes.
2. Contra Clarabella, 16 ft., 68 pipes.
3. Open Diapason No. 1, 8 ft., 68 pipes.
4. Open Diapason No. 2, 8 ft., 68 pipes.
5. Open Diapason No. 3, 8 ft., 68 pipes.
6. Hohl Flöte, 8 ft., 68 pipes.
7. Rohr Flöte, 8 ft., 68 pipes.
8. Dolce, 8 ft., 68 pipes.
9. Quint, 5 1/2 ft., 68 pipes.
10. Octave, 4 ft., 68 pipes.
11. Principal, 4 ft., 68 pipes.
12. Flute Harmonique, 4 ft., 68 pipes.
13. Flute d'Amour, 4 ft., 68 pipes.
14. Twelfth, 2 2/3 ft., 61 pipes.
15. Fifteenth, 2 ft., 61 pipes.
16. Mixture, 3 rks., 204 pipes.
17. Harmonics, 5 rks., 340 pipes.
18. Contra Tromba (high pressure), 16 ft., 68 pipes.
19. Tromba (high pressure), 8 ft., 68 pipes.
20. Octave Tromba (high pressure), 4 ft., 68 pipes.

SWELL ORGAN.

21. Contra Geigen, 16 ft., 68 pipes.
22. Bourdon, 16 ft., 68 pipes.
23. Open Diapason, 8 ft., 68 pipes.
24. Geigen, 8 ft., 68 pipes.
25. Clarabella, 8 ft., 68 pipes.
26. Stopped Diapason, 8 ft., 68 pipes.
27. Viola da Gamba, 8 ft., 68 pipes.
28. Salicional, 8 ft., 68 pipes.
29. Voix Celeste, 8 ft., 68 pipes.
30. Octave, 4 ft., 68 pipes.
31. Flauto Traverso, 4 ft., 68 pipes.
32. Superoctave, 2 ft., 61 pipes.
33. Mixture, 4 rks., 272 pipes.
34. Cornet, 5 rks., 340 pipes.
35. Double Trumpet (high pressure), 16 ft., 68 pipes.
36. Trumpet (high pressure), 8 ft., 68 pipes.
37. Clarion (high pressure), 4 ft., 68 pipes.
38. Oboe, 8 ft., 68 pipes.
39. Vox Humana, 8 ft., 68 pipes.

CHOIR ORGAN.

40. Contra Dulciana, 16 ft., 68 pipes.
41. Open Diapason, 8 ft., 68 pipes.
42. Melodia, 8 ft., 68 pipes.
43. Spitz Flöte, 8 ft., 68 pipes.
44. Flute Celeste, 8 ft., 68 pipes.
45. Dulciana, 8 ft., 68 pipes.
46. Unda Maris, 8 ft., 68 pipes.
47. Dulcet, 4 ft., 68 pipes.
48. Lieblich Flöte, 4 ft., 68 pipes.
49. Nazard, 2 2/3 ft., 68 pipes.
50. Harmonic Piccolo, 2 ft., 61 pipes.
51. Tierce, 1 3/5 ft., 61 pipes.
52. Dulciana Mixture, 4 rks., 272 pipes.
53. Contra Fagotto, 16 ft., 68 pipes.
54. Clarinet, 8 ft., 68 pipes.
55. Trumpet, 8 ft., 68 pipes.
56. Clarion, 4 ft., 68 pipes.

Chimes (from Orchestral).
Tremulant.

ORCHESTRAL ORGAN.

57. Contra Gamba, 16 ft., 68 pipes.
58. Gross Flöte, 8 ft., 68 pipes.
59. Gross Gamba, 8 ft., 68 pipes.
60. Gamba Celeste, 8 ft., 68 pipes.
61. Viöle d'Orchestre, 8 ft., 68 pipes.
62. Viöle Celeste, 8 ft., 68 pipes.
63. Quintadena, 8 ft., 68 pipes.
64. Octave Viol, 4 ft., 68 pipes.
65. Concert Flute, 4 ft., 68 pipes.
66. Cornet de Viöles, 3 rks., 204 pipes.
67. Bassoon, 16 ft., 68 pipes.
68. Cor Anglais, 8 ft., 68 pipes.
69. French Horn, 8 ft., 68 pipes.
70. Orchestral Oboe, 8 ft., 68 pipes.
71. Harp, 61 bars.
72. Xylophone, 37 bars.
73. Chimes, 25 tubes.
74. Castanets, 37 notes.

BOMBARDE ORGAN.

75. Trombone, 16 ft., 68 pipes.
76. Stentorphone, 8 ft., 68 pipes.
77. Trompette Harmonique, 8 ft., 68 pipes.
78. Tuba Sonora, 8 ft., 68 pipes.
79. Quint Horn, 5 1/2 ft., 68 pipes.
80. Octave Tuba, 4 ft., 68 pipes.
81. Mixture, 7 rks., 476 pipes.
82. Tuba Mirabilis (unenclosed), 8 ft., 68 pipes.

PEDAL ORGAN.

83. Double Open Diapason (seven acoustic, five open), 32 ft., 12 pipes.
84. Open Diapason No. 1 (wood), 16 ft., 32 pipes.
85. Open Diapason No. 2 (metal), (from No. 1), 16 ft., 32 notes.
86. Open Diapason No. 3 (wood) (from No. 2), 16 ft., 32 notes.
87. Violone, 16 ft., 32 pipes.
88. Gamba (from No. 57), 16 ft., 32 notes.
89. Bourdon No. 1, 16 ft., 32 pipes.
90. Dulciana (from No. 40), 16 ft., 32 notes.
91. Gedeckt (from No. 22), 16 ft., 32 notes.
92. Quint, 10 2/3 ft., 32 pipes.
93. Octave (twenty from No. 84), 8 ft., 12 pipes.
94. Cello (twenty from No. 87), 8 ft., 12 pipes.
95. Stopped Flute (twenty from No. 89), 8 ft., 12 pipes.
96. Octave Quint (twenty from No. 92), 5 1/2 ft., 12 pipes.
97. Superoctave (twenty from No. 93), 4 ft., 12 pipes.
98. Mixture, 4 rks., 128 pipes.
99. Contra Bombarde, 32 ft., 32 pipes.
100. Bombarde (twenty from No. 99), 16 ft., 12 pipes.
101. Trombone (from No. 75), 16 ft., 32 notes.
102. Bassoon (from No. 67), 16 ft., 32 notes.
103. Tromba (twenty from No. 100), 8 ft., 12 pipes.
104. Clarion (twenty from No. 103), 4 ft., 12 pipes.
105. Bass Drum.
106. Snare Drum.
107. Tympani.
108. Tympani Roll.

CHIMES (from Orchestral).

FOURTH U. S. TOUR BY DUPRE

Noted Frenchman Will Be in America from Oct. 1 to Nov. 21.

Marcel Dupre will make his fourth American tour from coast to coast during the seven weeks from Oct. 1 to Nov. 21. The length of his stay in the United States is limited to the leave of absence granted him from the Paris Conservatoire, where he is head of the organ department. Previous announcements of this tour have been answered with such a demand for recitals that 75 per cent of the time is already booked.

Since his last appearance in this country in 1925, M. Dupre has increased his fame both as a master of technique and as a composer. His Symphony in G minor for organ and orchestra, which was performed in Paris last May for the first time, under the direction of Walther Straram, with the composer at the console, was acclaimed by the critics as a masterpiece. Professor Charles Tournemire, writing in Le Courrier Musical, said:

"In his treatise on orchestration Berlioz formally advised against the union of the organ and orchestra. M. Marcel Dupre has undertaken to reduce the false theory of Berlioz to nothing. In his symphony there is a constant marriage of the organ and orchestra. Throughout the work the equilibrium of the two elements is maintained without the slightest obscurity. Composers will do well to meditate on the real enrichment of the orchestral palette by the means which he has used. But they will fail if they do not know the vast technical resources of the organ."

SUMMY'S CORNER

Practical works of unusual value to the Teacher or Student of Organ.

Organ Pedal Studies
By JESSIE A. WILLY
Price 75c

A concise and comprehensive exposition on the technique of Organ Pedal playing and the means whereby one may acquire it.

It is presented in a simple, logical, understandable way covering the ground thoroughly from the simplest exercises to establish familiarity with the pedal board, on through the more advanced pedal work. Each step is illustrated with excerpts from standard organ compositions.

It has received the highest commendation from prominent organ teachers.

Constructive Harmony and Improvisation

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A splendid work for that harmonic background so necessary to a successful Organist. Shows how to improvise, transpose, modulate and compose.

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ST. MATHIAS' BUYS A MÖLLER

Three-Manual to Be Placed in Chicago North Side Church.

M. P. Möller, Inc., through the Chicago office, closed a deal in July with St. Mathias' Catholic Church, 2306 Ainslie street, Chicago, for the installation of a three-manual organ. Father D. M. Thiele, pastor of this north side parish, represented the church. The stop specification of the instrument is to be the following:

GREAT ORGAN.

- Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Solo Flute, 4 ft., 61 notes.
- Principal, 4 ft., 61 notes.
- Melodia, 8 ft., 73 pipes.
- Viöle d'Gamba, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Chimes, 20 bells.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 notes.
- Nazard, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Salicional, 8 ft., 73 pipes.
- Violin, 4 ft., 61 notes.
- Aeoline, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Dolce Cornet, 3 rks., 183 pipes.
- Viöle d'Orchestre, 8 ft., 73 pipes.

CHOIR ORGAN.

- English Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 61 notes.
- Dulciana, 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.

PEDAL ORGAN.

- Diapason Resultant, 32 ft., 32 notes.
- Dianhone, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Tromba, 16 ft., 12 pipes.
- Open Diapason, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes, 32 notes.

LARGE ORGAN WILL BE PRIDE OF COMMUNITY

BOUGHT BY WHITE PLAINS Aeolian Four-Manual of More than Eighty Stops to Be Feature of Westchester County, New York, Auditorium.

To carry out to the last detail the conception of a novel and complete community center, a contract for an Aeolian organ of more than eighty stops has been awarded for the Westchester County Community Auditorium at White Plains, N. Y., a prominent suburb of New York City. The organ is to be a four-manual, with a floating fanfare division. It is to be equipped with a self-player for the interpretation of Duo-Art records, in addition to the usual manual facilities. The size of the organ, its design and the building in which it is to stand all combine to make this an instrument of unusual interest.

The new idea for the building originated among the members of the park commission of Westchester County. It was conceived as a central meeting-place for the people of the county, where flower shows, business exhibits, music and other festivals, athletic meets, interscholastic and otherwise, could be held—in short, a building designed and equipped to house any and all exhibitions of interest to the people.

The building was designed by Walker & Gillette, New York architects, and will cost over \$500,000. It will be in a beautiful setting carefully planned and landscaped on the Bronx River parkway. Its general dimensions are 160 by 288 feet, with a high, arched roof. It will be of re-enforced concrete, fireproof construction, simple in architectural treatment, and its features will include a balcony and a large stage in the main auditorium, with an auxiliary lecture-room with a seating capacity of 400, besides committee-rooms, shower and locker rooms and kitchen equipment. The main entrance facade will front on a spacious plaza opening into a mall about 1,000 feet long by 100 feet wide, along the Bronx River parkway at White Plains.

The principal feature of this building will be the organ, which was selected after careful study and investigation. The stop specification is as follows:

- GREAT.**
Diapason, 16 ft., 73 pipes.
Contra Tibia, 16 ft., 73 pipes.
First Diapason (high pressure), 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Third Diapason, 8 ft., 73 pipes.
Tibia Clausa, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
First Octave, 4 ft., 73 pipes.
Second Octave (Ext. No. 1), 4 ft., 12 pipes.
Octave Tibia (Ext. No. 2), 4 ft., 12 pipes.
Twelfth, 2 1/2 ft., 73 pipes.
Fifteenth (Ext. No. 1), 2 ft., 12 pipes.
Mixture, 5 ranks, 305 pipes.
Ophicleide, 16 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.
Chimes, 8 ft., 20 notes.
Tremolo.

- SWELL.**
Contra Salicional, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Clarebelle, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 12 pipes.
Salicional Celeste, 8 ft., 73 pipes.
Flute, 4 ft., 12 pipes.
Salicet, 4 ft., 12 pipes.
Flautino, 2 ft., 12 pipes.
Dolce Cornet, 3 ranks, 183 pipes.
Chorus Mixture, 4 ranks, 244 pipes.
Posaune, 16 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.
Chimes, 8 ft., 20 notes.
Tremolo.

- CHOIR.**
Contra Gemshorn, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Viole, 8 ft., 73 pipes.
Gemshorn, 8 ft., 12 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 notes.

- Septieme, 1 1/2 ft., 61 notes.
Larigot, 1 1/7 ft., 61 notes.
Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Klarna, 8 ft., 73 pipes.
Chimes, 8 ft., 20 notes.
Tremolo.

- SOLO.**
Philomela, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Tuba Profunda, 16 ft., 73 pipes.
Tuba Sonora, 8 ft., 12 pipes.
Tuba Mirabilis (extra pressure), 8 ft., 73 pipes.
Musette, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 12 pipes.
Chimes, 8 ft., 20 notes.
Tremolo.

- FANFARE (Floating).**
(Playable on all manuals and pedals. Entire division on high pressure.)
Contra Post Horn, 16 ft., 73 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
Trumpet Militaire (brass), 8 ft., 73 pipes.
English Post Horn, 8 ft., 12 pipes.
Claron, 4 ft., 73 pipes.
Tremolo.

- PEDAL.**
Resultant, 32 ft., 32 notes.
First Diapason, 16 ft., 32 pipes.
Second Diapason (from Great), 16 ft., 32 notes.
Sub Bass, 16 ft., 32 notes.
Contra Tibia (from Great), 16 ft., 32 notes.

- Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Contra Salicional (from Swell), 16 ft., 32 notes.
Contra Gemshorn (from Choir), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Tibia (from Great), 8 ft., 32 notes.
Gedeckt, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Octave Flute, 4 ft., 12 pipes.
Bombarde, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tuba Profunda (from Solo), 16 ft., 32 notes.
Posaune (from Swell), 16 ft., 32 notes.
Contra Post Horn (from Fanfare), 16 ft., 32 notes.
Fagotto (from Choir), 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Claron, 4 ft., 12 pipes.
Chimes (from Great), 8 ft., 20 notes.

DEMAND FOR SMALL WICKS

Chapel Organ Meets with Ready Sale—Addition to Design.

The recent new design of the Wicks Pipe Organ Company—the Wicks chapel organ—is proving to be in great demand. It has aroused much interest and the results are encouraging, numerous installations having been made in churches, residences and mortuaries within the last sixty days.

During the past ten days the special chapel organ, in which is incorporated a soft aeoline in addition to the other two stops, has also been designed. The increase in price is small and the dimensions are practically the same. For a little more variety of tone the latter style is superior, but for the small church with limited funds the chapel organ is recommended.

As a result of inquiries received through The Diapason numerous organists throughout the United States are now selling the chapel organ with remarkable success, the Wicks Company reports.

Colorado Springs Recitals Close.

The recitals on the Grace Church memorial organ at Colorado Springs, Colo., which have been a Tuesday and Thursday afternoon feature for the winter and spring season, ended at the close of June until September, and Frederick Boothroyd, organist and musical director at the church, has gone to Wyoming for a two months' vacation. The recitals have attracted crowds that have increased right along. Visitors to Colorado who enjoy good music have been in attendance.

Installing Skinner at Davidson.

Installation of the Skinner three-manual in the new Chalmers building at Davidson College, Davidson, N. C., is nearly completed. Paul Fry of Blacksburg, S. C., a graduate of Davidson in the class of 1929, will return to the college in the fall to play the organ. He is an accomplished musician, being a member of the glee club for four years as pianist.

Franklin Glynn



Franklin Glynn has resigned as organist and choir director of the Idlewild Presbyterian Church at Memphis, Tenn., to accept an appointment to the Westminster Presbyterian Church of Minneapolis. He will enter upon his duties in his new field Sept. 1. At Minneapolis Mr. Glynn will preside over a four-manual Kimball organ and in addition to a solo quartet will have a professional choir of about thirty voices. This is one of the most prominent churches of the Presbyterian denomination in the United States and as its purpose is to have a musical service of the highest standard, Mr. Glynn will find his field one of great opportunity.

Franklin Glynn is an organist with an international record as a church and recital player. On this side of the Atlantic he has established his fame in both New England and the South by his work. He was born in England in 1885 and took his first piano lessons at the age of 6 years. His principal training was received at Peterborough Cathedral under the late Dr. Haydn Keeton and at St. Paul's Cathedral, London, under the late Sir George Martin. He was assistant organist at Peterborough Cathedral for two years. He also formed a friendship with T. Tertius Noble, then organist of York Minster, and frequently substituted for Dr. Noble. Besides doing a large amount of voice work he took a special course in concert playing under Charles W. Perkins, city organist of Birmingham, and in piano under the celebrated Russian pianist and composer, Vassily Safonof.

After holding several important posts in England and Scotland Mr. Glynn came to the United States in 1920 and after playing in Canada and at Eau Claire, Wis., he went to All Saints' Church at Worcester, Mass., where he developed a choir that received high praise from authorities. He also gave in a series of recitals one season sixty performances of forty-seven works of Bach. Since September, 1927, Mr. Glynn has been at the beautiful Idlewild Presbyterian Church of Memphis, where he presides over a Skinner four-manual. Here he has conducted a large choir which has won high commendation. Mr. Glynn has given more than 600 recitals in this country and abroad. He has also composed a number of organ pieces, one of which, "Southern Twilight," published by the Arthur P. Schmidt Company, has had a large sale.

To Be Largest in Italy.

German and Austrian organ builders are in competition for the award of the contract for an organ of eighty speaking stops to be built for the community church of Bozen, Italy. It is stated that this will be Italy's largest organ. It will replace an instrument of thirty-six stops, whose pipes will be put to use in constructing the new organ.

LARGE THREE-MANUAL FOR HARTFORD CHURCH

ORDER IS GIVEN TO SKINNER

Specification of Stops for Second Church of Christ, Scientist, Provides for More Than Forty Sets of Pipes.

Second Church of Christ, Scientist, at Hartford, Conn., is to have a large three-manual organ, to be built by the Skinner Organ Company, the contract for which has just been awarded. It will be an instrument with a comprehensive specification, including more than forty sets of pipes. The tuba and the French horn, on the great, both with heavy wind pressure, will be placed under expression in the choir swell-box.

Following is the scheme of stops of this organ:

- GREAT ORGAN.**
Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Tuba (heavy pressure), 8 ft., 61 pipes.
French Horn (heavy pressure), 8 ft., 61 pipes.

- SWELL ORGAN.**
Diapason, 8 ft., 73 pipes.
Rohrflöte, 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, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 4 rks., 244 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.
Oboe d'Amore, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

- CHOIR ORGAN.**
Gamba, 16 ft., 73 pipes.
Cello, 8 ft., 73 pipes.
Cello Celeste, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Gambette, 4 ft., 73 pipes.
Flute, 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.
Tremolo.

- PEDAL ORGAN.**
Diapason, 16 ft., 32 pipes.
Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gamba (Choir), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Gamba (Choir), 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.

PILCHER FOR KANSAS CITY

Wornall Road Baptist Church Buys Three-Manual Instrument.

A three-manual for the Wornall Road Baptist Church of Kansas City, Mo., is to be built by Henry Pilcher's Sons, to whom the contract was awarded in July. The scheme of stops of the organ, all of which will be under expression, is as follows:

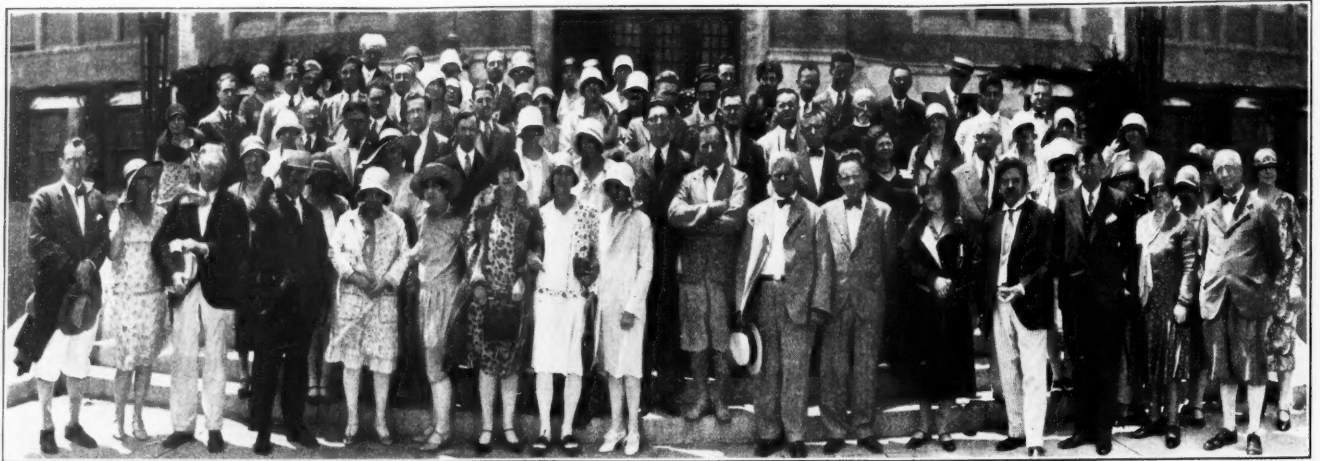
- GREAT ORGAN (Expressive).**
Open Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Hohl Flöte, 4 ft., 61 pipes.
Tuba, 8 ft., 73 pipes.
Chimes (prepared for).

- SWELL ORGAN.**
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (in separate box), 8 ft., 73 pipes.

- CHOIR ORGAN.**
English Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 12 pipes.
Clarinet, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.

- PEDAL ORGAN.**
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave Diapason, 8 ft., 12 pipes.
Cello, 8 ft., 32 notes.

Philadelphia Organists on Annual Outing in Atlantic City



PHILADELPHIA HOSTS HOLD ANNUAL OUTING GREAT DAY IN ATLANTIC CITY

Meetings of Guild Chapter and Organ Players' Club, Recital, Dinner, Visit to Convention Hall, Etc., Mark Visit.

By JOHN M'E. WARD.

Saturday, June 29, was a memorable day for Philadelphia organists, as on that day the American Organ Players' Club and the Pennsylvania chapter of the American Guild of Organists, a group of eighty, entrained at 8 a. m. for Atlantic City, with all of its varied amusements, invigorating climate and playground environment. The party was met at the Reading terminal by our good friend Senator Richards with a fleet of taxicabs and conveyed to the high school, where the Guild held its official annual meeting, with reports, etc., the most important being the election of Henry S. Fry, dean; Rollo Maitland, sub-dean; James C. Warhurst, secretary, and William F. Paul, treasurer.

The thirty-ninth annual meeting of the A. O. P. C. followed immediately. The executive committee report revealed the activities of the club briefly, as follows: Eleven member recitals, three jointly with the Guild; a Bach recital by Rollo Maitland; a recital by G. D. Cunningham of England; a Maitland recital at Wanamaker's, followed by a testimonial dinner; a German recital at Wanamaker's, followed by a complimentary dinner; a recital by Palmer Christian, through the courtesy of the Musical Art Society of Camden, N. J.

The death of two prominent members was noted—Woodruff Jones and S. Wesley Sears.

A most satisfactory recital was played on the large Midmer-Losh organ in the high school by Alexander McCurdy and Newell Robinson, with the assistance of W. LeRoy Ansbach, pianist. Mr. McCurdy's program was as follows: Bourree in D, Wallace A. Sabin; Two Antiphons ("He Remembering" and "Glory Be to the Father"), Dupre; "The Tumult in the Praetorium," from Passion Symphony, de Maleingreau; "The Legend of the Mountain," from "Seven Pastels from Lake Constance," Karg-Elert; Finale from "Grande Piece Symphonique," Cesar Franck. Mr. Ansbach played: Sonata, Op. 3 (first movement), Beethoven; "May Night," Palmgren; "La Campanella," Liszt. Mr. Robinson's selections were: Berceuse and "Carillon," Vierne; "Twilight Moth," Clokey; Festal Prelude, Dethier. The first movement of the Piano Concerto in D minor by MacDowell was played by Mr. Ansbach with orchestral accompaniment by Mr. Robinson.

At the conclusion of the recital a demonstration of several of the newly-

developed tonal effects for the convention hall organ was given by Senator Richards. A new-style diapason yielded a tone seemingly so many times more powerful than the most powerful diapason heretofore known, that it was well-nigh unbelievable; yet it was a musical tone, and not mere noise. The same was true of a new string, quite an advanced type which the writer admires greatly. Other specimens of reed and harmonic pipes were exhibited to the amazement of the audience. This part of the work was done by Henry Vincent Willis. The audition closed at 12:30, when a group photograph of the school, and then all hands rushed to dinner.

Elks' Hall was beautifully decorated for the event and 125 persons did justice to a meal in no wise small. Senator Richards acted as informal toastmaster and later invited everybody to take a dip in the ocean at his expense.

The next item was an inspection of the new Atlantic City convention hall, seating 41,000 (and it looks like a million). Headed by the senator, the organ chambers were inspected, details explained and some chests examined, though not yet in operation. A concert by Creator and his band also enlivened the visit. The ballroom with a capacity of 8,000 also was visited, and the future home of the Kimball organ occupied the guests for a time.

At 6:30 p. m. (all too soon) the party said farewell to a "perfect day" at the shore—the reception, the dinner, the recital, the convention hall, the good fellowship, the many guests present, the local organists present, the generosity of Emerson L. Richards and the weather, which was perfect.

Möller for New Chicago Church.

The Chicago office of M. P. Möller, Inc., has sold to the Jefferson Park Congregational Church, Chicago, of which the Rev. Lewis A. Convis is pastor, a three-manual organ, to be installed upon the completion of the new edifice of that church in the early fall. Other sales of Möller organs in the last two months from the Chicago office include the following: Church of Christ, Jefferson, Iowa; Methodist Church, Saline, Mich.; Tabernacle Presbyterian, Indianapolis; First Lutheran, Rock Island, Ill.; U. B. Church in Christ, Freeport, Ill.; Walter Starr Mortuary, Chicago; Methodist Church, Van Buren, Ind.; Carondelet Evangelical, St. Louis; Methodist Church, Eldora, Iowa; Zion Lutheran, Wilton, Iowa.

Mrs. Lucy D. Goodwin, for more than fourteen years organist of Calvary Episcopal Church, Syracuse, N. Y., is relinquishing her place on the organ bench this summer. Albert Roscoe Tennant, a junior at Syracuse University, begins his duties as organist at Calvary Church Aug. 1. He studies organ with Dr. George A. Parker at the university.

LARGE AUSTIN ORGAN FOR CHURCH IN NEWARK

DETAILS OF FOUR-MANUAL

Old First (Presbyterian) Scheme
Includes Echo and String Divisions
—Separate Three-Manual Console
for the Echo.

[Continued from page 1.]

French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Clarion, 4 ft., 61 pipes.
Tremolo.

STRING ORGAN (Enclosed).

Double String, 16 ft., 73 pipes.
String, No. 1, 8 ft., 73 pipes.
String, No. 2, 8 ft., 73 pipes.
String, No. 3, 8 ft., 73 pipes.
String, No. 4, 8 ft., 61 pipes.
String, No. 5, 8 ft., 61 pipes.
String, No. 6, 8 ft., 73 pipes.
Salicet, 4 ft., 73 pipes.

PEDAL ORGAN.

Contra Bourdon (extended; 6 notes resultant), 32 ft., 7 pipes, 25 notes.
Contra Quintaton (from Great and Choir), 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Open Diapason (from Great), 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Gemshorn (extended), 16 ft., 12 pipes, 20 notes.
Bourdon, 16 ft., 32 pipes.
Dolce Bourdon (from Swell), 16 ft., 32 notes.
Octave (extended), 8 ft., 12 pipes, 20 notes.
Cello (extended), 8 ft., 12 pipes, 20 notes.
Gamba Celeste (from Solo Gamba and Celeste), 8 ft., 32 notes.
Gedeckt (extended), 8 ft., 12 pipes, 20 notes.
Dolce Gedeckt (from Swell), 8 ft., 32 notes.
Super Octave (extended), 4 ft., 12 pipes, 20 notes.
Flute (extended), 4 ft., 12 pipes, 20 notes.
Quint (from Bourdon), 10% ft., 32 notes.
Octave Quint (from Bourdon), 5½ ft., 32 notes.
Mixture, 3 ranks, 96 pipes.
Contra Bassoon (extended from Solo), 32 ft., 12 pipes, 20 notes.
Trombone, 16 ft., 32 pipes.
Posaune (from Swell), 16 ft., 32 notes.
Bassoon (from Solo), 16 ft., 32 notes.
Quint-Bassoon (from Bassoon), 10% ft., 32 notes.
Tromba (extended), 8 ft., 12 pipes, 20 notes.
Horn (from Solo), 8 ft., 32 notes.
Clarion (extended), 4 ft., 12 pipes, 20 notes.
Chimes (from Great), 25 notes.

STRING PEDAL.

Double String (from String Organ), 16 ft., 32 notes.
String (from String Organ), 8 ft., 32 notes.

The echo organ is to be located at the opposite end of the church and is to be playable from the main console. Its stops are as follows:
ECHO GREAT ORGAN.
*Bourdon (from Pedal, extended), 16 ft.,

17 pipes, 44 notes.
*Open Diapason, 8 ft., 61 pipes.
*Clarabella, 8 ft., 61 pipes.
*Gamba, 8 ft., 61 pipes.
*Gamba Celeste, 8 ft., 61 pipes.
*Dulciana, 8 ft., 61 pipes.
*Flute (extended Clarabella), 4 ft., 12 pipes, 49 notes.
*Nazard (from Clarabella), 2% ft., 61 notes.
*Piccolo (extended Clarabella), 2 ft., 12 pipes, 49 notes.
*Trumpet, 8 ft., 61 pipes.
Tremolo.

*Enclosed in a separate expression box and operated from the Great expression pedal on the main console.

ECHO SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Cor d'Nuit, 8 ft., 73 pipes.
Cor d'Nuit Celeste, 8 ft., 73 pipes.
Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Echo Cornet, 3 ranks, 183 pipes.
Corno d'Amore, 8 ft., 73 pipes.
Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
Chimes, 25 tubular bells.
Tremolo.

The Echo swell expression to be operated from the Choir expression pedal of the main console.

ECHO CHOIR ORGAN.

*Lieblich Gedeckt, 16 ft., 73 notes.
*Cor d'Nuit, 8 ft., 73 notes.
*Cor d'Nuit Celeste, 8 ft., 73 notes.
*Flute, 8 ft., 73 notes.
*Flute Celeste, 8 ft., 61 notes.
*Dolce, 8 ft., 73 notes.
*Unda Maris, 8 ft., 61 notes.
*Fern Flöte, 4 ft., 73 notes.
*Flageolet, 2 ft., 61 notes.
*Echo Cornet, 3 ranks, 61 notes.
*Corno d'Amore, 8 ft., 73 notes.
*Vox Humana, 8 ft., 61 notes.
*Chimes, 25 notes.
Tremolo.

*Interchangeable with Echo Swell organ.

ECHO PEDAL ORGAN.

Diapason (extended), 16 ft., 12 pipes, 20 notes.
Bourdon, 16 ft., 32 pipes.
Echo Bass (from Echo Swell), 16 ft., 32 notes.
Flute (Bourdon extended), 8 ft., 12 pipes, 20 notes.
Gedeckt (from Echo Swell), 8 ft., 32 notes.
Chimes (from Echo Swell), 25 notes.

Death Takes M. N. Andrews.

The death of M. N. Andrews occurred at Prescott, Ariz., June 22. He was 68 years old. Mr. Andrews was a mining engineer, and an accomplished organist and choir director, who figured prominently in the latter capacities in New York City, Denver and Prescott. He was a musician of the highest ideals and many Masonic lodges and churches will miss his friendly interest and musical assistance.

THE DIAPASON.

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

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—SCRAPS OF PAPER—

The worst organ in the world or the best organ in the world may be built from the same identical specification. *Therefore the quality of an organ depends on the builder—not on the specification which can, of itself, neither insure distinction nor prevent mediocrity.*

Therefore, when you examine and compare specifications, remember that you are not examining and comparing organs because an organ is a finished unchangeable result while a specification is merely an idea typed on a scrap of paper.

There are many who can write good specifications but few who build really fine organs. Only the Skinner Organization can build an organ which will sound and behave like a Skinner.

A contract with an irresponsible man is merely a scrap of paper because it cannot be enforced.

A contract with a well-meaning man who lacks skill is a scrap of paper because nothing fine can be drawn from ignorance.

If you want to be sure of having a distinguished organ, select Skinner and then agree on a specification.

A good specification attached to a Skinner contract constitutes a sound investment and an insurance policy—not a scrap of paper.

SKINNER ORGAN COMPANY

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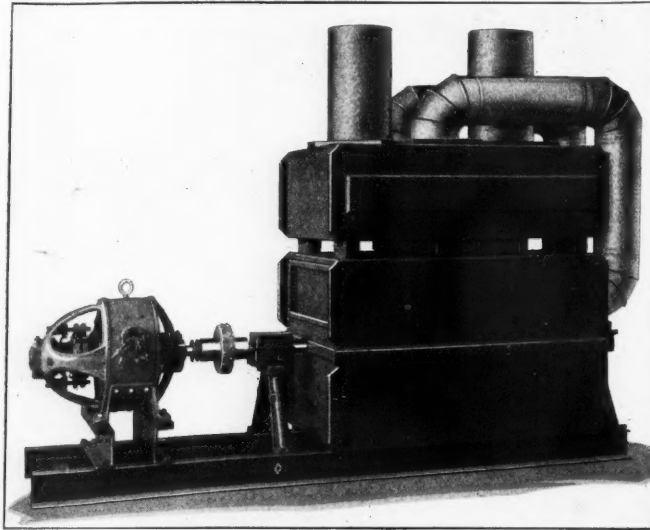
FACTORIES
Dorchester,
Massachusetts

EIGHT BLOWERS SERVE ATLANTIC CITY ORGAN

One of the Eight Great Blowers for Atlantic City Organ

LARGE ORDER FOR KINETIC

Equipment for Huge Instrument Illustrates Most Modern Methods of Providing from 3/4 to 100 Inches Pressure.



As the majority of the readers of The Diapason know by this time, organ music is nearly all wind. This most essential commodity is provided by the blower or blowers. The rest is merely a matter of making artistic use of the raw material, which task devolves upon the organist. Yet strange to relate, this indispensable wind seldom receives its due attention. Hundreds of times in our news columns we read all about new organs and some lovely encomiums to the men who play them, with barely a line about the source of the air and how it is provided.

But the theme of this article is the group of blowers being built by the Kinetic Engineering Company for the huge Atlantic City convention hall organ, an instrument which has been fully described in these columns. The wind pressures will vary from three and three-fourths to 100 inches. The plans made by Midmer-Losh, Inc., builders of the organ, in consultation with officials of the Kinetic Company, provide for eight blowers. Two are to be of twenty-five horsepower, three of thirty horsepower, one of forty horsepower, one of fifty horsepower, one of sixty horsepower. Those mathematically inclined may figure out the wind required as compared with the seventy men mentioned in the following quoted as to an organ of the tenth century in Wackerbarth's "Music of the Anglo-Saxons":

"Such organs have twice six bellows above ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men laboring with their arms covered with perspiration, each inciting his com-

panions to drive the wind up with all their strength."

Having ascertained with reasonable accuracy how many gentleman organ blowers of the tenth century it requires to make a 1929 horse, the remainder of the problem will be worked out without insurmountable difficulty.

The first unit of the Atlantic City equipment, a thirty-horsepower blower, has already been placed in position, furnishing fifteen-inch and thirty-inch pressure. The accompanying cut shows this unit. The air filter is built in a frame lying horizontal, fitted into the top section, or blanket box, of the blower, and is taken out for cleaning by removing the panel on the side of the blanket box. By this application the air is filtered after it passes through

the blower, and the filter also acts as a silencer, serving a double purpose. This system was incorporated in a theater blower installed two years ago and the builders state that there has not been one cipher in this organ since its installation, and the reeds have not required tuning for a year. Another installation is on the Steel Pier, Atlantic City, with similar results.

The Kinetic system consists of two or more fans mounted on one shaft, each fan taking the air in turn and adding the pressure generated by itself to that of the next, raising step by step the pressure required by the organ, the blower at all times running at a constant speed. By this system of fans the desired results are obtained by a comparatively low number of revolutions per minute, and as a result there is quiet operation and no material heating of the air delivered.

The Kinetic was invented in England and manufactured by the Kinetic-Swanton Company. It was installed in many of the prominent cathedrals and churches of England before being introduced in the United States by the American company, formed by Robert P. Elliot and Herbert Brown. This company manufactured its blowers in a factory in the Harlem section of New York City in 1904. There are many notable Kinetic blower installations, such as those in the Cadet Chapel, United States Military Academy, West Point, N. Y.; Municipal Auditorium, Washington, D. C.; Scottish Rite Temple, San Antonio, Tex.; Greek Theater, University of Virginia, Charlottesville, Va., and Yaarab Temple A. A. O. N. M. S., Atlanta, Ga.

KANSAS CHURCH ORGAN TO BE LARGEST IN STATE

FOUR-MANUAL REUTER WORK

First Presbyterian Edifice of Independence, Approaching Completion, Will Have Instrument Built Near Home.

The magnificent new First Presbyterian Church approaching completion at Independence, Kan., is to have a four-manual and echo organ, which, it is said, will be the largest church organ in the state. The specifications were drawn up by Professor Daniel A. Hirschler, dean of the school of music, College of Emporia. The organ is to be built by the Reuter Organ Company of Lawrence, Kan.

The specifications provide that the entire organ be under expression. As an added feature for concert work, three stops are to be placed on second touch. These will be the swell tibia clausa and the choir clarinet and English horn.

Earle W. Hille is organist of the church and will preside at the new organ when it is installed. The installation will be completed in the late fall.

The following is the stop list of the instrument:

- GREAT ORGAN.**
1. Open Diapason, 16 ft., 61 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 61 pipes.
 4. Principal Flute, 8 ft., 61 pipes.
 5. Gemshorn, 8 ft., 61 pipes.
 6. Principal, 4 ft., 61 pipes.
 7. Harmonic Flute, 4 ft., 61 pipes.
 8. Grave Mixture, 2 rks., 122 pipes.
 9. Tuba Mirabilis, 16 ft., 85 pipes.
 10. Tromba, 8 ft., 73 notes.
 11. Clarion, 4 ft., 61 notes.
 12. Harp Celesta, 49 notes.
 13. Cathedral Chimes, 20 notes.
- SWELL ORGAN.**
14. Bourdon, 16 ft., 97 pipes.
 15. Open Diapason, 8 ft., 73 pipes.
 16. Tibia Clausa, 8 ft., 73 pipes.
 17. Stopped Flute, 8 ft., 73 notes.
 18. Quintadena, 8 ft., 73 pipes.
 19. Viole d'Orchestre, 8 ft., 73 pipes.
 20. Salicional, 8 ft., 73 pipes.
 21. Voix Celeste, 8 ft., 61 pipes.
 22. Wald Flöte, 4 ft., 73 notes.
 23. Nazard, 2 1/2 ft., 61 notes.
 24. Flautino, 2 ft., 61 notes.
 25. Mixture, 3 rks., 183 pipes.
 26. Cornopean, 8 ft., 73 pipes.
 27. Oboe, 8 ft., 73 pipes.
 28. Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
32. Geigen Principal, 8 ft., 73 pipes.
 33. Gamba, 8 ft., 73 pipes.
 34. Dulciana, 8 ft., 73 pipes.
 35. Unda Maris, 8 ft., 61 pipes.
 36. Flute d'Amour, 4 ft., 73 pipes.
 37. English Horn, 8 ft., 73 pipes.
 38. Clarinet, 8 ft., 73 pipes.
 39. Harp Celesta, 49 notes.
- SOLO ORGAN.**
40. Gross Flöte, 8 ft., 73 pipes.
 41. Gross Gamba, 8 ft., 73 pipes.
 42. Gamba Celeste, 8 ft., 61 pipes.
 43. Orchestral Flute, 4 ft., 73 pipes.
 44. French Horn, 8 ft., 73 pipes.
- ECHO ORGAN.**
45. Flauto Dolce, 8 ft., 61 pipes.
 46. Flute Celeste, 8 ft., 49 pipes.
 47. Vox Angelica, 8 ft., 61 pipes.
 48. Fern Flöte, 4 ft., 61 pipes.
 49. Cathedral Chimes, 20 bells.
- PEDAL ORGAN.**
50. Acoustic Bass, 32 ft., 32 notes.
 51. Double Diapason, 16 ft., 44 pipes.
 52. Second Diapason, 16 ft., 32 notes.
 53. Bourdon, 16 ft., 32 pipes.
 54. Violone, 16 ft., 32 pipes.
 55. Lieblich Gedeckt, 16 ft., 32 notes.
 56. Major Flute, 8 ft., 32 notes.
 57. Cello, 8 ft., 32 notes.
 58. Dolce Flute, 8 ft., 32 notes.
 59. Trombone, 16 ft., 32 notes.
 60. Tromba, 8 ft., 32 notes.

New Manager for M. I. C. of C.
The election of Harry Meixell as secretary and general manager of the Music Industries Chamber of Commerce by the executive committee July 23 is announced. Mr. Meixell will succeed Alfred L. Smith, who has been with the chamber since 1920. Mr. Meixell for a number of years was with the National Automobile Chamber of Commerce, one of the largest and most effective trade associations in the country. More recently he has been in business in New Jersey, where he assisted in the organization and establishment of several mortgage, title and real estate companies.

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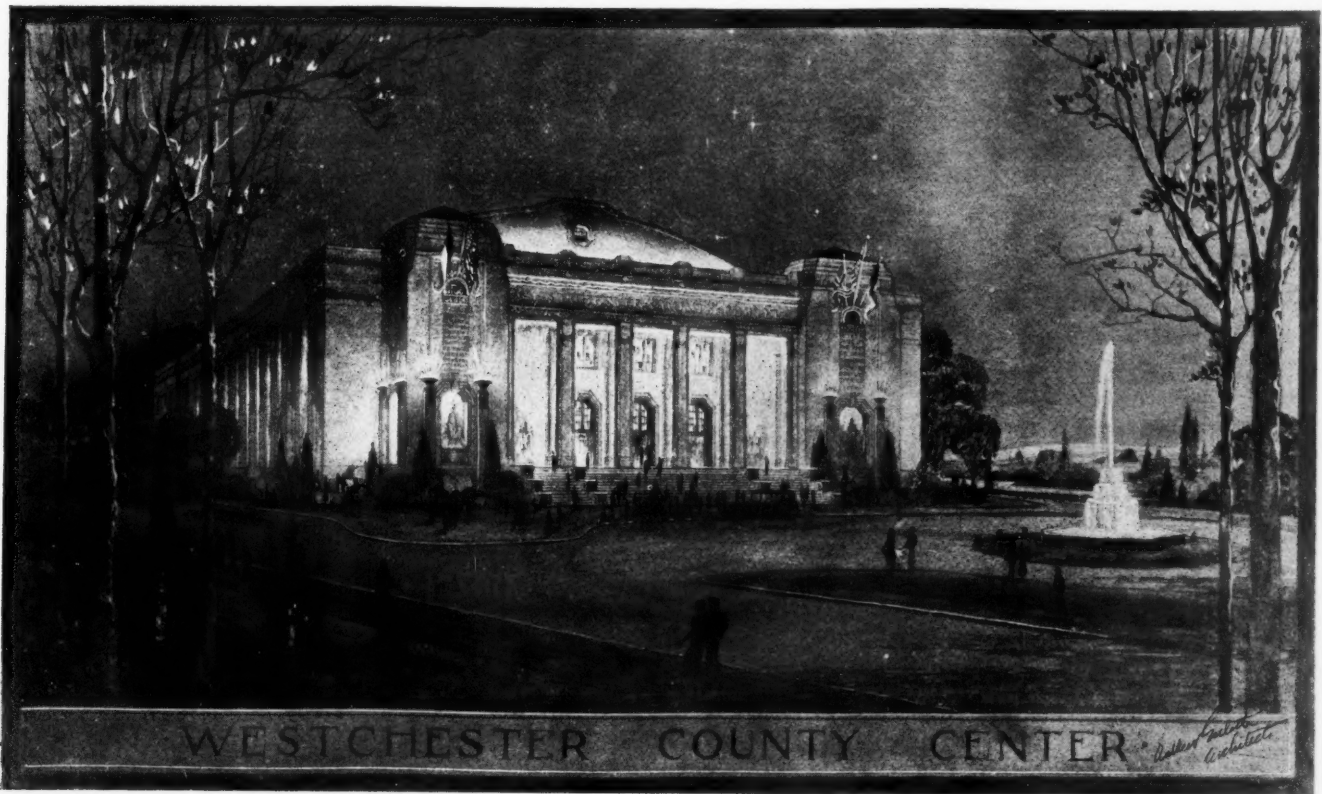
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**CHURCH AT MUSKEGON
BUYS MÖLLER ORGAN**

FOR ITS \$250,000 EDIFICE

Three-Manual with Echo, Completely Under Expression, to Be Installed in New Building of Central Methodist.

Central Methodist Church at Muskegon, Mich., which is erecting an edifice costing \$250,000, one of the most beautiful and one of the best equipped Methodist churches in Michigan, has placed an order through the Chicago office of M. P. Möller, Inc., for a three-manual and echo organ. Following is the scheme of stops of this instrument:

GREAT ORGAN.

(All under expression.)

1. Bourdon (Pedal Ext.), 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. English Open Diapason, 8 ft., 73 pipes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Flute Harmonic, 4 ft., 73 pipes.
6. Dulciana, 8 ft., 73 notes.
7. Principal, 4 ft., 73 pipes.
8. Twelfth, 2 3/4 ft., 12 pipes.
9. Fifteenth, 2 ft., 61 notes.
10. Tromba, 8 ft., 73 pipes.
11. Chimes, 25 notes.
- Tremulant.

SWELL ORGAN.

12. Open Diapason, 8 ft., 73 pipes.
13. Rohr Flöte, 8 ft., 73 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Voix Celeste, 8 ft., 61 pipes.
17. Aeoline, 4 ft., 12 pipes.
18. Oboe, 8 ft., 73 pipes.
19. French Trumpet, 8 ft., 73 pipes.
20. Cornet, 3 rks., 219 pipes.
21. Wald Flöte, 4 ft., 73 pipes.
22. Flautina, 2 ft., 12 pipes.
23. Vox Humana, 8 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

24. Open Diapason (From Great), 8 ft., 73 notes.
25. Concert Flute, 8 ft., 73 pipes.
26. Dulciana, 8 ft., 73 pipes.
27. Solo Flute, 4 ft., 12 pipes.
28. Piccolo Harmonic, 2 ft., 61 notes.
29. Viola d'Gamba, 8 ft., 73 pipes.
30. Unda Maris, 8 ft., 61 pipes.
31. Clarinet, 8 ft., 73 pipes.
32. French Horn, 8 ft., 73 pipes.
33. Harp (Deagan Class A), 49 bars.
- Tremulant.

ECHO ORGAN.

(Playable from Great manual.)

34. Echo Flute, 8 ft., 61 pipes.
35. Echo Salicional, 8 ft., 61 pipes.
36. Solo Flute, 4 ft., 12 pipes.
37. Violina, 4 ft., 12 pipes.
38. Cor Anglais, 8 ft., 61 pipes.
39. Vox Humana, 8 ft., 61 pipes.
40. Chimes, 25 bells.

PEDAL ORGAN.

41. Diapason Resultant, 32 ft., 32 notes.
42. Double Open Diapason, 16 ft., 32 pipes.
43. Bourdon, 16 ft., 44 pipes.
44. Trombone, 16 ft., 32 pipes.
45. Virole, 16 ft., 32 pipes.
46. Lieblich Gedeckt or Rohr Flöte, 32 pipes.
47. Major Flute, 8 ft., 12 pipes.
48. Dolce Flute, 8 ft., 32 notes.
49. Cello, 8 ft., 32 notes.
50. Tuba, 8 ft., 32 notes.

Degree for Stephen Palmer.

Stephen Palmer of Syracuse, N. Y., will spend the summer in travel and study in Europe. Mr. Palmer plays a large four-manual at the First Presbyterian Church in Rome, N. Y., and directs the three chorus choirs and quartet. At the June commencement Syracuse University conferred upon him a degree in music and he will continue his organ study in Paris during August. His Sunday evening recitals and special programs during the year have attracted much attention from interested congregations. He has been re-engaged and will return to his work in that city in September.

Harold Cobb to Sinai Temple.

Harold Cobb has been appointed organist of Sinai Temple, Chicago, and will assume his new duties when the temple reopens for the season Oct. 1. He leaves the First Presbyterian Church of Evanston to take the south side post. Mr. Cobb will preside over a large four-manual Casavant organ in his new position. C. Gordon Wedertz, who has been at Sinai since Arthur Dunham left that synagogue to go to the Methodist Temple, succeeds Mr. Cobb at the First Presbyterian Church of Evanston.

Mrs. Lawrence J. Munson



MRS. L. J. MUNSON KILLED

Wife of Brooklyn Organist Loses Life in Automobile Accident.

The many friends of Mr. and Mrs. Lawrence J. Munson of Brooklyn were shocked to learn of the death of Mrs. Munson early in July in an automobile accident at Garden City. Mrs. Munson was, with her husband, the organist, a director of the Munson School of Music, and very active in educational and philanthropic work.

In the tragic death of Anna Lee Munson the cause of good music has lost one of its most active, energetic and progressive adherents. Following an art course at Pratt Institute, she was married to Lawrence J. Munson, the organist, and from then on her interests were directed toward promoting things musical, besides bringing up a family of five children. It was not until 1916, when the Munson School of Music was organized in Bay Ridge, Brooklyn, that her ability as an organizer took on a fuller scope. She here built up, in co-operation with her able husband, an institution which has been of inestimable cultural service to the community, besides taking a high place among the music schools of the city. Lectures by prominent educators, recitals, concerts, receptions, all came to successful fruition largely through her management. The pupils were organized into various groups according to age and sex, and named for the different composers, such as Bach, Mendelssohn, Wagner, Grieg, etc. At the monthly meetings programs were rendered by the pupils themselves, who either performed on an instrument or read a short paper on the life of a composer, after which refreshments were served by committees of their own. Sometimes several groups combined and invited composers like Harry Burleigh or Geoffrey O'Hara.

Mrs. Munson was especially interested in the musical training of children, and she took a teachers' course with John A. Williams and a normal course with Addye Yeargain Hall of New York. She also encouraged many of her teachers to do the same in her constant endeavor to keep abreast of the best modern thought and methods of teaching.

Elliot Returns to Chicago.

Robert Pier Elliot has returned to Chicago and now makes his headquarters with the W. W. Kimball Company, on whose staff he is active. In view of the popularity of Mr. Elliot with organists and his large acquaintance among them, his return to this city is welcomed by a large circle. Mr. Elliot was manager of the organ department of the Kimball Company for a number of years until he left to be vice president of Welte. This was followed by connection with two other builders. His return to the Kimball headquarters is therefore in the form of a coming back home.

HALL ORGAN FOR PORTLAND

Three-Manual to Be Built for First Baptist Church in Maine City.

To the Hall Organ Company has been given the task of building a new three-manual for the First Baptist Church of Portland, Maine. So far as possible the pipes of the old organ are to be put to use in the new instrument. The present case also is to be retained. All except the bourdon and the open diapason of the great are to be enclosed in the choir swell-box.

The scheme of stops is to be as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Cello, 8 ft., 73 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Chimes, 8 ft., 20 bells.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 97 pipes.
- 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.
- Nazard, 2 3/4 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Melodia, 8 ft., 73 notes.
- Cello, 8 ft., 73 notes.
- Rohr Flöte, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.

Novel Motif for World's Fair.

Interpretation of music will play a big part in the Chicago World's Fair and Centennial Celebration in 1933. The exhibit of musical instruments and everything pertaining to music will be of a type different from what customarily is shown at world's fairs. It is proposed that there be no individual exhibits by competing manufacturers. Instead, the idea of the sponsors of the fair is that the whole industry shall combine in a collective exhibit which will be a dramatization of the art from earliest times, including the making of instruments, up to the present day.

Represents Midmer-Losh in Chicago.

F. C. Wichlac, a well-known organ man, has been appointed Chicago representative of Midmer-Losh, Inc., of Merrick, L. I., N. Y. Mr. Wichlac has been in Chicago a number of years and is a man of experience. He will make his headquarters at 1404 North Hamlin avenue.

Gives Austin to Cincinnati Church.

Clement August Teismann of Cincinnati has awarded to the Austin Organ Company a contract for a large three-manual which he is donating to St. Mary's Church, Cincinnati. The deal was negotiated by Calvin Brown, Chicago representative.

**OKLAHOMA COLLEGE
BUYS A KILGEN ORGAN**

SCHEME OF THREE-MANUAL

Instrument to Be Installed at Stillwater Will Be Partly Unified—Great Stops to Be Enclosed with the Choir.

The Oklahoma A. & M. College, Stillwater, Okla., through its president, Henry G. Bennett, has ordered a three-manual partly unified Kilgen organ for its new auditorium. Negotiations with the college authorities were conducted by Frank P. Brauner, Kansas City representative of George Kilgen & Son. A handsome grille is part of the design. The specifications are as follows:

GREAT ORGAN.

(Enclosed with Choir.)

- Open Diapason (tenor C), 16 ft., 49 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 12 pipes, 61 notes.

Philomela, 8 ft., 61 pipes.

Gamba, 8 ft., 61 pipes.

Melodia, 8 ft., 61 notes.

Dulciana, 8 ft., 61 notes.

Octave, 4 ft., 61 pipes.

Flute, 4 ft., 61 notes.

Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 12 pipes, 73 notes.

Salicional, 8 ft., 73 pipes.

Voix Celeste, 8 ft., 61 pipes.

Aeoline, 8 ft., 73 pipes.

Quintadena (synthetic), 8 ft., 73 notes.

Flute d'Amour, 4 ft., 12 pipes, 73 notes.

Salicet, 4 ft., 61 notes.

Harmonia Aetheria, 3 ranks, 183 pipes.

Flautino, 2 ft., 61 notes.

Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Dulciana (tenor C), 16 ft., 61 pipes.
- Open Diapason, 8 ft., 12 pipes, 73 notes.
- Violoncello, 8 ft., 12 pipes, 73 notes.
- Melodia, 8 ft., 73 pipes.

Dolce, 8 ft., 12 pipes, 73 notes.

Flute, 4 ft., 12 pipes, 73 notes.

Dulcet, 4 ft., 61 notes.

Piccolo, 2 ft., 61 notes.

Orchestral Oboe (synthetic), 8 ft., 73 notes.

Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Contra Bourdon (resultant), 32 ft., 32 notes.
- Open Diapason, 16 ft., 12 pipes, 32 notes.

Bourdon, 16 ft., 32 pipes.

Lieblich Gedeckt, 16 ft., 32 notes.

Bass Flute, 8 ft., 12 pipes, 32 notes.

Flauto Dolce, 8 ft., 32 notes.

Cello, 8 ft., 32 notes.

There are to be nineteen couplers, six combination pistons to each manual, five canceler stops and the usual pedal movements and accessories.

To Represent Reuter in St. Louis.

The Reuter Organ Company of Lawrence, Kan., announces the appointment of Elmer H. F. Ruhe of St. Louis as factory representative in that district. Mr. Ruhe is a well-known organist in St. Louis. He will look after Reuter sales interests in eastern Missouri, southern Illinois and sections of Kentucky and Tennessee.

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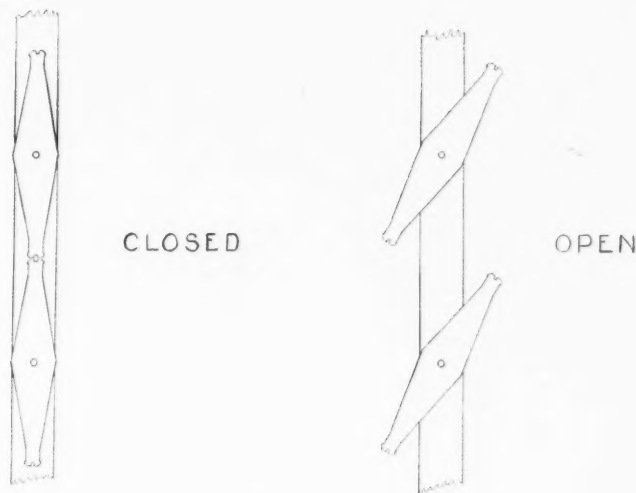
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KANSAS CITY DESIGN EMBODIES FEATURES

SCHEME OF AUSTIN ORGAN

Three-Manual for Grace and Holy Trinity to Have Processional and Echo Placed in Choir-Room—Part of Great Enclosed.

The Austin Company has been commissioned to build an organ with an interesting design for Grace and Holy Trinity Church at Kansas City, Mo. It will be a three-manual with the addition of a processional and echo organ, placed in the choir-room and playable from the choir manual of the main organ. The great is to be divided, the diapasons being in the open and the other stops being expressive and constituting a solo section.

The stop specification is as follows:

GREAT ORGAN.

Double Diapason, 16 ft., 61 pipes.
Major Diapason, 8 ft., 61 pipes.
Minor Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

Solo section of Great (Expressive):

Gross Flöte, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
Chimes, FF.
Chimes, PP.
Solo Tremolo (valve type).

SWELL ORGAN.

Bourdon, 16 ft., 85 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Kleine Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Contra Oboe Horn, 16 ft., 85 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 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.
Piccolo Harmonique, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp (Austin special), 8 ft., 61 bars.
Celesta, 4 ft., 61 notes.
Tremolo.

PROCESSIONAL AND ECHO.

Open Diapason, 8 ft., 61 pipes.
Chimney Flute, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 61 pipes.
Rohr Flöte, 4 ft., 61 notes.
Tremolo (valve type).

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
First Diapason, 16 ft., 44 pipes.
Second Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Dolce Gedeckt, 8 ft., 32 notes.
Oboe Horn, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Chimes, F.

NEW ORGAN HEARD BY 5,000

Dedication of Kilgen at the White House, Religious Retreat.

The organ recently installed in the chapel of the White House, St. Louis, by George Kilgen & Son, Inc., was dedicated on the afternoon of Sunday, July 7, in the presence of about 5,000 people, many of whom had, during the year, enjoyed the quiet week-ends at this retreat on the Mississippi bank, maintained by the Jesuit Fathers of St. Louis University. Amplifiers were used so that those standing near the entrance to the chapel were able to hear the organ from the grounds outside. This organ has a player attachment for use in the retreat services when an organist is not available.

Clifford Bennett of Rochester has been engaged as organist and director of music at St. Paul's Church, Oswego, N. Y. He will succeed Mrs. Charles E. Harris, who resigned to take effect July 1. Mrs. Harris has been in charge of the music at this church for four years and has maintained it at the high rank for which the church has long been noted.

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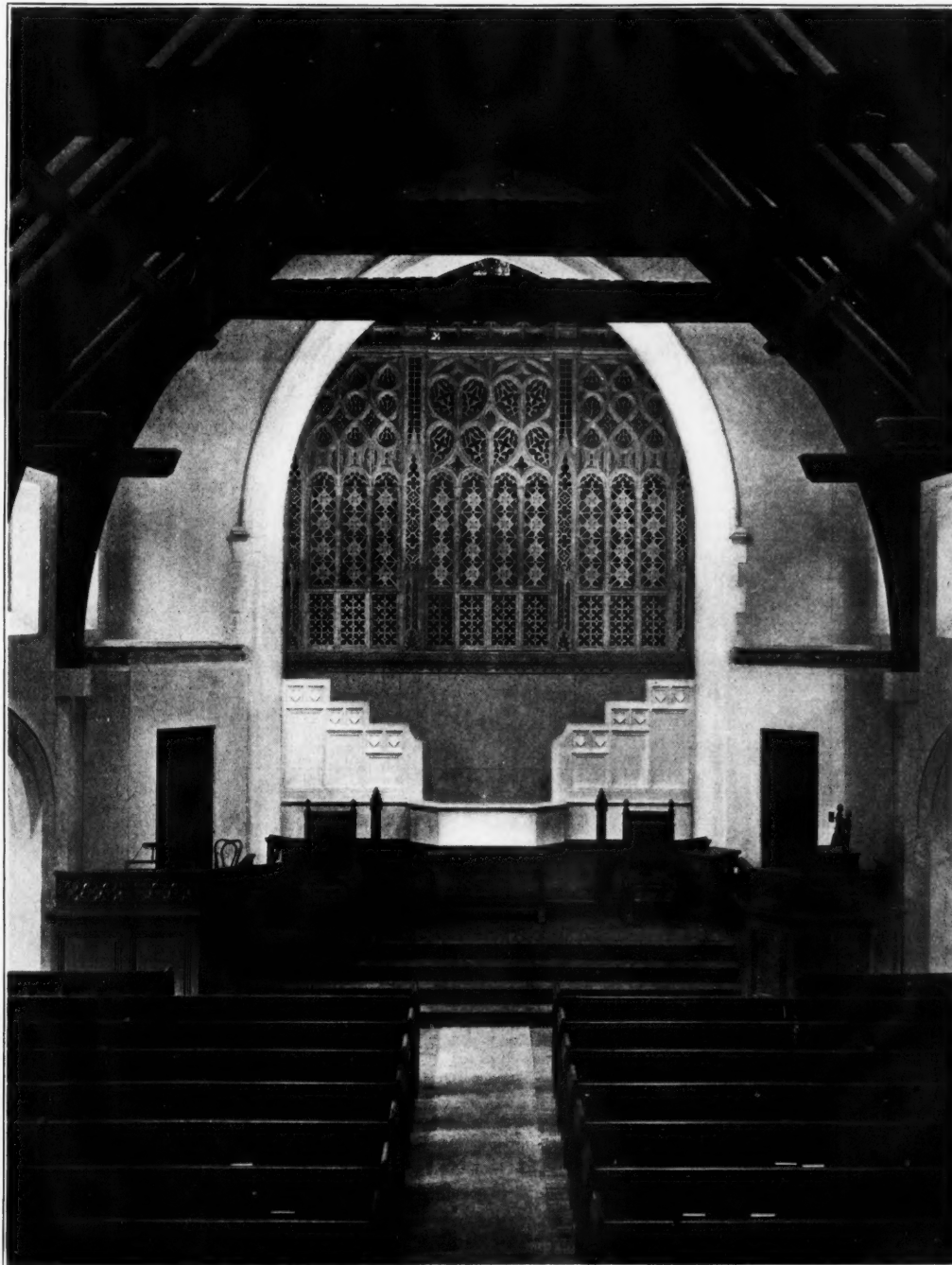
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Who's Who Among American Organists

Dr. Latham True.

Latham True comes of hardy New England stock, his mother's people, the Lathams, being of Mayflower descent, while his father's forbears came over from England in 1630. His father was a manufacturer, but until his generation both the Trues and the Lathams had been tillers of the stony New England soil.

Latham True was born at Portland, Maine, in 1874. He received early piano training from Dr. Hermann Kotszschmar, whose name has been graciously perpetuated through the munificence of his namesake, Cyrus Hermann Kotszschmar Curtis of Philadelphia, whose gift of the Kotszschmar memorial organ to Portland in 1912 put that city on the musical map. Mr. True also studied harmony with George W. Marston, sometime song writer of considerable repute. He was graduated from the Portland high school in 1891 and from the University of Toronto in 1895. In Toronto he studied piano with Dr. F. H. Torrington and organ with W. E. Fairclough, and he completed theoretical preparation for the university baccalaureate in music. The years 1895 to 1898 were spent in Leipzig, where he studied piano under Martin Krause, a Liszt pupil. At the same time he prepared for the advanced degree in music by a correspondence course with the world-famous theorist, Dr. Prout of London, and attended several semesters of university lectures in philosophy, though he never sat for the degree. On his return to this country in 1898 he submitted a successful thesis and passed examinations for the university doctorate in music and within the next dozen years he returned several times to London for further study in various special branches.

From 1898 to 1921 Dr. True was what he calls "a general practitioner"

Latham True, Mus. D.



in music in his home town, Portland, Maine. Piano teaching was his major occupation, and his class developed so successfully that for many years he had a permanent waiting list and in one season he turned away fifty applicants. "Around the edges" (as he expresses it) of this teaching he found time to conduct choruses and a small orchestra, play the organ in church, organize chamber music recitals and act as executive for the Kotszschmar Club, a musicians' organization of which he was one of the founders and over which he presided for twenty years. He filled organ positions at the Chestnut Street Church, 1898-1905; State Street Church, 1905-1909, and First Parish Church (succeeding Dr. Kotszschmar, who played there for forty-seven years), 1909-1921. In the summer of 1908 he passed the examinations for associateness of the Royal College of Organists and for the fel-

lowship of the American Guild of Organists.

Never of robust physique, Dr. True gave up his work in Portland in 1921 because of the severity of New England winters, and drove across country to California, where he has since then resided. He spent the years from 1921 to 1923 in travel and an almost complete rest from matters musical, except that while living in San Diego he played about thirty recitals on the Balboa Park open-air organ and later about twenty-five at Stanford University, where he officiated during the absence of the official organist. His travels since coming to California have taken him to the Hawaiian Islands, Alaska, through the Panama Canal and finally (this summer) to Australia.

Since 1923 Dr. True has been organist and dean of music at the Castilleja School in Palo Alto, where he supervises a department of ten or more teachers. In these years it is known that he has had flattering offers of college positions, both in the East and on the Pacific coast, but he has found the work at Castilleja congenial and has preferred to remain there.

Dr. True has a well-trained, keenly-tempered intellect, which dominates his teaching. He is an exacting taskmaster, both with himself and with his students; but the foundation he lays is a solid one and his superstructure permanent. But there is another side to his nature, one that is sensitively poetic, and his interpretation, especially at the organ (in which he excels) or with a chorus is flexible and scintillating. He has endless patience with sincerity, however stupid it may be; but he loathes sham and hypocrisy, which he detects with unerring accuracy—a trait which does not conduce to popularity, because no one enjoys having his pet weaknesses probed. Of himself he often says that he is "gregarious, but not sociable." Personally he is diffident and retiring, and he avoids publicity as the devil is said to shun holy water; but he is a good public speaker, fluent and magnetic. His taste is normally for more or less conventional schools of organ composition, such as Bach and Mendelssohn, Guilman and Cesar Franck, with Karg-Elert for modernistic tendencies. But since going to Castilleja he has felt that his pupils should not remain in ignorance of what their American contemporaries have been writing, and his programs have featured American works. His school programs frequently take the form of lecture-recitals, a favorite device being to select similar movements from different sonatas or composers, then to comment on them, analyzing their structure, contrasting the characteristics of their style, etc.

Alfred Hubach.

When the musical history of Kansas in the twentieth century is written it will be noted that one of the most faithful and effective workers for the advancement of piano and organ music and one of the factors in upholding the best traditions of church music for a generation has been Alfred Hubach. Mr. Hubach has spent nearly all of his active years as a professional man in Kansas and the territory tributary to Kansas City, Mo., and has made an impression that is indelible through his work.

Mr. Hubach was born at Wheeling, W. Va., Aug. 2, 1876. When he was still a boy his parents with their nine children moved from Wheeling to Kansas City. Mr. Hubach studied organ under Wallace Goodrich in Boston for six years. He also studied piano under Mrs. F. L. Grover and harmony and composition under Homer Norris at the New England Conservatory of Music. During the greater part of his student days he was organist and choirmaster of the First Presbyterian Church of Boston.

From 1904 to 1914 he was organist and choirmaster at the Westport Presbyterian Church and at the Westminster Congregational in Kansas City. In September, 1914, he was appointed organist and choirmaster of the First Methodist Church of Independence,

Kan., and he will celebrate his fiftieth anniversary in this position in September.

Mr. Hubach's work as a teacher of piano, organ and theory has grown so that now he has two assistants. His pupils come from nearly all of the cities and towns in southeastern Kansas, from Iola to Coffeyville. The outstanding accomplishment by his effort in the way of music appreciation was the presentation of the Skilton oratorio "The Guardian Angel." The premiere of this fine work, given March 25, 1926, with a chorus of adult voices numbering 250, and 200 children's voices, with an orchestra of fifty-five

Alfred G. Hubach



pieces, including the Little Symphony of Kansas City, was reviewed in all of the leading musical magazines, including The Diapason.

For five years Mr. Hubach was the secretary-treasurer of the Missouri Music Teachers' Association. Last year he was dean of the Kansas chapter, A. G. O., and he has for a number of years been a member of the examining committee of the Kansas State Teachers' Association.

When as a student in Boston Mr. Hubach substituted as a piano teacher in the East Greenwich Academy, East Greenwich, R. I. (the school in which Lillian Nordica had her early training), he met Miss Grace Amanda Barnum, teacher of Latin and English. They were married Aug. 14, 1906, in Littleton, N. H. The officiating minister was the bridegroom's oldest brother, Dr. Frederick J. Hubach, now pastor of the Methodist Church at Orange, N. J. Mr. and Mrs. Hubach have one daughter, Jean Sophia, who is 9 years old.

Anthony O. T. Astenius.

One of the many organists who have migrated to California and thus have helped to place that state in the front rank in the cultivation of organ music is Anthony O. T. Astenius, who left Chicago in 1921 to become a citizen of the growing community of Long Beach, Cal., where he has established himself through his organ playing and his compositions.

Mr. Astenius was born June 9, 1871, at Ishpeming, Mich., and is the son of John O. and Anna C. Astenius, both of whom are natives of Vermeland, Sweden. Both parents were educated and cultured, the father being an accomplished church organist and inventor, while the mother was a school teacher. When the subject of this sketch was 5 years of age he was taken to Stockholm by his parents, remaining there four years, during two years of which he attended the public schools. His father was not only an organist, but also an organ builder, associated with the Mason & Hamlin Company and the W. W. Kimball

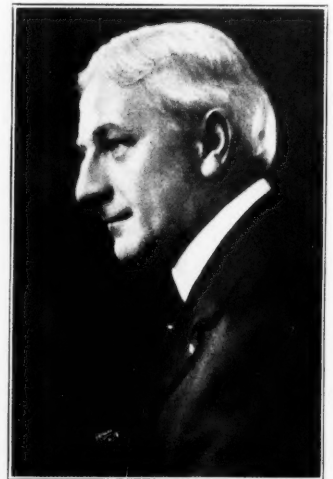
Company. When very young A. O. T. Astenius started his musical career under his father's tutelage and at the age of 9 served as organist in a Swedish Lutheran school, where he presided over a two-manual organ with pedals. At the age of 11 he became a pupil of Henry Wey, organist at Immanuel Baptist Church, Chicago, with whom he studied until his departure with his parents to Lindsborg, Kan., where at 13 he became organist at the Swedish Lutheran Church, holding that position for nearly a year until his return to Chicago. Here he continued his studies in organ, piano and theory under Frederick Grant Gleason, Frederick Boscovitz, August Hyllested, Emil Liebling, Adolph Weidig, James Watson, Emil Larson and Christian J. Schubert. He entered the Northwestern University School of Music and was graduated in 1908 with high honors, receiving the diploma for proficiency in music.

It is noteworthy that in 1871, just before the great Chicago fire, Mr. Astenius' father was appointed organist of the Swedish Immanuel Lutheran Church, but the great fire prevented acceptance of the position. Twenty-five years later his son was appointed and for seven years held this position as organist.

At Long Beach Mr. Astenius has played in the principal theaters and for two years held the position as organist at First Church of Christ, Scientist. In 1925 he was called to the position as organist at Second Church of Christ, Scientist, serving for three years, to Jan. 1, 1929. In 1926 he was honored by the appointment as official organist of the Lions' international convention, held in the municipal auditorium, San Francisco, where for one week he gave daily recitals on the four-manual Austin organ. As a composer he has gained a reputation, over a hundred compositions for piano, organ and voice being to his credit.

Mr. Astenius married Miss Rena B. Gaugler, who is a native of Michigan, and they are the parents of a son, George. Mr. Astenius is a member of

A. O. T. Astenius



the Masonic fraternity, a Knight Templar, thirty-second degree Scottish Rite, and Medinah Temple, A. A. O. N. M. S., Chicago, a member of the American Guild of Organists, an honorary member of the Phi Kappa Lambda musical fraternity and a charter and honorary life member of the Long Beach Lions' Club.

The opening program on the new three-manual Møller organ in the First Baptist Church, Spokane, Wash., was given July 18 by Judson Waldo Mather, one of the best-known organ artists on the Pacific slope.

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- Kansas University, Lawrence, Kans., 2-Manual.
- Mesa Presbyterian Church, Pueblo, Colo., 2-Manual.
- St. Matthew's Lutheran Church, Brownton, Minn., 2-Manual.
- Sixth Avenue Community Church, Denver, Colo., 2-Manual.
- St. Cyprian's Episcopal Church, Lufkin, Tex., 2-Manual.
- Holy Trinity Episcopal Church, Pueblo, Colo., 2-Manual.
- Simons Mortuary, Riverside, Calif., 2-Manual.
- Brighton Presbyterian Church, Seattle, Wash., 2-Manual.
- Sangamon Street M. E. Church, Chicago, Ill., 2-Manual.
- Seventh Day Adventist Church, College Place., Wash., 2-Manual.
- Concordia Teachers' College, Seward, Nebr., 3 organs, 2-Manuals.
- Church of Christ, Louisiana, Mo., 2-Manual.
- St. Paul's Evang. Lutheran Church, Closter, N. J., 2-Manual.

THE REUTER ORGAN CO.
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Southern California Activities; Organs for Pacific Coast

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

Los Angeles, Cal., July 14.—The choir of Immanuel Presbyterian Church under the direction of Franz Hoffman gave an excellent performance of Gaul's "Holy City" June 30. The choir of some sixty voices is well balanced and the tone, while not big, sounded very well in the large church. The soloists gave a good account of themselves, but the chorus work appealed to me most. Clarence Mader, A. A. G. O., the talented organist of the church, played a splendid accompaniment and the fine Skinner organ was most effective.

On the same day the choir of the First Baptist Church under the able direction of Alexander Stewart confined the music for the day to southern California composers. At the morning service the anthem "I Heard a Sound of Voices," by Louis Curtis, was sung; also an "Ave Maria" by Miss Betty Carson. Both of these compositions were well worth doing and the choir sang them "con amore." Other composers heard at this church recently are Charles Wakefield Cadman, Frank H. Colby, H. J. Stewart, Eleanor Remick Warren, Clarence Mader, etc.

The new Hall organ at the West Adams Presbyterian Church was dedicated July 7, when special music was arranged by William E. Sackett, organist of the church. In the afternoon William Ripley Dorr presented a musical service, assisted by two of the Wilshire Choristers. This service was enjoyed by a large audience that gave every evidence of appreciation. The organ is a two-manual of fifteen stops. It is well placed and sounded most effective. It is hoped to have a Guild recital at this church within a short time.

Latest reports have it that the new First Methodist Church of Hollywood is to have a Casavant organ costing about \$25,000. This will give Hollywood two large Casavants, the other being in the Church of the Blessed Sacrament, where Richard Keys Biggs is organist.

Dudley Warner Fitch of St. Paul's Cathedral is taking his choir boys for their annual two weeks' camping in the mountains the latter part of the month.

At an organists' convention a year or so ago a visitor was told she could not enter the church without a ticket. Losing her temper, she exclaimed: "Will tickets be required to enter the Kingdom of Heaven?" "No," replied the imperturbable usher, "but Charles Courboin will not be playing."

Among the new organs to be installed this fall are a Pilcher at the Episcopal Church in La Jolla, a Spencer in the Episcopal Church of Monrovia, and a Casavant in the Community Church at Ventura. These will all be three-manual instruments.

Ernest Douglas presided at the console of the Skinner organ in St. Clement's Episcopal Church when the building was dedicated the latter part of June. The organ is most effective and will be a great joy to this congregation of colored people.

The Wiley B. Allen Music Company is installing a Kilgen residence organ of some fifteen stops. It will have a player, and the Allen company, which is handling the sales of Kilgen residence organs in southern California,

Edward A. Mueller



E. A. MUELLER IS HONORED

His Music for "Sherwood" Given at Capital—Hoovers Present.

In 1916 Edward A. Mueller, organist and director of the State Street M. E. Church of Trenton, N. J., composed incidental music for the production by the local high school of Alfred Noyes' drama "Sherwood." Not long thereafter he was asked for copies of the music by various organizations desirous of using the drama. As high schools, colleges and then drama guilds began using it, Mr. Mueller revised the score for larger orchestras, and it has won wide popularity, having been given in every state in the Union, as well as in Canada, Australia and New Zealand.

On June 20 Mr. Mueller was privileged to see the drama given in Washington, D. C., by the Community Drama Guild of that city, on an elaborate scale, before an audience of several thousand, and to hear his own music played by the United States Marine Band Orchestra of fifty pieces, under the direction of Captain Taylor Branson. A chorus of eighty voices under Adolf Torovsky, assisted by several soloists of Washington, participated. The ballets and dances were performed by the Caroline McKinley School of Dancing.

The score includes an overture, a chorus, a song of fairies, a fairy ballet, a dramatic recitative and aria for baritone on the theme of "Chivalry," a minstrel song, an abbey scene, with organ music and a chanting of the "Miserere" in Gregorian mode, a court dance, a "Death Song of Shadow-of-a-Leaf," and short episodes following the dramatic action.

The drama was given at the Sylvan Theater on the monument grounds, a beautiful natural setting for such a theme, and in addition to the skillful lighting planned with elaborate care the moon came out, during act 3, to add its magic to the love scenes.

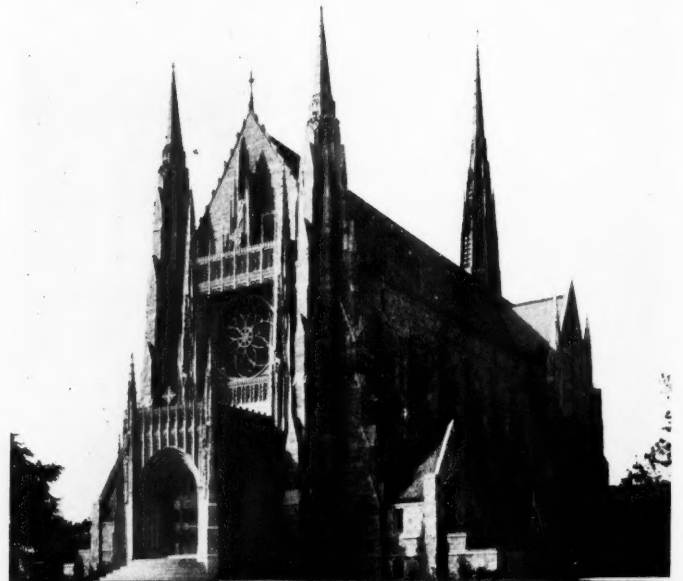
Mr. and Mrs. Mueller, by special invitation, occupied a box with United States Senator Burton K. Wheeler of Montana. President and Mrs. Hoover were among those who attended, and during the evening Mr. Mueller was presented to Mrs. Hoover.

Mr. Mueller is the newly-elected president of the Central New Jersey chapter of the National Association of Organists, and his many friends are delighted with the well-deserved recognition and honors that he is now receiving.

nia, expect to have daily recitals broadcast.

During the Elks' convention Sibley G. Pease, organist of the Elks' Club, gave a recital every day at 4:30. The programs were chosen to please the average Elk and were much enjoyed by those attending.

George J. Kilgen, vice-president of the Kilgen Company, is to bring his family to Los Angeles within the next month. He will make his home here and open a branch office to take care of the business in the West.



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PHILADELPHIA, and for approximately one hundred
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A De Luxe edition of the new M. P. Möller booklet that describes in fullest detail the Möller processes—in fact, the whole story of these remarkable instruments—the plant, personnel, etc., will gladly be mailed upon request to anyone interested in the subject.

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**MELBOURNE HAS ITS
NEW MUNICIPAL ORGAN**

INSTALLED IN TOWN HALL

Specification of Modern Concert Instrument Built by Hill & Son and Norman & Beard, Ltd., for Australian City.

Worldwide interest exists in the new organ built for the Town Hall of Melbourne, Australia, by Hill & Son and Norman & Beard, Ltd., of England. The specification of this instrument is published in *The Organ*, the British quarterly review, in its July issue, in an article prepared by Herbert Snow, who also describes the two organs which preceded the new one at Melbourne.

The instrument, according to information from Town Clerk McCall of the Australian city, has been built at a cost of £32,300 and placed in the new auditorium, which is 152 feet long, 110 feet wide and 70 feet high, and which has seats for 3,000 people. The specification was drawn up by the city organist, Dr. Price, in consultation with the builders. The aim was to have a thoroughly modern concert instrument.

Six sections of the organ are enclosed in swell chambers. The echo is placed at the opposite end of the hall from the main organ. A fan tuba on twenty-inch wind pressure is fixed centrally at the top of the organ case and forms a part of the display pipe front.

There are seven manual departments, playable from the four-manual console. The orchestral division is playable from any of the manuals and the echo is played from the choir manual.

The complete stop specification is as follows:

- PEDAL ORGAN.**
1. Tibia Profunda, 32 ft., 12 pipes, 20 from No. 4.
 2. Double Open Diapason, 32 ft., 12 pipes, 20 from No. 5.
 3. Great Bass, 16 ft., 32 pipes.
 4. Tibia Profunda, 16 ft., from Great No. 24.
 5. Open Diapason, 16 ft., 32 pipes.
 6. Contra Bass, 16 ft., from Great No. 25.
 7. Violone, 16 ft., from Swell No. 44.
 8. String Bass, 16 ft., from Orchestral No. 85.
 9. Bourdon, 16 ft., 32 pipes.
 10. Contra Salicional, 16 ft., from Choir, No. 76.
 11. Quint, 10 1/2 ft., from No. 9.
 12. Flute Major, 8 ft., 12 pipes, 20 from No. 3.
 13. Principal, 8 ft., 12 pipes, 20 from No. 5.
 14. Violoncello, 8 ft., from Swell No. 44.
 15. Stopped Flute, 8 ft., 12 pipes, 20 from No. 9.
 16. Super Octave, 4 ft., 12 pipes, 20 from Nos. 13 and 5.
 17. Grand Fourniture (enclosed in second division of Great), 6 rks., 72 pipes, 20 notes from Great No. 38.
 18. Diaphone (26-in. diameter), 32 ft., 12 pipes, 20 from No. 19; 20-in. wind pressure.
 19. Diaphone (18-in. diameter), 16 ft., 32 pipes.
 20. Tuba (10-in. diameter), 16 ft., from Solo No. 70.
 21. Trombone (8 1/2-in. diameter), 16 ft., from Great No. 40.
 22. Schalmel, 16 ft., from Solo No. 67.
 23. Tuba, 8 ft., from Solo No. 71.
- Perussions:**
- Bass drum tap and roll. (Rolls second touch).
- Side drum tap and roll. (Rolls second touch).
- GREAT ORGAN.**
- Unenclosed Division:
24. Tibia Profunda, 16 ft., 61 pipes, 10-in. wind pressure.
 25. Double Open Diapason, 16 ft., 61 pipes, 10-in. wind pressure.
 26. Diapason Phonom, 8 ft., 61 pipes, 10-in. wind pressure.
 27. Open Diapason I, 8 ft., 61 pipes, 10-in. wind pressure.
 28. Tibia Plena, 8 ft., 12 pipes, remainder derived from No. 24, 10-in. wind pressure.
 29. Octave Diapason, 4 ft., 61 pipes.
- Enclosed Division:
30. Open Diapason II, 8 ft., 61 pipes.
 31. Gamba Major, 8 ft., 61 pipes.
 32. Hohl Flute, 8 ft., 61 pipes, open throughout.
 33. Principal, 4 ft., 61 pipes.
 34. Wald Flute, 4 ft., 61 pipes.
 35. Stopped Quint, 3 ft., 61 pipes.
 36. Fifteenth, 2 ft., 61 pipes.
 37. Tierce, 1 3/5 ft., 61 pipes.
 38. Grand Fourniture, 6 rks., 366 pipes.
 39. Contra Trombone, 32 ft., 61 pipes, bass half-length.

40. Trombone, 16 ft., 61 pipes.
 41. Tromba (12-in. wind), 8 ft., 61 pipes.
 42. Harmonic Trumpet, 8 ft., 61 pipes.
 43. Clarion, 4 ft., 61 pipes.
- SWELL ORGAN.**
44. Violone, 16 ft., 73 pipes (6-in. wind).
 45. Diapason Phonom, 8 ft., 73 pipes (10-in. wind).
 46. Geigen Principal, 8 ft., 73 pipes (6-in. wind).
 47. Cor de Nuit, 8 ft., 73 pipes (6-in. wind).
 48. Aeoline, 8 ft., 73 pipes (6-in. wind).
 49. Vox Angelica (FF), 8 ft., 66 pipes (6-in. wind).
 50. Octave Gamba, 4 ft., 73 pipes (6-in. wind).
 51. Harmonic Flute, 4 ft., 73 pipes (6-in. wind).
 52. Harmonic Quint, 3 ft., 73 pipes (6-in. wind).
 53. Salicetina, 2 ft., 73 pipes, (6-in. wind).
 54. Mixture, 3 rks., 132 pipes (6-in. wind).
 55. Vox Humana, 8 ft., 73 pipes (6-in. wind).
 56. Oboe, 8 ft., 73 pipes (6-in. wind).
 57. Double Trumpet, 16 ft., 73 pipes (10-in. wind).
 58. Horn, 8 ft., 73 pipes (10-in. wind).
 59. Orchestral Trumpet, 8 ft., 73 pipes (10-in. wind).
 60. Clarion, 4 ft., 73 pipes (10-in. wind).
- SOLO ORGAN.**
- (Enclosed in a swell-box; on 7-in. wind pressure.)
61. Quintaton, 16 ft., 73 pipes.
 62. Violoncello, 8 ft., 73 pipes.
 63. Salicional, 8 ft., 73 pipes.
 64. Harmonic Claribel, 8 ft., 73 pipes.
 65. Flute Celeste, 8 ft., 73 pipes, to undulate with Numbers 63 or 64.
 66. Concert Flute Harmonique, 4 ft., 73 pipes.
 67. Schalmel, 16 ft., 73 pipes, large-scale Clarinet, with bells.
 68. Clarinet, 8 ft., 73 pipes.
 69. Orchestral Oboe, 8 ft., 73 pipes.
 70. Tuba, 16 ft., 73 pipes, 20-in. wind pressure; harmonic from tenor F.
 71. Tuba, 8 ft., 12 pipes, 20-in. wind pressure; harmonic from tenor F.
 72. Tuba, 4 ft., 12 pipes, 20-in. wind pressure; harmonic from tenor F.
 73. Tuba Sonora, 8 ft., 73 pipes, not enclosed in Solo box; on 20-in. wind pressure; harmonic from tenor C; twenty top notes double harmonic.
 74. Glockenspiel (steel bars), 2 ft., 32 notes; tenor F to C.
 75. Carillon (tubular bells), A to E, 20 notes.
- CHOIR ORGAN.**
- (Enclosed in Great swell-box; on 5-in. wind pressure.)
76. Contra Salicional, 16 ft., 61 pipes.
 77. Horn Diapason, 8 ft., 61 pipes.
 78. Lieblich Gedeckt, 8 ft., 61 pipes.
 79. Corno Flute, 8 ft., 61 pipes.
 80. Lieblich Flöte, 4 ft., 61 pipes.
 81. Echo Viola, 4 ft., 61 pipes.
 82. Harmonic Piccolo, 2 ft., 61 pipes.
 83. Dulciana Cornet, 3 rks., 183 pipes.
 84. Closed Horn, 8 ft., 61 pipes, harmonic trebles.
- ORCHESTRAL STRING ORGAN.**
- (Enclosed in Solo box; on 6-in. wind pressure.)
85. Contra Viola, 16 ft., 73 pipes.
 86. Tibia Clausa, 8 ft., 73 pipes.
 87. Viole d'Orchestre, 8 ft., 73 pipes.
 88. String Celeste (2 rks.), 8 ft., 116 pipes.
 89. Octave Viola, 4 ft., 73 pipes.
 90. Tiercina, 3 1-5 ft., 73 pipes.
 91. Quint Viola, 3 ft., 73 pipes.
 92. Violette, 2 ft., 73 pipes.
- ECHO ORGAN.**
- (Enclosed; on 6-in. wind pressure.)
93. Lieblich Gedeckt, 16 ft., 85 pipes.
 94. Lieblich Gedeckt, 8 ft., 73 notes.
 95. Lieblich Flöte, 4 ft., 73 notes.
 96. Geigen Principal, 8 ft., 73 pipes.
 97. Viola, 4 ft., 73 pipes.
 98. Tibia Mollis, 4 ft., 73 pipes.
 99. Vox Mystica, 8 ft., 73 pipes.
 100. Musette, 8 ft., 73 pipes.
- Section II:**
101. Viole Sourdine, 8 ft., 73 pipes.
 102. Violes Celestes, 8 ft., 61 pipes.
 103. Zaubrerflöte, 8 ft., 73 harmonic stopped pipes.
 104. Unda Maris, 8 ft., 61 pipes, to undulate with No. 102.
 105. Harmonia Aetheria, 4 rks., 232 pipes.
 106. Post Horn, 8 ft., 73 pipes, harmonic from tenor C.
 107. Harp, 8 ft., 48 bars and resonators, G to C.
- ECHO PEDAL.**
108. Violone, 16 ft., synthetic, 32 notes.
 109. Bourdon, 16 ft., 32 notes; 18 derived from No. 93.
 110. Flute Bass, 8 ft., 32 notes; derived from No. 93.

The original Town Hall was erected in 1870 at a cost, including the organ, of about \$500,000. It seated 2,200 persons. Work on the original organ was begun by W. Hill & Sons and Norman & Beard, Ltd., in 1869 and the instrument was completed at an approximate

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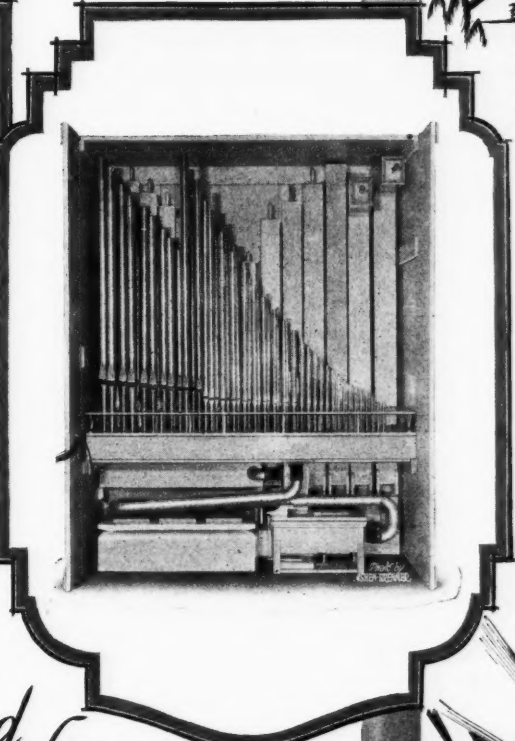
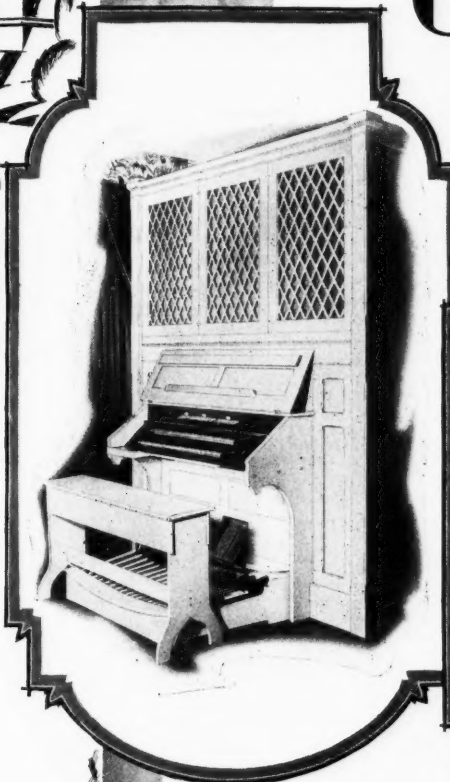
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National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

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 Chairman of the Executive Committee—Herbert Stavelay Hammond, 725 Argyle road, Brooklyn, N. Y.
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On to Toronto!

This movement really began last year at the Portland convention. As we met for the last time at the farewell banquet, there was the feeling of au revoir in the air. Many said that if Toronto were chosen for 1929 they would surely come—only they didn't want to wait so long!

But this message is for those readers of *The Diapason* who have never tasted the delights of a convention. The others are all doing their best to attend, or write us of their deep regret if it is impossible. This year is a good time to begin. We have accepted the hospitality of a great city that has much to offer us, and of a splendid group of church organists who are proud to share with us their traditions, and eager to learn whatever we have to offer.

By chance there are half a dozen Canadians and an equal number born in the United States taking a prominent part in the program. That shows the spirit of co-operation which has marked its preparation. We are bringing more recitalists—they offer two splendid events of interest to every church organist, the rehearsal of hymn singing and the Winnipeg report on music in the churches. For good measure they add the unique choral event of a concert by the Exhibition Chorus. Have you ever heard 2,000 trained singers under such a man as Fricker?

Toronto, a city of great churches and of musically alert congregations, is naturally proud of its church organs. Three of these will be used in recital, as well as the new organ in the Royal York Hotel, our headquarters. We gain by this variety of instruments, as well as by the varied interpretations of the noted players we shall hear.

Never were the programs better chosen or more representative of the whole field of organ composition. We shall also hear both the prize winners of this spring—Kurthy's *Passacaglia*, played by Ernest White, and Howe's "Dedication," played by its composer. The donor of these prizes, Ernest M. Skinner, will speak, and he will not be the only man present who is engaged in artistic organ building. More practical organ builders are coming than ever before. We certainly should meet these men, from whom we can learn so much.

If a large group of organists and church musicians comes from the United States, it will add greatly to the success of the convention. The spirit of such conventions lives long with those who attend, not only through the recitals and the papers, splendid as they are, but through the inspiration of direct touch with the men and women who have done the things we are going to do, or even surpass. Is this merely a boast? Let anyone who can remember the programs and the technical, tonal and artistic effects in the recitals of forty years ago compare them with the best of today. There is, with but few exceptions, no comparison. The truth is that the finest organ playing the world has known is being done here and now, and is to be completely demonstrated at Toronto, including the conspicuous share of women in this record. Come and hear!

REGINALD L. McALL.

P. S.—There is no need to refer to Niagara attractions, or the combination tours of Canadian mountains and lakes, or the famous Exhibition at Toronto. These things would not

bring you unless you wanted to come, but they may make it more easy for you to plan the trip.

Skinner Offers Prize.

Through the generosity of Ernest M. Skinner, the National Association of Organists announces a prize competition for the organ of the Overture to "Prince Igor," by Borodin, to be submitted on or before Nov. 1, 1929. A cash prize of \$100 has been offered by Mr. Skinner for this arrangement. It should, as far as possible, be suitable for use on an organ of moderate size, and should not be too exacting technically. Additional copies of the general conditions as given below may be obtained by writing to the National Association of Organists, 49 West Twentieth street, New York City:

1. Where the word "arrangement" is used it shall refer to arrangements of the overture submitted in the competition. The word "association" shall refer to the National Association of Organists, and the word "arranger" shall refer to the person submitting the arrangement in competition.

2. The winning arrangement shall remain the property of the arranger, subject to the right of the association to produce the arrangement publicly at any regular meeting of the association, or of its chapters.

3. The association shall have the right to give the arrangement its first public performance.

4. Announcement of the winning arrangement will be made at the earliest possible date.

5. The association reserves the right to withhold the award of the prize if in its judgment no arrangement submitted meets a sufficiently high standard of musical excellence.

6. The judgment of the association, acting through its executive committee and its judges, shall be final on all features of the arrangement, including an interpretation of these conditions. The submission of an arrangement shall not thereby entitle the arranger to any right or claim whatsoever against the association.

7. All arrangements must be written legibly in ink on music paper. They shall be submitted by registered mail, addressed as follows: "Prize Competition, President, National Association of Organists, 49 West Twentieth street, New York City," in a large, flat, unfolded envelope. The signature of the arranger shall not appear upon the manuscript, but it should be marked with a "nom de plume." The name and address of the arranger, with the nom de plume, should be placed in a separate sealed envelope and enclosed with the manuscript. The judges shall not be apprised of the names of those submitting arrangements.

8. Arrangements not receiving the prize may be awarded honorable mention.

9. No arrangement shall be eligible that has been previously published, but it need not have been made since the offering of the prize.

10. The competition is open to all who are permanent residents of the United States or Canada.

11. The association will provide reasonable safeguards for the protection of manuscripts while in its possession, but cannot assume responsibility for loss or destruction of, or injury to, such manuscripts.

12. Full return postage must accompany all manuscripts submitted, in order to insure their being sent back to the arrangers.

President McAll Honored.

President McAll has been honored by an invitation from the general manager of the Canadian National Exhibition Association to be the principal speaker at the luncheon of the directors of that association on music day, Thursday, Aug. 29, at Toronto. Mr. McAll's remarks will be broadcast by radio over Canada and the United States.

Camden Chapter.

Although the season for chapter activities seemed closed with our June meeting, thirty members met at the Methodist Church in Mount Holly July 15 to hear and inspect the new Möller organ recently installed there. Mrs. Anderson, organist of the church, played a group of pieces which showed the resources of this fine instrument.

Harry Bagge played two numbers, after which the pastor and president of the board of trustees made addresses of welcome. We then drove to Moorestown to the beautiful new Episcopal Church, where there is a very fine Hall organ. Raymond Heston played a group of solos. Mr. Bagge favored us with another group. Those of us who are planning to go to the convention discussed the treats in store. There are eight members going, including Mr. Tussey, who will be Camden chapter's delegate; Henry S. Fry and Ernest F. White, who is one of the recitalists.

ISABEL D. FERRIS, Secretary.

Carry Your Credentials!

Some inquiries have been received as to the conditions of re-entering the United States for our members and friends after the convention. Native-born and naturalized citizens should carry credentials showing their citizenship, and aliens may be asked to show proof of their legal entry into the United States. It will be helpful to state the object of the visit and show the N. A. O. membership card to the inspector, as the date and place of the convention have been reported to the United States district immigration directors in charge of the Canadian border. Our members need therefore anticipate no difficulty in returning to their homes after the convention.

Easton Chapter, Pennsylvania.

The June meeting of the Easton chapter was held in the chapel of the Brainerd-Union Church June 17. The president, Charles W. Davis, presided. Reports from officers and chairmen of the convention committees were heard. One new member was elected: Mrs. Mary Hawk.

The chapter will not meet in August, but plans were discussed for an outing to be held at Willow Grove Park, near Philadelphia, July 13, and final arrangements were left with the social committee.

MARK L. DAVIS, Secretary.

Kentucky Chapter.

Miss Alma G. Hoffman, organist of Calvary Lutheran Church, Louisville, and a member of the Kentucky chapter, gave a recital at Christ Church Cathedral Tuesday evening, July 9. The recital was broadcast over WHAS through the *Courier-Journal* and *Louisville Times*. The program was as follows: Largo, Handel; Elegy, Massenet; "Ave Maria," Schubert; Evening Song, Bairstow.

Farris A. Wilson, organist of the Crescent Hill Presbyterian Church, gave a recital at Christ Church Cathedral July 16. This recital was also broadcast over WHAS.

Central Chapter, New Jersey.

The Central chapter members had supper at the Mansion House in Cad-

waller Park on June 24. This was a purely social event and merriment reigned supreme. As the final course was served Mrs. A. D. Carton, organist of Grace Lutheran Church, Trenton, was surprised with a birthday cake and the reading of some verses in her honor. Mrs. Carton was not aware that anyone knew it to be her natal day.

Mr. Mueller told most interestingly of his experiences in Washington in connection with the production of "Sherwood," a drama of Alfred Noyes for which he wrote the music.

Musical puzzles and conundrums occupied the remainder of the evening, until a threatened shower caused a hasty exodus.

RAMONA C. ANDREWS, Secretary.

AUSTIN FOR CHICAGO CHURCH

Drexel Park Presbyterian Places Order for a Three-Manual.

An Austin organ of three manuals has been purchased by the Drexel Park Presbyterian Church, Chicago, and is to be installed in the fall. The choir for the present is to consist of stops duplexed from the other manuals, but preparations are made for future addition of three stops. The scheme of the organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Tuba Mirabilis, 8 ft., 73 pipes.
 Chimes, 20 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 97 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.
 Flute, 4 ft., 73 notes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremulant.

CHOIR ORGAN.

*Violin Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 notes.
 Dulciana, 8 ft., 73 notes.
 *Unda Maris, 8 ft., 61 pipes.
 Flute, 4 ft., 73 notes.
 *Clarinet, 8 ft., 73 pipes.
 Tremulant.

PEDAL ORGAN.

*Double Open Diapason, 16 ft., 44 pipes.
 Bourdon, 16 ft., 32 pipes.
 Dolce Bourdon (from Swell), 16 ft., 32 notes.
 Gedeckt, 8 ft., 32 notes.
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**Philadelphia to Buy
\$100,000 Organ for
Its Convention Hall**

By JOHN M'E. WARD

Philadelphia, Pa., July 19.—Mayor Mackey has requested a number of musicians to serve on a committee to purchase an organ to cost approximately \$100,000 for the new convention hall now under construction. The group consists of H. Alexander Matthews, Charles M. Courboin, Samuel Lacier, Ralph Kinder, Lynnwood Farnam, Dr. Herbert Tily and Dr. Thaddeus Rich.

Lewis Alexander Wadlow, for the past fifteen years organist of St. Mark's Episcopal Church, died July 4 at his home in Bala. He had been ill for some time and had recently undergone an operation.

Before his tenure at St. Mark's, Mr. Wadlow was organist of the Church of the Saviour, Jenkintown, and later he was at St. Peter's. He was an alumnus of the music school of the University of Pennsylvania, a member of the A. O. P. C., and the Pennsylvania chapter of the A. G. O.

Isaac L. Battin, organist at the Ninth Presbyterian Church, has been appointed director of the school of music at Meredith College, N. C., to take effect in September.

St. Clement's Church, weighing about 5,500 tons, has been safely moved west forty feet, to its new location. The work was made necessary by the fact that the city has widened the street to make room for the new parkway.

Academic honor was bestowed on Harry C. Banks, Jr. by the Zeckwer-Hahn Music Academy on the occasion of the sixteenth annual commencement of the institution. He is now a bachelor of music in composition.

The organist's position at Trinity Lutheran Church, Germantown, has been won by James C. Warhurst, who began his duties there June 2.

One naturally thinks of a library as only a place in which to read. Now the Philadelphia Free Library has become the storehouse of the Edward Fleisher collection of music, valued at \$500,000, which he has collected from all parts of the world. All of the organ works are to be found here, in addition to a complete set of the standard masses, oratorios, operas, symphonic music, etc., all of which is available to any music student. Several sound-proof rooms with pianos are at the disposal of the public.

Walter Sassmannshausen



Walter Sassmannshausen, Chicago organist and composer, directed the combined mixed male and children's mass chorus of over 7,000 voices at the Lutheran Catechism Quadricentennial celebration at Soldiers' Field, Chicago, June 23. The singing, as well as the celebration, was a great success. The numbers rendered were Kremser's "Prayer of Thanksgiving" and one of Mr. Sassmannshausen's own compositions, "The 150th Psalm," the latter anthem being written for this occasion. A crowd of 60,000 attended the celebration. Mr. Sassmannshausen, who for twelve years had been at Christ Lutheran Church, has been appointed organist of Pilgrim Lutheran Church, effective Aug. 1. It is planned to install a large modern organ in this church in the near future, which will give the new organist an opportunity to appear in recitals.

Novel Church Is Dedicated.

Miss Rose Kandlik presided at the organ and gave a dedicatory recital June 23 to mark the completion of the novel edifice of the Humboldt Park Evangelical Church, 2120 North Mozart street, Chicago. The organ is a two-manual Maxcy instrument. The church is part apartment building and part religious edifice, income from the former serving to assist in the support of the work of the church. The church is a beautiful edifice on the right half of the lot and the remainder is occupied by the four-story apartments. Miss Kandlik is to be the regular organist.

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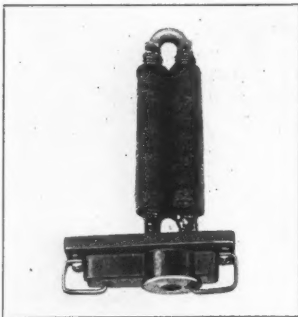
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By HAROLD W. THOMPSON, Ph.D., Litt.D.

A number of valuable books concerned with church music have appeared recently, two of which are of such importance that they merit each a separate article in review. All that I can do, however, is to say a few words about their outstanding merits.

The first of these is Dr. A. Z. Idelsohn's "Jewish Music, Its Historical Development" (Henry Holt & Co.), which it is no exaggeration to call the most important contribution to the scholarship of the subject which has been published in English. Some of us know Dr. Idelsohn as the editor of that magnificent "Thesaurus of Hebrew Oriental Melodies" which Benjamin Harz of Berlin has been publishing since 1922—five volumes have appeared and five more are announced; others of us have heard of him as the professor of Jewish music in the Hebrew Union College. In this latest product of his scholarship we have the distillation of his research for a quarter of a century in the Jewish traditional music preserved in both hemispheres. In part 1 he treats of the song of the synagogue from the earliest tradition down to the present day, with an exceedingly interesting chapter on "Synagogue Song in the United States"; in part 2 he discusses folk-song.

For the organist or choirmaster in a Jewish church this book will be simply indispensable, particularly as he is often a Christian totally unacquainted with the traditional music of the great religion which he tries to serve; but for the organist in a Christian church the book is almost as valuable. For a number of years I have been studying Jewish music in a puzzled fashion, trying to find really traditional music that can be adapted to Christian use; occasionally my search has been rewarded, but usually I have been disappointed, and nearly always disappointed when I consulted organists serving Jewish churches. My conclusion has been that, bad as Protestant and Catholic church music has been in America, Jewish music is in even worse condition. Dr. Idelsohn apparently agrees with my conclusion and gives an explanation. He also answers dozens of the questions for which I have long sought solutions. There is reason to believe that he may do for his church some such service as has been done for Christians by Dr. Clarence Dickinson. It is a curious fact, of which Dr. Idelsohn seems to be ignorant and without blame, that Dr. Dickinson has done a considerable amount of research in Jewish music; when he was organist of Temple Beth-el in New York he used a great deal of traditional music collected in Europe and elsewhere, and on the whole presented a program that was distinctly and beautifully Jewish.

With Dr. Idelsohn's strictures against nearly all the music used by American Judaism I am in agreement; but I wonder whether his righteous scorn is likely to result so well as a manner less antagonistic. There are a lot of things about Christian music that I loathe, but I don't bother to mention those things in print very much; I tell what I like. Except for its pugnacious tone, this volume seems to me a model of scholarship, and I predict that its influence will be enormous.

We all have our intellectual heroes. One of mine is that versatile English scholar, critic and man of letters, Sir W. H. Hadow, whose "Collected Essays" have recently been published by the Oxford Press, American branch. Here is the wisdom of many years of sensitive appreciation, written in a style beautiful enough to give the author high place in his generation, and expressing ideals profound enough to last for many generations. No man living has said finer or truer things about the essential qualities of music in worship, of the relations between literature and music, of the place of art and humane letters in education. We Americans may be especially proud

that three of the finest essays in the entire collection were written to be delivered as lectures at Rice Institute upon Sir Henry's recent visit to this country. Of course, through all the book he is unswervingly English, as witness the essays on Byrd and on Parry; but I find it interesting to see what the soundest English critic of our generation thinks of his country's chief composers, and while I cannot share—and who but an Englishman can?—his enthusiasm for Parry, I am delighted to find the deep, sincere scholarship of Parry reflected in his admirer.

There is a noble *stupidity* about a good deal of English music, which may after all be a *depth* incomprehensible to American ears; so I feel regarding much of Parry's music and some of Byrd's. But there is no stupidity mingled with Hadow's prose, which is alight with vivid beauty. For such music of cadenced thought, for such easy command of illustration from all the arts, one may seek in vain in the writing of any other musical critic now living, whether in England or in the United States. My aspiration for my own country's music is that we may seek the ideal which he has set for England. These essays can lift us up to a ground which is common because it is so high; Sir Henry Hadow has found a Way of Life as far above pretense as it is above vulgarity.

A few other books, much less significant, deserve brief mention. The Rev. W. S. Swisher has a little volume of eighty-three pages in the Ditson "Pocket Music Student Series" entitled "Music in Worship," which contains some sound advice more needed by the clergy than by their organists. Being an organist as well as a clergyman, he gives specific suggestions in the way of organ music and anthems. A chapter on the "Function of the Anthem" is decidedly useful and suggestive; the appended list of suggested anthems, except for a number or two by such composers as Blair and Camileri, is excellent and specific even as to publishers; the list of organ pieces is decidedly weak in American titles and fails to give the names of publishers. And I wish that clergymen would get over the barbarous habit of coining words with the suffix "ful"; Mr. Swisher's worst is "displayful." I am glad to note that he gives credit (in one of his excellent lists of books for further reading) to the Rev. Von Ogden Vogt's "Art and Religion," a new edition of which is promised by the Yale University Press. Mr. Swisher's book is a useful little appendix to Dr. Vogt's volume.

The jocund Percy Scholes has presented the second and third (which is the last) little volumes of his "Listener's History of Music" (Oxford Press). He lays claim on the title page to incidental notes by Hadow, Terry, Walker and Evans, but most of the writing is in his own sprightly style. It is regrettable that his excellent bibliographies—the best part of the book to me—fail to give the initials of authors and the date of publication; further to remove the taint of scholarship, there is an absence of indices. There is in the third volume a comical list of American composers with remarks which show how easy it is to write criticisms without knowledge. The author is a little puzzled to find that, except for MacDowell, he has mentioned none but citizens of New England, but the beautiful thought occurs that "the least racially mixed part of the country made the first great contribution to a national repertory." I should add that Mr. Scholes does have a very just footnote about Arthur Whiting, contributed by Hadow, who apparently with all his other curious learning knows the facts about American music.

If I have been a little harsh with Mr. Scholes in this matter of American music, I should like to be much harsher with Dr. Percy Goetschius, whose little volume on "Masters of the Symphony" (Ditson) has just appeared as the textbook for the fifth year in the course in "music understanding" sponsored by the National Federation of Music Clubs. Either we have produced symphonic music in this country or we have not; if we have, Dr. Goetschius should analyze

some of it, and the federation should see to it that several works are recorded by the Victor or Columbia Company. What we actually have in this book is a funny list of "American symphonists" with compliments appended—compliments of the sort one finds in the necrology of a country newspaper; for example, we learn that George W. Chadwick's symphonies and symphonic poems are "greatly esteemed, both at home and abroad, for their sterling qualities, their distinction, solidity and genuine beauty." Any week in the year I can give you a similar passage of elegiac prose from the Westfield Republican of Westfield, N. Y., population 4,000 souls. Now while I enjoy the Republican very much, I do not wish to see its style plagiarized by a person attempting to write musical criticism.

Except for its flutent style and its treatment of American composers, the book is useful, particularly for its lists of suggested readings and of illustrative records and rolls.

One can now obtain in three handsomely bound volumes the "Harvard Glee Club Collection" (E. C. Schirmer), containing the numbers published between 1922 and 1928. Of course, every director of adult male choirs should have these volumes; they are the most important series for men's voices published in this country; at least half of the numbers are sacred.

The Scottish publishing-house of Paterson has brought out for the Congregational Church in England a book entitled "Ten Orders of Worship from the Book of Congregational Worship with Some Selected Prayers," set to selected music and composed by H. Walford Davies; the book is imported in this country by the Oxford Press. This liturgical work is of interest to all Protestant churches as a successful attempt to build a beautiful liturgy with appropriate music. I have hopes that the Presbyterian Church in the United States will some day attempt a similar work. Meanwhile a number of responses may be used; indeed, there is little reason why the present book should not be used almost in toto.

Anthems and Carols.

New anthems of varied types are represented in the following list:

Baumgartner—"The Conqueror." Organ accompaniment on three staves. (Ditson) Easter.

Coker—Two choral hymns: "Bread of Heaven," with tenor solo, for communion; "O Help Us, Lord," with soprano solo. Lent or general. (Oxford Press).

Dvorak-Macrum—"The Lord Is My Shepherd"; the best of a series of arrangements of the "Biblical Songs." (Ricordi) Guidance.

Homer-Deis—"Sheep and Lambs." Skillfully arranged from the very popular solo; best for mixed quartet. The Passion. (G. Schirmer) Lent.

Huber-Dickinson—"Holy, Holy, Holy." Sanctus from the "Heroic Symphony." With parts ad lib for violin, 'cello, harp. Solo for S or T. Adoration.

H. A. Matthews—"Behold, the Dawn." S solo. (Ditson) Easter.

J. S. and H. A. Matthews—"O Love That Will Not Let Me Go." Best for quartet. (Ditson) Christ's love, consecration, security, comfort.

J. S. and H. A. Matthews—"Faithful Shepherd," with S solo, brief passage for S obbligato; otherwise a quartet anthem. (Ditson) Guidance.

J. S. Matthews—"O Love Divine." Short solo for A or bar. (Schmidt) Best for quartet. Fine text by Holmes; Christ's love for man.

J. S. Matthews—"The Presence of God." Short solos for S and A. (Schmidt) Fine text, a collect. Presence of God. Guidance.

Nevin—"Twilight." "Day Is Dying in the West." Arranged from the popular duet. (Ditson) Vespers.

Noble—"God, the Eternal Ruler." A cappella. One section may be sung by ATTB or as an alto solo with accompaniment. (Schmidt) Unity, service, guidance.

Rowley—"Praise to the Master of Music and Loveliness." SB solos. (Oxford Press) Dedication of an organ or a church; the beauty of God.

Shaw, Martin—"Break Forth into Thanksgiving." For mixed voices in unison, or for SATB. Fine poem by Wordsworth; impressive accompaniment. (Novello) Thanks, nature's praise.

Smith, D. S.—"Jesu, Fair Flower of Mary." Text by Bernard of Clairvaux. For TTBB. (G. Schirmer) Adoration, Christmas.

Thiman—"Christ the Lord Is Risen." (Novello) Easter.

Thompson, Randall—"Pueri Hebraeorum." Latin words only; double chorus of women. (E. C. Schirmer) Palm Sunday, adoration.

Voris—"Into the Woods My Master Went." A cappella, mixed voices; previously published for SSAA. (Gray) Lent, Good Friday.

Voris—"The Lord Our God." Really a series of responses and sentences, two for dismissal, one after prayer, two general. (Gray.)

Voris—"Praise Ye the Lord; A Paean." Written for the dedication of the Temple of Music and Art at Tucson, Ariz.; additional text suitable for church dedication or general praise. Includes a soprano solo. In all twenty-eight pages. (Gray) Dedications.

My personal choice in this list is Dr. Noble's anthem, but some of the others are decidedly good, notably the manly one by Rowley, which might very easily have been made syrupy. Mr. Thompson's anthem, while it calls for a double chorus, has no bad leads and recaptures an older idiom very skillfully. Dr. Matthews' Easter anthem has a showy organ part and a luscious little solo; Professor Baumgartner's Easter number is not so suave, but more original. Of the other Matthews numbers—which are not up to the best work of their composers—I like the charming little pastoral anthem, "Faithful Shepherd," and "O Love Divine." Mr. Coker's little anthems have graceful accompaniments in the somewhat aimless style of chorale preludes.

It is now possible to obtain separate numbers from the "Oxford Book of Carols" (Oxford Press) which I reviewed so enthusiastically last year. And the carols are by no means confined to Christmas; for example, among the separate issues already out and selling for a few cents apiece are "Mary's Wandering" (The Passion), "Mothering Sunday" (Mid-Lent), "May-Day Garland" (May), "Now Glad of Heart" (Easter, Ascension), and "Love Is Come Again" (Easter). The best plan will be to buy one copy of the book; almost any carol in it can be obtained separately in quantities for your choir. It may interest Americans to know that in old times it was customary in parts of England for the children who had left home to come back and visit mother on the fourth Sunday in Lent. Here then is a traditional carol for our modern American Mother's Day.

Ditson publishes a collection of "Ten Traditional Easter Carols," four or five of which are good ones, and the whole set costs only 10 cents. This year Ditson made a great impression with two Easter carols published separately in Harvey Gaul's series of Easter music: "Spanish Easter Carol of the Lambs," on a folk melody, and "Spanish Easter Procession" on a folk motive—note Mr. Gaul's very fine distinction! The first of these was more popular, if we can judge by programs; it looks and sounds elaborate, with a few divisions of parts, but it is not difficult; personally I like the second one better; it is less ornate and has a fine smashing close like that in Mr. Gaul's "Carol of the Russian Children" (G. Schirmer).

Liturgical Compositions.

There have been some notable settings of parts of the Episcopal liturgy. R. Vaughan Williams has a Te Deum in G (Oxford Press) which seems to me to take rank among the finest Te Deums ever composed in England. To describe it I have to fall back upon Matthew Arnold's favorite adjective—puissant. A little of it is for double chorus; it is not beyond the abilities of any good choir of twenty-five or more voices. I hope that it will be used at some of the Guild services this year. Will anyone who uses it please let me know how it sounds in performance? At first examination I am very enthusiastic about it.

Another powerful composition is Leo Sowerby's setting of the "Benedicite Omnia Opera" in D minor (Gray). This is a more difficult work, but not, I think, willfully and needlessly difficult, as so many difficult works are. There is a fine organ accompaniment on three staves, which will make a modern instrument tell gloriously. This is another work which we should have at a Guild service.

In pleasant contrast as to difficulty is Dr. Healy Willan's "Missa de Sancta

Maria Magdalena" for voices in unison with organ accompaniment, published by the Oxford Press. This is nothing but our old friend the Anglican communion service, with English words and a Latin title; if it does one of the best of living composers any good to use Latin, let him use it—I know that he can use Irish and American with wonderful power when aroused. This is simply the best unison setting of the service I have seen—and I have seen a good many. Reverence, mystical beauty, clarity of form—the usual Willan combination; but this time he has been willing to write very simply as well. Study the Sanctus, for instance, and see how much can be done with a page of very easy music toward setting the tone of adoration. All choirs should have this; in Protestant churches parts can be used at communion; you can even use parts as solos.

Another short setting of the communion service is Dr. Noble's in A and E. (Schmidt), every page of it fine, ranking in my opinion just a little below his Service in G minor and about on a level with that in A (both G. Schirmer). There is never a trace of the morbid or mawkish in Dr. Noble's settings; all is sane, clear and manly. It is a fine service; I don't know what we have done to deserve two as good as this and Willan's in a year.

For the Anglo-Catholics especially there is more Willan. There are, first of all, six settings of the evening canticles with faux-bourbons (Oxford Press); and there are in addition four lovely liturgical motets: "Preserve Us, O Lord," for evening; "O King All Glorious," for saints' days; "I Beheld Her Beautiful as a Dove," text from an office of Our Lady, and "Fair in Face," also in honor of the Blessed Virgin. These motets, which recapture marvelously the style of the older antiphonal English music of Byrd, are of the highest quality; the first of them can be used in any Protestant church—and should be.

We hear a good deal about English troubles over revision. The Oxford Press has an excellent edition of Merbecke with adaptations for the alternative communion service of 1928; the editor is J. H. Arnold. The same editor presents with the same publisher what he calls the "People's Nicene Creed," two traditional unison melodies for congregational use, together with the Pater Noster and other common chants.

Miscellany.

Novello now publishes an edition of Bach's St. John Passion edited by Ivor Atkins. Ditson has an edition of Stainer's "Daughter of Jairus" arranged for women's voices.

In an early issue I shall give lists of anthems of the older masters which have appeared in recent editions; also an article on the compositions of the late Dr. John E. West; also a third article on American cantatas. Suggestions for articles are always welcome. Please address all communications to me in care of the New York State College at Albany, N. Y.

Mid-Summer Orders for Pilcher.

A list of contracts awarded to Henry Pilcher's Sons, Louisville, Ky., in the last thirty days includes:

Northfield Baptist Church, Livingston, N. J., two-manual.

Wornall Road Baptist Church, Kansas City, Mo., three-manual.

Christian Church, Spencer, Ind., two-manual.

First Presbyterian Church, Beloit, Wis., two-manual.

First Presbyterian, Kirkwood, Mo., two-manual and echo.

Fourth Church of Christ, Scientist, Milwaukee, three-manual and echo.

Asbury M. E. Church, San Diego, Cal., two-manual.

West End Baptist Church, Atlanta, Ga., two-manual.

For Apartment-House Church.

The Second Avenue Baptist Church, New York, which is erecting a large apartment-house and church, costing approximately \$1,000,000, has awarded the Hall Organ Company a contract to build an organ of two manuals and twenty-two stops. Mr. Shulte, organist of the church, drew the specifications.

PRIZE AWARDED FOR HYMN

Suitable Tune Now Sought for Words by Professor Tweedy.

Dr. Benjamin S. Winchester, president of the Hymn Society, a national organization of hymn writers and composers, announces that the society's award of \$100 for the best new missionary hymn, written in the modern spirit, has been won by Professor Henry Hallam Tweedy of the Divinity School of Yale University. His words, "Eternal God, Whose Power Upholds," was adjudged the best of more than 1,000 hymns submitted from every state in America, Great Britain, Canada and from many countries of Europe and Asia. The judges of the contest were President Winchester, Dr. Henry H. Meyer, dean of the school of religious education and social service of Boston University, and Dr. A. L. Warnshuis of New York, secretary of the International Missionary Council.

The words of Professor Tweedy's hymn, copyrighted by the Hymn Society, are as follows:

Eternal God, Whose power upholds
Both flower and flaming star,
To Whom there is no here nor there,
No time, no near nor far,
No alien race, no foreign shore,
No child unsought, unknown,
O send us forth, Thy prophets true,
To make all lands Thine own!

O God of love, Whose spirit wakes
In every human breast,
Whom love, and love alone, can know,
In Whom all hearts find rest,
Help us to spread Thy gracious reign
Till greed and hate shall cease,
And kindness dwell in human hearts,
And all the earth find peace!

O God of truth, Whom science seeks
And reverent souls adore,
Who lightest every earnest mind
Of every clime and shore,
Dispel the gloom of error's night,
Of ignorance and fear,
Until true wisdom from above
Shall make life's pathway clear!

O God of beauty, oft revealed
In dreams of human art,
In speech that flows to melody,
In holiness of heart,
Teach us to ban all ugliness
That blinds our eyes to Thee,
Till all shall know the loveliness
Of lives made fair and free.

O God of righteousness and grace,
Seen in the Christ, Thy Son,
Whose life and death reveal Thy face,
By Whom Thy will was done,
Inspire Thy heralds of good news
To live Thy life divine,
Till Christ be formed in all mankind
And every land is Thine!

The Hymn Society now offers a prize of \$100 for a tune set to Professor Tweedy's hymn. The tune should be mailed not later than Nov. 1, 1929, to Dr. Benjamin S. Winchester, 105 East Twenty-second street, New York City. Each tune should bear a pseudonym and the composer's name should be attached in a sealed envelope.

New "Immanuel Hymnal."

The Macmillan Company has just issued a very practical, well-edited and handsomely printed addition to the list of American hymn-books in the "Immanuel Hymnal," containing 580 carefully selected hymns. "Immanuel Hymnal" is the work of a small group of theologians and musicians who have felt that hymn-book making has fallen into stereotyped ruts and that there is need of fresh and interesting material, both in text and music. In order to obtain such material extensive research was made. New and rich veins have been tapped—Weyse, Hartmann, Grieg, Sinding, Brahms, Berggreen, Kjerulf, Wennerberg, Elling, Lange-Mueller, Lindman, Barnekow, Heise—besides folk music and general continental hymnody. Every fifth hymn-tune is new, yet practically everything of value of the older and familiar tunes has been retained. Room for all this new music has been obtained by the elimination of the mediocre and second-rate.

Donald C. Gilley of Earlham College, Richmond, Ind., is playing the large Skinner organ in the Fountain Street Baptist Church of Grand Rapids, Mich., this summer in the absence of Emory L. Gallup, who is spending the summer in Europe.

Something Decidedly New and Attractive for
RECITAL AND THEATER
THE ENCHANTED ISLE

Four Sketches of Bermuda
By R. DEANE SHURE

ANGEL'S GROTTTO

The early settlers of the Islands of Bermuda were more or less superstitious. This condition was intensified by the grotesque sounds produced by the wind blowing through the many grottoes, of which the "Devil's Hole" and "Angel's Grotto" are the most famous. The effect produced in the former was likened unto the "Howling of Hades," while the latter has been described as "a breeze from Heaven, caressing the strings of the Angels' Harps."

THE PILOT GIG

Because of the treacherous shoals surrounding the Islands, it is impossible for a steamer to make port without the aid of a native pilot. These pilots lie in wait on the hills and scan the horizon for incoming vessels. When one is sighted, they row vigorously in the gig to the steamer, and it is an unwritten law that the one who hails the captain first, secures the pilot's reward. There are usually six or eight oarsmen in each gig. They sing lustily at their work and the song interpolated in the middle section of this number has probably never before been noted. It is thought that it has been handed down by rote from the early settlers, and is known in some sections as the mariner's song: "Roll Mighty Ocean."

SEA FAN

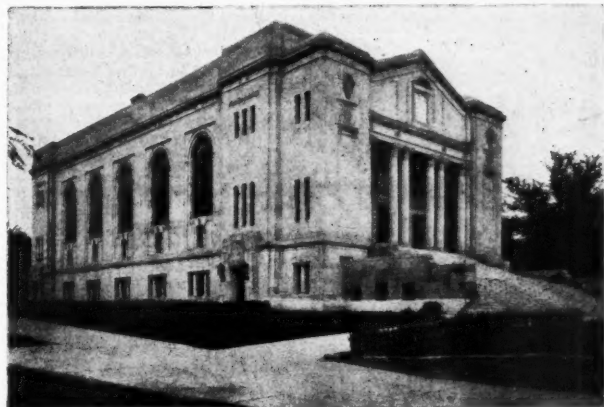
The purple Sea Fan is one of the loveliest growths in the Submarine Gardens. Because of the dark green of the water, and the light white of the sand, this graceful fan presents a most fascinating picture lazily lolling back and forth, surrounded by pink coral, blue angel fish, and green sea fern.

CATHEDRAL CLIFFS

A most astounding formation in the cliffs has been produced by the pounding waves through the many centuries. One does not have to draw deeply on the imagination to picture a Cathedral. It suggests itself through the sense of sight and hearing. When the Colonnades are struck they give off an overtone not unlike the chimes of a Cathedral Tower. Bermudian Mythology teaches that the lovely Sea Nymphs sought shelter in the cliffs from the wild storms of the sea which frequently assume hurricane proportions. Each time they were saved they sang a "Hymn of Thanks" to their god Neptune. Price, complete \$1.50

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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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CHICAGO, AUGUST 1, 1929.

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.

TIME TO FRESHEN UP

These are the days when the majority of organists enjoy their annual rest. Many churches are closed and in others substitutes are at the console. Those of us who are not able to join in the unprecedented hejira to Europe seek recreation and refreshment of our minds nearer home. Organ recitals have ceased to be for a month or two, and the news columns of The Diapason reflect the period of cessation from heavy labors. It is also a period of stock taking. The energetic ones are planning for the fall and winter and are going over their choir and organ repertoire.

This makes it specially fit that at the close of August and just before the winter's activities set in again there should be offered a four-day period of "communion" of kindred souls at which organists may meet their old friends and hear the "great ones" play whose careers they have followed, but whom they have never met face to face. Such an opportunity is offered by the convention of the National Association of Organists at Toronto, as fully announced in our news columns. It seems certain that this convention will be one of unusual interest, for it will be the first organists' gathering representing all of North America, as the N. A. O. will meet jointly with the Canadian College of Organists. This should do much to promote international friendship. For several years the N. A. O. and its Canadian sister organization have exchanged recitalists, to the benefit of both sides of the boundary. The joint convention is a natural sequence.

The magnificent new Royal York Hotel and its five-manual Casavant organ, the largest instrument in Canada, we are informed, should be sufficient attraction in themselves. Add to this the Toronto Exposition and a concert by the very large Exposition Choir, besides the recitals, etc., and if this feast does not draw a crowd it is because some of us are impervious to that which should make us enthusiastic. And the trip should be easy for the majority, for Toronto is a short day's or night's ride from New York, Philadelphia, Chicago and other centers.

WHERE IS THE GOLDEN RULE?

The organist of a certain prominent church not less than one mile and not more than 1,000 miles from the center of Chicago recently won appointment to a more remunerative and more

promising position, the appointment to take effect Oct. 1. Being a conscientious man, eager to treat others as he would be treated, he promptly informed the authorities of the church in which he was playing, submitting his resignation to take effect in September. As an answer he was told that he might consider himself released at once, but that he would be allowed two Sundays' pay in the form of a vacation. This despite a mutual agreement providing for one month's notice. The reason given was that the church desired to try out a candidate for the position who was at that time available.

We presume the officials of the church in question are quite sure that they acted not only in accordance with the principles of elementary ethics, but in accordance with the best rules of Christianity of which that particular church and the denomination with which it is affiliated are exponents. If any organist played the same trick on his church we would severely condemn him and would deem it proper that his conduct be made known in such a way as to prevent him from obtaining another position. When a church adopts such a policy we feel that it is beyond our bounds, as we have never set ourselves up as teachers of Christianity to churches. But we cannot forego the temptation to suggest that the church in question might with benefit read that part of the Sermon on the Mount in which the Founder of the church set down a rule (governing even dealing with organists) on which He Himself laid so much stress as to designate it as the "law and the prophets."

THE ORGAN'S NEW FUTURE

When one stops to make an unbiased survey of the prospects of organ construction today the facts which present themselves lead to the conclusion that the popularity of the organ is in the ascendant and that its day is actually dawning.

This may seem startling, or even absurd, to some who have permitted themselves to form a contrary opinion, but the facts of the situation seem incontrovertible nevertheless. Whatever difficulties have arisen in the recent past are strongly offset by new opportunities that are opening up as never before. It is true that theater organ sales have fallen off and that uncertainty as to the future of theater organ construction prevails while mechanical theater music is being put to the test. But to the aggressive organ builder today there is open a field in the home, the school, the industrial establishment, the store that is beyond the dreams of the builder of a score of years ago.

As to the school, musical instruction is being established on a basis it never before enjoyed. Music is no longer considered a frill or fad in public school or university. The larger universities today all have their organs and regular organists, a fact well known to readers of this paper. The schools are gradually acquiring instruments and if the same energy were exhibited by organ builders to bring this about that has been manifested by band instrument makers and piano manufacturers to promote school sales, progress toward the desired end would be more rapid. We recall the campaign by the National Lead Company, through its subsidiary, the Hoyt Metal Company, in this regard, initiated by the late E. H. Anderton and continued by present officials of that large company. Unfortunately the campaign met with little encouragement.

Now as to the home, the organ builders are assuming a more progressive attitude and one that is bound to bring results beneficial to them. This is the age of home comfort. Those who are not young remember when a reed organ was a luxury and only a few of the wealthy had pianos. Then the piano became a necessity for both rich and poor, and eventually the phonograph and the radio supplemented that instrument. Only a few men of very large means had organs. The greater ease of operation of the modern organ, the detached console, the greater size of living-rooms, the increased love for the beautiful among people of average position, and their ability to gratify that love, together with the stimulus given to music by the radio and the theater, are creating a demand for the organ which should keep the industry occupied for many years to come.

Why cannot the public be educated to feel the necessity for an organ in every home as well as for a car or two costing as much in front of the home?

And then there is a virtually new field which is just beginning to open up. It is in the American factory. We all know that the emancipation of the worker by higher wages, shorter hours and improved working conditions has formed a chapter in American history. Group insurance, assistance in owning homes, employe stockholdership, etc., were originated by the greatest industrial corporations, and the same organizations provide recreation for their forces. The principle that a happy personnel redounds to the benefit of the employer is being recognized. Several years ago The Diapason made prominent editorial mention of the new idea of the Larkin Company in Buffalo, which installed a large organ in its office building and has been providing daily recitals at certain periods for the recreation of its forces. Now we are informed that the great H. J. Heinz Company of Pittsburgh is to add to its fifty-seven varieties a fifty-eighth in the form of an organ. And the National Cash Register Company placed a big instrument in its "Playhouse" at Dayton, Ohio, several years ago. It does not take the gift of prophecy to foresee sausages made to the accompaniment of organ music at the Chicago stockyards a few years hence.

Then, too, there are the stores, which are using organs more and more to please their patrons, the great public auditoriums, etc. In passing it is interesting to note that one of the best "talking points" for the organ in any public place is that put forth by Senator Richards when he argued for the installation of an organ in the Atlantic City convention hall by pointing out that the cost of operation of the organ is much smaller than that of an orchestra which would in any way compare with it.

Meanwhile the churches, as we have previously pointed out, are spending much more for organs than ever before. When The Diapason started on its career twenty years ago a four-manual was a rarity and attracted widespread attention. Today anything less than a four-manual seems small to our readers, who have become satiated with specifications of four-manuals, with echo and solo divisions, the indispensable chimes and harps, etc., to the constant amazement of our European friends, who have not reached this stage of lavishness.

But business does not fall like manna from heaven—at least not for any length of time—and the organ interests must sow the seeds of educational propaganda and information if they desire to reap the harvest we have just endeavored to picture. Salesmanship and publicity must be on a different basis from that which considers belittling of a rival's product as demonstrating the cleverest form of selling tactics and the cutting of prices below the possibility of a reasonable profit as the most profound trade sagacity. "Where there is no vision the people perish" was not said in vain. In the case of the organ there is no need of any fatalities, no matter what the pessimists may say. The situation is in no way analogous to that of the piano industry, which has suffered severely. But there is need of a change of methods—of a real vision.

The trade promotion program adopted by the Association of Insecticide and Disinfectant Manufacturers includes the establishment of "national insect killing week." A booklet on the use of insecticides will be distributed through retail stores and radio broadcasting and advertising will be employed. If not too late we might suggest some points for the insect killers. There is, for instance, the organic insect who gets as much graft as he can out of the purchase of an organ by his church and recommends that organ whose builder yields the largest secret commission. He might be thrown into a convenient river or lake, or into the ocean, if the place of his capture is on the seashore. For inland points supplied with trees or telegraph poles hanging by the neck is recommended. As for the insect who claims to be an organ repair man and ruins as much of the organ as possible and steals anything that is loose, any cruel

and unusual punishment such as boiling in oil is justified, as long as the desired extermination is made certain.

A very interesting event which took place in Germany May 30 was the dedication of the Institute of Musical Science of the University of Leipzig and the museum of instruments connected with it. The originator of the museum is the late Paul de Wit and it is one of the largest museums of the kind in the world. The creation of this remarkable exhibit was made possible by the generosity of Henri Hinrichsen, head of the famous music publishing house of C. F. Peters in Leipzig, who donated 200,000 marks for the purpose, while the government contributed 600,000 marks. A special feature of the auditorium of the institute is the Praetorius organ, built by Furtwängler & Hammer of Hannover as a reproduction of the Praetorius organs of the past. It has two manuals and twenty-three speaking stops. Dr. Karl Straube, the famous German organist, dedicated the instrument by playing works of masters of the seventeenth century. The climax came in the performance of Handel's Third Concerto for organ, two cembalos and orchestra. One of the cembalos used is a three-manual built in 1904 by Hermann Seyfarth. On this occasion a doctor's degree was conferred on Mr. Hinrichsen.

The new "Immanuel Hymnal" published by the Macmillan Company makes use of Beethoven's Minuet in G as a hymn-tune, but through some glaring oversight ignored the Sextet from "Lucia."

Career of Dr. Henry Mottet.

The Rev. Dr. Henry Mottet, whose death was recorded in The Diapason July 1, was rector for fifty years of the Protestant Episcopal Church of the Holy Communion, New York, which he had been connected for the last seventy-one years. He died June 20 at his summer home in Great Neck, Long Island, in his eighty-fifth year. On Nov. 2 next he would have completed half a century as rector. Dr. Mottet, who was the son of a Swiss diplomat and descendant of an old French Huguenot family, began his ministry as a lay reader. He came to America as a lad of 9 and his alma mater was the College of the City of New York. At the funeral service June 22 the hymns "Rise, Crowned with Light," "Jerusalem, the Golden" and "Ten Thousand Times Ten Thousand" were sung, and the organ music, played by Lynnwood Farnam, organist and choirmaster of the church, included Tschaiakowsky's Funeral March, Handel's Dead March and Harwood's "Requiem Aeternam." Dr. Mottet had always shown the greatest interest in the music of his church and for many years one of his major activities was the raising of an endowment fund for the realization of his plan for daily music. Since the coming of Lynnwood Farnam to the Church of the Holy Communion in 1920 the rector had seldom missed a recital, and his great delight was to act as usher and welcomer of the audience. The success of Mr. Farnam's Bach recitals was a source of great satisfaction to him.

Important Issue Slighted.

[From Music News, Chicago.]

A significant fact at the Memphis convention of the A. G. O. was no mention of a matter uppermost in the minds of many, namely, the urgent need of merger between the National Association and the Guild, whereby the continued duplication of work and acts can be avoided and the strength of solidity be obtained. The minds of a majority, if put to impartial test, would endorse the merger. The invitation should come from the Guild as the older organization. The busy people and enterprises are largely N. A. O. Initiative comes largely from it.

New Concern in Pittsburgh.

A new organization, the Letcher Organ Company, has entered the Pittsburgh field, concentrating on organ service and maintenance. S. W. Letcher, organist at the Smithfield Methodist Episcopal Church, is president of the company.

The Free Lance

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

At last we have it: An authoritative article on a career in music. It appears in *World's Work*, June, 1929, and is written by John Erskine, president of the Juilliard School of Music, novelist, professor of English, Columbia University. I wish it were printed by the thousand and sent to every young person who is headed music's way. For years I have hoped that someone to whom the music world would listen would write soberly, emphatically and tactfully to our young, ambitious and talented boys and girls of the conservatories and college music departments.

Lovers of the music of Arthur Sullivan will be deeply disappointed with the recently published life of Sullivan by Flower and H. Sullivan, for it gives little or no attention to the man as a musician. There are details in abundance as to his friends, his engagements, musical and otherwise, but little or nothing is said about his musical ideals, his manner of composing, his skill as a practical musician, his feeling about the music of Wagner, Brahms, the more modern German or French music of his day; we would like very much to know what were his relations with the rank and file of the profession, and not merely that he was a friend of royalty or that he hobnobbed with the socially great. I wonder when we shall have a satisfactory book about Sullivan.

The words "a cappella" or "alla cappella," the second word often spelled with one "p," are nowadays applied to unaccompanied singing indiscriminately. According to the music reference books there are three senses in which the two words may be properly used: (1) to apply to music of the fifteenth century type sung unaccompanied; (2) to the same type of music with an accompaniment (not obbligato) doubling the voice parts, and (3) to the same type of music in alla breve. Strictly, then, the term "a cappella" is applicable to music of a particular kind sung unaccompanied, or to music of the same kind with an accompaniment, provided the accompaniment is not obbligato. I have never come across the two words used with reference to alla breve time. A choir devoting itself to singing English madrigals or part-songs unaccompanied could hardly, with any propriety, call itself an "A Cappella Choir" on account of the character of the music, although the singing as singing might be said to be of the "a cappella" type. The term in question to me often seems to be used ostentatiously or pretentiously. Why not use the common word "unaccompanied"?

The opinion that free organ recitals by a young and comparatively unknown musician are a good way of getting him favorable notice from people who may be looking for a music teacher has been sponsored by me in this column so often that I need say nothing more about the matter at present; later on I mean to attempt an analysis of the differences between the attitude of the ordinary concert-going public and that of the organ lover toward these affairs.

There is no reason why concerts, taken as advertisement or publicity, should not be undertaken by any person or firm. A column of fine print in the *June Musical Opinion* is given to a description of fine concerts for chorus and orchestra, free to the general public, and presented to it by a great firm of retail storekeepers in Liverpool, England. The program may be described by that expressive word "highbrow," and the performances are said to have been excellent. There are two questions that arise in this connection, viz: Will such publicity work to the detriment of regular organizations charging ordinary rates for tickets? If the publicity is not

sufficiently great to attract good audiences and if the programs are in consequence debased, will the enterprise be for the public good?

From the entirely uncollegiate but newsy *Variety* I glean the following: Over sixty million people patronize pictures weekly. With this vast market to appeal to eventually, as more theaters are wired, it is obvious that the reactions to the piano and song publishers' business will be favorable. * * * About eighteen pit organists in R-K-O New York theaters have been given the customary two weeks' notice. Opinion is that since the general advent of talking films organists are no longer necessary. * * * The outstanding orchestra leaders and musicians around New York concede the futility of the Musicians' Union current propaganda against sound pictures. Conditions for some of the musicians are truly critical. Symphony and ordinary large vaudeville and picture musicians who made as much as \$150 a week have produced evidence that their income has been as low as \$6 a month. * * * Miss Mabel Wynne, the author of "Ramona," one of the biggest hits of the song-composing industry, is the only girl contract writer; she is disproving the idea about feminine composers being unable to write jazz tunes. * * * Expert orchestral musicians in Los Angeles forty-five to 150 in number, skillful enough to do work in synchronizing and recording music for the "talkies," have weekly pay checks running from \$350 to \$600.

What a seething, boiling cauldron this silent picture, sound picture, song composing and publishing, orchestral playing world is! Let's go back to the days of good old Queen Victoria.

We often read that Darwin, the great scientist (and, with Alfred Wallace, the sponsor of the evolutionary theory) was gifted musically, but allowed his faculty for music to become atrophied by his devotion to scientific research. It is therefore cheering to read in the editorial column of *The Choir* that Darwin in later life, unable to appreciate poetry, delighted much in Mozart and Beethoven; but he had no memory for sounds, and when an old favorite was played would say: "That's a fine thing. What is it?" He frequently spoke of a feeling of coldness or shivering in his back when hearing beautiful music. An English humorist in commenting on this said: "That's just what you feel when a caterpillar crawls down your back!"

The day after the A. G. O. Memphis convention:

When the tubas cease from troubling
And the weary are at rest.

It was all excellent playing, but twelve organ recitals in three days, featuring eighty-six compositions, gave even an organ "fan" all the organ he could digest—and then some. It was a grand convention, though.

AUSTIN TO OWENSBORO, KY.

Three-Manual Is Designed for First Christian Church.

The Austin Organ Company is building for the First Christian Church of Owensboro, Ky., a three-manual organ, with preparation in the console for the installation of an echo division. The great will be enclosed with the choir. The scheme of stops is to be as follows:

GREAT ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Tuba, 8 ft., 73 pipes.
Chimes (prepared for), 25 bells.

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.

(Great organ enclosed in Choir expression box.)

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 12 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes.
Flageolet, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Concert Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 12 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo (valve).
Harp (prepared for).

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon (from Stopped Flute), 16 ft., 12 pipes, 32 notes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Flute, 8 ft., 12 pipes, 32 notes.
Tuba Profunda (from Great Tuba), 16 ft., 12 pipes, 32 notes.

ECHO ORGAN (Prepared for).

Clarabella, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Viole Aetheria, 8 ft., 73 pipes.
Fern Flöte, 4 ft., 73 pipes.
Vox Humana (special chest and tremolo), 8 ft., 61 pipes.
Chimes, 25 notes.

The echo organ is to be playable from the choir manual and affected by choir pistons.

Kreuzburg in Chicago.

Sherman J. Kreuzburg, organist and choirmaster of St. James' Episcopal Church, Danbury, Conn., has been spending a large part of the summer in Chicago as a student in a summer class conducted by Father William J. Finn of New York.

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St. Mary's Cathedral
Memphis, Tenn.

RECITALS—LESSONS

A. G. O. Paper Work by Correspondence
A. G. O. Successes—1921, 1923, 1925,
1926, 1927, 1928

Hook & Hastings Organ in St. Agnes' Catholic Church, New York



The picture shows the beautiful organ built by the Hook & Hastings Company for St. Agnes' Catholic Church, New York City. The mod-

ernization and enlargement of this instrument has just been completed by the New England builders, as noted in the June issue of The Diapason. It

is an organ of the cathedral type, with a console in which are incorporated all modern facilities. The organ is divided to give a view of a memorial window.

Pittsburgh Notes;

**Two Notable Organs
Will Be Modernized**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., July 17.—The Kimball organ in Rodef Shalom Temple will be modernized this summer by the W. W. Kimball Company of Chicago. Electric action, changes in couplers and a new pedalboard are some of the changes contemplated in plans drawn up by Charles A. H. Pearson, organist of the temple.

The Grace Reformed Church organ will also be rebuilt this summer by Peloubet & Co. of Pittsburgh. John A. Bell has drawn up the specifications and will supervise the work. The changes call for a modern three-manual console, detached, and the addition of several stops, including: Erzähler, 8 ft., and concert flute, 8 ft., on the great, to be under expression, and chimes and harp, the latter to be playable from two manuals. The entire organ will be rebuilt and revoiced. This organ was originally built by Hutchings-Votey and was the gift of Andrew Carnegie, who was a personal friend of Dr. R. H. Prugh, pastor of the church for thirty-five years (until 1915). Milton T. Pickles, organist and director of Grace Church, is planning special music for the seventy-fifth anniversary, which will be celebrated in the fall.

James Philip Johnston spent two weeks of his vacation in St. Francis' hospital, having successfully withstood an operation.

Norden Busy in Summer.

Mr. and Mrs. N. Lindsay Norden of Germantown, Philadelphia, and their daughter, Elise, have left for North Brooklin, Maine, where they will spend the remainder of the summer. Mr. Norden is preparing a number of important choral works for performance next season with his various organizations, and is also arranging some orchestration for the coming season.

FOR CHURCH IN HACKENSACK

Skinner Three-Manual to Be Installed at First Presbyterian.

A three-manual is to be built by the Skinner Organ Company for the First Presbyterian Church of Hackensack, N. J. Four of the stops on the swell will be duplexed to the great. There will be twenty-two sets of pipes and a harp and chimes. Following is the stop specification:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Principal Flute or Gross Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Swell Voix Celeste, 8 ft., 73 notes.
Swell Aeoline, 8 ft., 73 notes.
Swell Flute Triangulaire, 4 ft., 73 notes.
Swell Oboe d'Amore, 8 ft., 73 notes.
Chimes (electric action), 20 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.

Piccolo, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe d'Amore, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Chimney Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., and Celesta, 4 ft., 61 bars.
Tremolo.

PEDAL ORGAN.

Sub Bass, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Chimes (Great), 20 notes.

Mr. and Mrs. Hallam in Europe.

Mrs. Lily Wadhams Moline Hallam, Chicago organist and composer and president of the Chicago chapter of the N. A. O., left Chicago July 18, accompanied by Mr. Hallam, for an extended trip to Europe. Mr. and Mrs. Hallam sailed on the Bergensfjord July 20 and will visit Norway, Sweden, Germany, Switzerland, Holland, Italy, France and England. They will be abroad about three months.



Harold F. Rivenburgh

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A FEW FACTS ABOUT DUPRÉ

FIRST PRIZES from Paris Conservatory for Organ, Piano, Counterpoint, Fugue.

GRAND PRIX DE ROME in 1914.

FIRST PERFORMANCE in history of the complete organ works of Bach played from memory, at Paris Conservatory in 1920.

SECOND PERFORMANCE of Bach's complete organ works, at the Trocadero, Paris, in 1921.

AMERICAN DEBUT in Wanamaker Auditorium, New York, in 1921. Improvised a complete symphony in four movements. First time. Called "A MUSICAL MIRACLE" by Henry T. Finck.

THREE AMERICAN TRANSCONTINENTAL TOURS, breaking all records, 1922 to 1925. (275 RECITALS.)

THIRD PERFORMANCE of Bach's complete organ works (ten recitals) in Montreal in 1923.

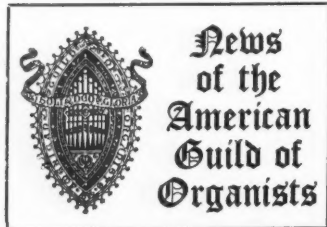
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News of the American Guild of Organists

[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.]

Results of Examinations.

The examinations of the American Guild of Organists were held May 30 and 31 at twenty-three centers. Thirty-eight candidates were heard at headquarters. The remainder were heard at twenty-two chapter centers, by local examiners. All the paper work was examined by the headquarters examiners. One hundred and fourteen candidates registered, of whom 108 took the examinations.

The following successful candidates were elected fellows, or associates, June 25:

FELLOWS.

Isaac L. Battin, Philadelphia.
P. Austin Daley, Brooklyn, N. Y.
Harold A. Friedell, New York.
Eunice Kettering, Oberlin, Ohio.
Mrs. Lorainetta Le Bon, Detroit.
Lawrence A. Petran, Baltimore.
Matthew M. Sloan, Norwalk, Ohio.
John K. Zorian, Olean, N. Y.

ASSOCIATES.

Harry C. Banks, Jr., Philadelphia.
Mrs. Annie May Hayes Bivona, Brooklyn, N. Y.
Roberta Bitgood, New London, Conn.
Marguerite Bruere, St. Charles, Mo.
Mrs. Lora A. Chesnut, Pasadena, Cal.
W. Lawrence Curry, Philadelphia.
Mrs. H. P. Dachsels, Memphis, Tenn.
Bruce H. Davis, Mount Vernon, N. Y.
Gordon A. Dixon, Seattle, Wash.
Vernon de Tar, New York.
Clara H. Fenton, Lowell, Mass.
Kathleen H. Forbes, Cleveland.
G. Raymond Hicks, Tulsa, Okla.
Paul A. Humiston, Oberlin, Ohio.
Theodore A. Hunt, Oberlin, Ohio.
John S. Irwin, Jackson Heights, N. Y.
Ruth Johnson, New York.
Henry C. Kolbe, Detroit.
H. Proctor Martin, Hanover, N. H.
Frederic Mets, Flushing, N. Y.
Robert Mills, Brooklyn, N. Y.
Edwin Moore, Washington, D. C.
Homer Nearing, Allentown, Pa.
Rowland Oakes, New York.
Hugh Porter, New York.
Stanley E. Saxton, Saratoga Springs, N. Y.
Jean Stirling, Omaha, Neb.
Frederick M. Smith, New York.
Gordon W. Stearns, Waterbury, Conn.
Lucy C. Street, New York.
Helen G. Townsend, Buffalo.
Mary M. Van Valkenburg, Port Huron, Mich.

Virginia Wetherbee, St. Paul, Minn.
D. Sterling Wheelwright, Evanston, Ill.
Gladys C. Winer, St. Louis.

For the benefit of those who took the examination and prospective candidates, the following reports of the headquarters organ examiners and the examiners of the paper work have been issued:

REPORT OF THE ORGAN EXAMINERS AT HEADQUARTERS.

Let us consider the different items in order:

1. The prepared pieces are usually well played. The candidates rarely fail on this account.
2. The trio is as a rule well played.
3. The reading of the vocal score was not done very well, rarely better than passable. This is a most important test. More attention should be given to it.
4. Transposition showed a great gain over previous years. Most of the candidates passed this test, which was gratifying.
5. As to the harmonization of the melody, very few candidates did it at all well, and only rarely did a candidate have any conception of melodic phrases and chord groups.
6. The figured bass, as a rule, was poorly done.
7. Modulation and improvisation were about on a par—no freedom in either case.

The outstanding deficiencies would seem to be in numbers 3, 5, 6 and 7. These cannot be mastered without persistent work, over a considerable period of time, and we commend this to all

prospective candidates.

SAMUEL A. BALDWIN.
CHARLES H. DOERSAM.

REPORT OF THE EXAMINERS OF THE PAPER WORK.

The examination papers of 1929 showed a larger percentage of unpreparedness than usual. The purpose of the tests is to show, in some measure, the musicianship of the candidates. A frequent point of failure was in the examples of strict counterpoint. The results showed in many cases an ignorance of the meaning of strict counterpoint, and only occasionally was this ignorance balanced by a really musical solution of the contrapuntal test, in even a free style.

Academic members of the Guild should be able to write a good and correct harmonization of a melody or an unfigured bass; but many solutions of these problems were extremely crude and indicative of a lack of adequate preparation.

The composition of the hymn-tune showed a lack of knowledge of voice writing, a matter of surprise to the examiners.

The examiners would recommend to prospective candidates more serious study of simple counterpoint and the principles of musical theory governing the harmonization of a given bass or soprano.

Unless the academic standard is maintained at a high level, the Guild certificates will have no value. Students are urged to put more serious study into all the types of questions and prepare themselves with more than a "margin of safety," and thereby have a higher percentage of successful candidates.

R. HUNTINGTON WOODMAN.
W. R. HEDDEN.

REPORT OF CHAIRMAN WRIGHT.

After a careful survey of the 108 sets of papers, one must come to the conclusion that the greatest weakness was caused by the inability of the majority of the candidates to use the material of harmony. This weakness was manifested in the harmonization of melodies, unfigured bass, ground bass and in original composition. Most of the candidates seemed to me limited to the use of triads and the dominant seventh, with their inversions. They should study and use the higher discords and the chromatic elements of harmony. There is hardly any doubt that the candidates know the chords, but are unable to link them together.

Modulation and the means of modulation should be more carefully studied. The modulations in the Guild tests were recognized, when indicated by accidentals in the melodies, but the implied modulations were almost invariably missed. As few melodies are entirely in one key, this is a serious matter.

The examiners feel that the standard of the Guild must be maintained, out of justice to all those who hold the Guild certificates.

Two changes have been made in the requirements: The five-part counterpoint will be omitted from the fellowship morning paper and the orchestration will be transferred from the afternoon paper to the morning paper, thus lightening the work to be done in the afternoon. In the associateship examination the ear tests will be in two parts, instead of one.

There is considerable gratification in being able to report a record number of candidates and a record number of examination centers.

FRANK WRIGHT,

Chairman of the examination committee.

No "Canned" Music in Church.

So-called "canned" music, ushered in by sound pictures, may succeed in film theaters, but modern invention never can place "canned" organ music or "canned" religion in the churches, the Rev. Frederick Crosby Lee, rector of St. Andrew's Episcopal Church, Rochester, told members of the Western New York chapter, at the concluding meeting of the season in St. Andrew's Church June 27.

The Rev. Mr. Lee's statement was in the nature of a reply to Dr. George Henry Day, dean of the chapter, who declared rumors were being circulated that sound devices eventually would replace the minister, as well as the organist, in the American church. The

discussion began after Thomas Grierson, organist at the Palace Theater, addressed the chapter on the effect of sound devices on music in the theater and the church.

Prior to the discussions a supper was served by the ladies of the church. Miss Gertrude M. Miller, treasurer of the chapter and organist of St. Andrew's, welcomed the Guild members and made a delightful hostess.

Later Newton Pashley gave a short recital on the fine Austin organ, playing: Chorale in A minor, Pastorale and "Piece Heroique" by Cesar Franck. The recital was a farewell for Mr. Pashley, who left Rochester July 14 to take up his new duties as a member of the faculty of the Denver College of Music and as organist and director of the Central Presbyterian Church of the Colorado city. Mr. Pashley is a post-graduate of the Eastman School of Music, and has built up a fine reputation as organist and choir director of Immanuel Baptist Church, Rochester.

Illinois Chapter.

The nominating committee of the Illinois chapter, of which Fred H. Griswold was chairman, has placed in nomination for the new year the following slate of officers:

Dean—Rosseter G. Cole.
Sub-dean—Charles H. Demorest.
Secretary—Miss Mary Porter Pratt.
Treasurer—Porter Heaps.
Executive committee (three to be elected)—Arthur C. Becker, Aneita H. Francis, Franklin L. Stead, Mrs. D. I. Martin and Harris R. Vail.

District of Columbia.

Our final regular meeting for the season occurred June 3. At this meeting we were entertained by Mrs. J. M. Sylvester, registrar, who brought "echoes" of the Bach festival which she had attended in May. Christopher Tenley, organist and director at St. Peter's Church, presented another excellent treatise, this time on the subject of the Gregorian chant. He brought a supply of specimen chant books to illustrate the method of writing and reading this form of chant.

The suggestion of a minstrel show, or light entertainment of some sort, to be given by the chapter next fall, was discussed and favored by a unanimous vote. The dean appointed a committee to work out plans during the summer.

Two of our most devoted officers are relinquishing their duties with the end of the season. Mrs. George E. Warfield, perhaps the most capable treasurer we have ever had, retires from that office Sept. 1. On June 1 she retired likewise from her post as organist of the First M. E. Church, South, the largest church in Alexandria, Va., a position she has filled with eminent ability for twenty years.

Rolla G. G. Onyun, our retiring dean, stands unsurpassed by any predecessor in point of painstaking, hard-working, interest-creating service to the cause of the Guild organist in particular, and of the church organist in general. His

administration has been highly efficient and filled with good deeds.

Florida Chapter.

The newly elected officers of the Jacksonville branch are: Mrs. Robert M. Baker, regent; Estella Fretwell-Bowles, vice-regent; Mrs. Charles Davies, secretary; Mrs. J. P. Entenza, treasurer.

When this branch entertained the state Guild convention in May, it reported a very successful season, having sponsored several interesting recitals and adding to its membership a number of Jacksonville organists. For the new season it has planned at least four recitals and a trip to the Bok singing tower in the southern part of the state.

PILCHER IN HISTORIC FANE

Three-Manual Installed at St. George's, Hempstead, Founded in 1702.

St. George's Episcopal Church, Hempstead, L. I., N. Y., has installed a three-manual Pilcher organ in its historic building. Few churches in America are richer in associations with colonial days.

England's eventful seventeenth century had scarcely faded and America's equally momentous eighteenth century was still on its threshold when St. George's came into being. Since 1702 the church has had only fifteen rectors. During the ministry of the Rev. John Thomas, Queen Anne presented the parish with a chalice, paten and prayer-book, all of which are used today in the services. Built in 1822, the present edifice, especially in its interior, presents an appearance which contrasts sharply with more modern churches. Its almost austere colonial lines are seldom seen except along the Atlantic seaboard, and even there examples as interesting as St. George's are less and less frequently found. In simplicity of design and dignity of tone the new three-manual organ harmonizes with its surroundings.

It is interesting to note that Henry Pilcher, founder of the present Pilcher firm, began his career as an organ builder in England two years before St. George's was erected. His first factory in America was established in 1832.

The Rev. John S. Haight is rector of St. George's.

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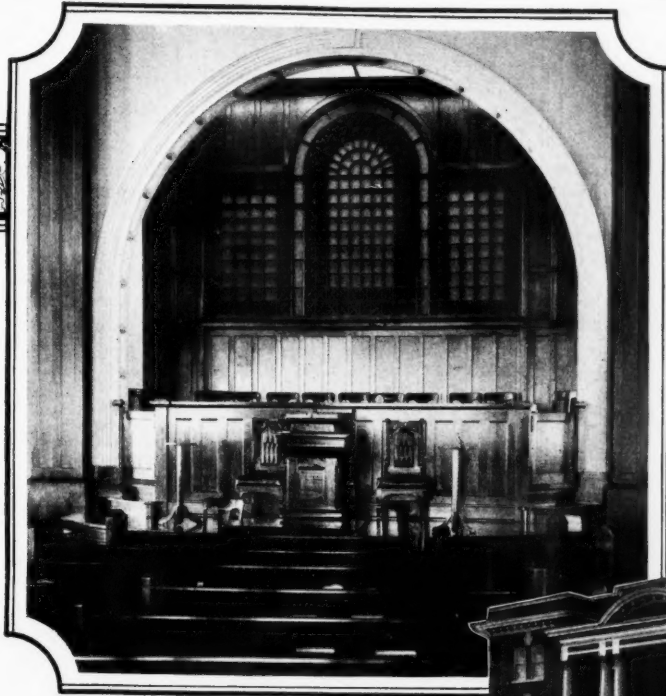
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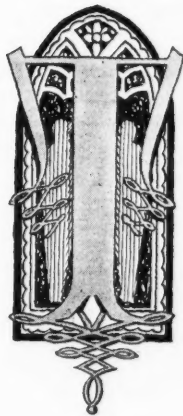
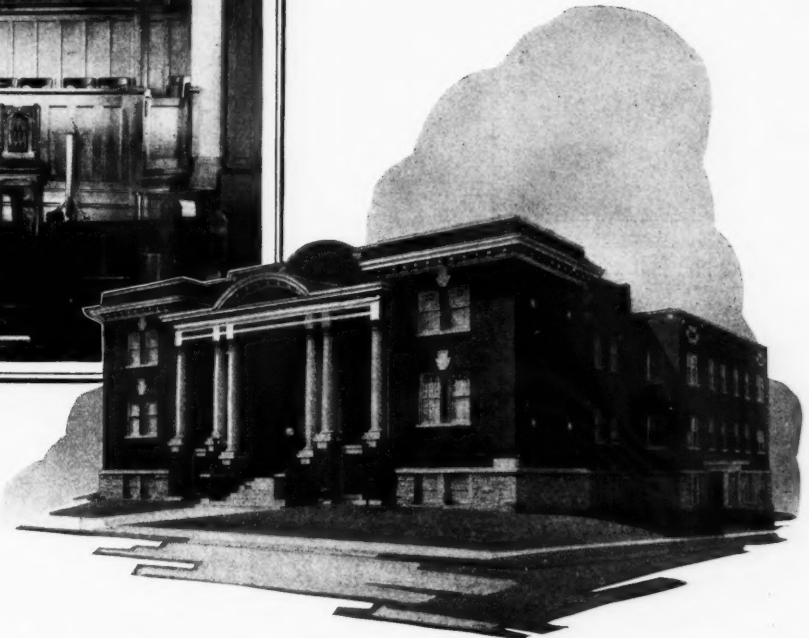
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Woodland Christian Church
Lexington, Ky.



The members of the Woodland Christian Church and I wish to express our high appreciation and gratification concerning the Grace Chancellor Memorial Organ you recently installed for this Church. There are several things I wish to mention.

¶ We appreciate the fine courtesy and consideration shown us at all times by your sales and office force. Also your workmen who installed the organ were fine and gentlemanly at all times. It was a pleasure to deal with these men in the process of organ installation.

¶ We are also highly appreciative of the continued interest you have taken in the instrument since installation. You have been eager to make all adjustments necessary to produce satisfactory results. We have not lacked for your personal service.

¶ Now as to the instrument we find ourselves increasingly delighted with it. One thing that led us to decide on the Wurlitzer Organ was that appearance of durability of structure which we did not find in any other of the many organs we investigated. The range of tonal effects and variety with that sustained quality so coveted in a Church Organ is constantly surprising to us because of its extent.

¶ I have heard no organ better fitted to produce thoroly satisfactory Church music than that produced by the organ you installed and which is increasingly adding enrichment to our already rich worship program.

Yours very sincerely,

Hayis Farish.

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McConnell Erwin



CHOSEN FOR CHATTANOOGA

McConnell Erwin, Blind Organist, Will Succeed Lemare.

McConnell Erwin, blind Chattanooga musician, has been tendered the position of municipal organist at the Chattanooga, Tenn., Memorial Auditorium, taking the place held by Edwin H. Lemare for the past five years. Mr. Erwin is in Paris and does not plan to return to the United States until late in September. Because of the power show and the radio show to be given in the fall, it is thought the services of the organist may not be needed until Oct. 1.

Mr. Erwin is the son of Mr. and Mrs. Sam Erwin and spent his younger years in Chattanooga.

Mr. Erwin has been studying for some time with Marcel Dupre, professor of organ at the Paris Conservatory; at Fontainebleau and at the Ecole Normale de Musique. On being informed that the position had been offered his pupil Dupre wrote highly praising the work of Mr. Erwin, stating that he felt that the Chattanooga musician is in every way worthy of the position.

NEW MÖLLER SUCCEEDS OLD

Norfolk Church Buys Instrument from Builder of Original One.

M. P. Möller, Inc., of Hagerstown, Md., are building a new organ of three manuals for the Freemason Street Baptist Church of Norfolk, Va., to replace an instrument made by the same builder many years ago for this church. Most of the pipes of the old organ are being utilized in the new one, but they have been taken to the factory for revoicing.

Following are the stop specifications of the organ:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 61 pipes.
 2. Open Diapason, 8 ft., 61 pipes.
 3. Doppel Flöte, 8 ft., 61 pipes.
 4. Rohr Flöte, 8 ft., 61 pipes.
 5. Gamba, 8 ft., 61 pipes.
 6. Mixture, 3 rks., 183 pipes.
 7. Flute d'Amour, 4 ft., 61 pipes.
 8. Principal, 4 ft., 61 pipes.
 9. Trumpet, 8 ft., 61 pipes.
 10. Chimes, 21 bells.
- SWELL ORGAN.**
11. Bourdon, 16 ft., 61 pipes.
 12. Open Diapason, 8 ft., 61 pipes.
 13. Stopped Diapason, 8 ft., 61 pipes.
 14. Salicional, 8 ft., 61 pipes.
 15. Voix Celeste, 8 ft., 61 pipes.
 16. Aeoline, 8 ft., 61 pipes.
 17. Flute Harmonic, 4 ft., 61 pipes.
 18. Violina, 4 ft., 61 pipes.
 19. Flautina, 2 ft., 61 pipes.
 20. Oboe, 8 ft., 61 pipes.
- CHOIR ORGAN.**
22. Violin Diapason, 8 ft., 61 pipes.
 23. Concert Flute, 8 ft., 61 pipes.
 24. Dulciana, 8 ft., 61 pipes.
 25. Melodia, 8 ft., 61 pipes.
 26. Flauto Traverso, 8 ft., 61 pipes.
 27. Cor Anglais, 8 ft., 61 pipes.
 28. Clarinet, 8 ft., 61 pipes.
- PEDAL ORGAN.**
29. Open Diapason, 16 ft., 32 pipes.
 30. Bourdon, 16 ft., 32 pipes.
 31. Flute, 8 ft., 32 pipes.
 32. Violoncello, 8 ft., 32 pipes.

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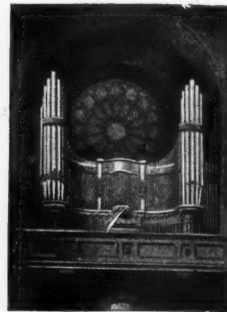
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Choral and Organ Program Be-
fore Congregation Which
Fills Christ Church.**

The Choirmasters' Club of Dayton, Ohio, conducted an impressive and beautiful service at Christ Episcopal Church on the evening of June 12. The Rev. Don H. Copeland, curate, organist and choirmaster of Christ Church, is president of the club. Although it was a warm night, the congregation filled the church and many had to be turned away because of lack of room. The vested choir numbered more than 180 voices.

David Hugh Jones of Westminster Presbyterian Church played his own "Rhythm of Joy," Schumann's Canon in B minor, and "Night," by Cyril Jenkins, as the prelude. Urban Deger of Emmanuel Church played an Andante Religioso by Bartlett as the offertory and Mrs. Ruth Service Holland of the Jewish Temple played Silver's "Jubilate Deo" as the postlude.

The chancel choir, composed of members of the Choirmasters' Club, was stationed near the altar; the antiphonal choir, composed of members of Dayton church choirs and other singers of the city, occupied seats at the rear of the church. The directors were Gordon Battelle and O. E. Gebhart.

The sopranos of the antiphonal choir, forming the "middle choir," rendered the descant to the congregational singing of "Holy, Holy, Lord God Almighty," and both choirs sang Horatio Parker's "The Lord Is My Light." Very effective was the singing by the antiphonal choir of Kalinikof's "The Song of Simeon."

The Rev. Mr. Copeland was felicitous in his welcoming of the congregation and introduced the speaker of

the evening, the Rev. Otto Mees of Capital University, Columbus, a musician of wide knowledge, who spoke interestingly of the advance music in the churches has made and what the church was doing in that realm.

The Rev. Phil Porter of Christ Church read the Scripture and pronounced the benediction.

The committee of arrangements, working in cooperation with the Choirmasters' Club, was composed of Walter S. Allen, Mrs. D. E. Ahlers, Morris Fauver, David Hugh Jones, C. P. Mann, Carl Schaefflin, Scott Westerman, Mary E. Geyer and the Rev. Mr. Copeland.

Scholin Wins Master's Degree.

C. Albert Scholin, the Waterloo, Iowa, organist, returned home July 22 after a summer spent in Chicago, where he studied organ under Wilhelm Middelschulte and theory under Arthur Olaf Andersen at the American Conservatory of Music and won his master's degree in music from that institution. Mr. Scholin achieved his bachelor's degree in 1918. Sept. 21 Mr. Scholin heard Dr. Middelschulte play his (Scholin's) new Sonata in D minor at Notre Dame University, South Bend, Ind., in the series of recitals Dr. Middelschulte has played there this summer.

Death of Charles Wales, Inventor.

Charles Wales, the inventor of adding machines, who died at Minneapolis July 21, at the age of 59 years, was at one time prominent in the organ business, a fact recalled by R. P. Elliot and others who were associated with him from time to time. Mr. Wales was an electrician in Atlanta when he invented an organ magnet and later became connected with the Farrand & Votey Company. After designing his adding machine and selling his rights he was with the Hall Organ Company for a period. Then he moved West and was on the staff of the Western Electric Company. His home was at La Grange, Ill.

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The First Methodist Church of Passaic, N. J., is to have a Skinner organ—a three-manual instrument with a very complete scheme of stops. The specification drawn up for this instrument is as follows:

GREAT ORGAN.
 Bourdon (Pedal 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., 122 pipes.
 Tromba (in Choir box), 8 ft., 61 pipes.
 French Horn (in Choir box), 8 ft., 61 pipes.
 Chimes (electric action, in Swell box), 20 tubes.

SWELL ORGAN.
 Diapason, 8 ft., 73 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Flute Celeste, 2 rks., 8 ft., 134 pipes.
 Flute Triangulaire, 4 ft., 73 pipes.
 Mixture, 3 rks., 183 pipes.
 Wald Horn, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe d'Amore, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Tremolo.

CHOIR ORGAN.
 Gamba, 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.
 Clarinet, 8 ft., 73 pipes.
 Harp, 8 ft., and Celesta, 4 ft., 61 bars.
 Tremolo.

PEDAL ORGAN.
 Open Diapason (bearded), 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Wald Horn (Swell), 16 ft., 32 notes.
 Trombone (Ext. from Great Tromba), 16 ft., 12 pipes.
 Octave, 8 ft., 12 pipes.
 Gedeckt, 8 ft., 12 pipes.
 Chimes (from Great), 20 notes.

New Vice-President for Ditson.

H. Hobart Porter, president of the Oliver Ditson Company, music publishers, Boston, and its wholly owned subsidiary, Charles H. Ditson & Co., New York, announces that Charles Whitney Dall, lately a member of the firm of Ridley Watts & Co., New York, has been elected vice-president and general manager of the two Ditson companies.

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Notes of St. Louis
Summer Activity;
Kern Back on Bench

By DR. PERCY B. EVERSDEN

St. Louis, Mo., July 18.—Paul Freese, Tynhe Lyon and other organist friends suprised Carl Wilhelm Kern at Fourth Church of Christ, Scientist, last month as a welcome back to the organists' ranks after an absence of nearly fifteen years. Incidentally Mr. Kern is celebrating his return by writing several new organ numbers, to be published in the near future. Your correspondent has seen several of these, which are largely free in style and will prove acceptable to the average organist.

Temple B'nai El, of the south side, will hold services in a west end building in September, and will replace the quartet with a ladies' chorus, soloist and male quartet, introducing some antiphonal work. Ernest Prang Stamm is organist.

Edgar McFadden is about the only organist who is keeping up the gait with programs and recitals as usual during the summer. Most of the regulars are resting from their labors until September.

Vernor Henshie of Pilgrim Congregational is preparing some elaborate programs for the fall, when he will have his rebuilt Kilgen organ to assist.

George Scott, a member of the St. Louis Symphony Orchestra, is showing his versatile musicianship in substituting for the regular organist of Kingshighway Presbyterian Church. We dropped in on his practice hour recently and heard a fine rendition of Mulet's "Carillon-Sortie."

Mrs. Sylvia McGraw, one of our younger organists, is now at West Park Baptist.

George Devereux played an interesting program at the opening of the Kilgen organ in the chapel of the White House, a Catholic retreat, July 7.

A. M. Henderson, organist at Glasgow University, has retired from the post of organist and choirmaster at Westbourne Church after a long period of service. To mark his retirement he gave two organ recitals at which he was assisted by the augmented choir.

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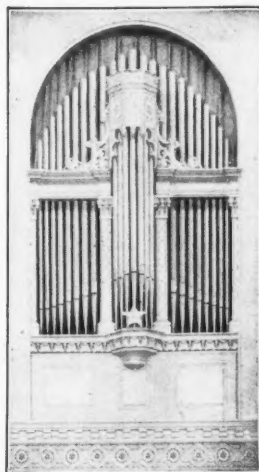
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The Organ in Poetry

By ALANSON WELLER

There has always been a singularly close relationship between music and the literary arts—in fact, a much closer relationship than exists between the tonal art and the arts of painting, sculpture, etc. Possibly it is because literature, like music, is an art of life and motion, of expression and description, rather than one of reproduction, as painting and sculpture so often are. Poets have expended some of the finest outbursts of their genius in describing music and the emotion which it aroused in them and musicians have been inspired by beautiful poetry to some of their finest composition. Dante, Shakespeare and many others have inspired superb music, and music has inspired many splendid bits of writing. Perhaps of all musical instruments the organ is the favorite of the poet's lay, because of its grandeur and heroic qualities.

Probably the earliest poet to mention the instrument in his works was Chaucer in his "Nun's Priest's Tale," in which he says:

"His vois was merier than the merye organ,
On masse days that in the chirche goon."

Lines which are familiar to all of us either in the original or in Sullivan's musical setting are Adelaide Proctor's "Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly,
Over the noisy keys."

Somewhat less familiar is the almost identical passage in Lowell's "Vision of Sir Launfaul," beginning:

"Over his keys, the musing organist,
Beginning doubtfully and far away,
First lets his fingers wander as they list."

In "The Singers" Longfellow says:
"While the majestic organ rolled,
Contrition from its mouths of Gold."

Washington Irving, the first American man of letters and "good-will ambassador" to the old world, was profoundly impressed by the organ in Westminster Abbey and in his "Sketch Book" may be found the following:

"Suddenly the notes of the deep laboring organ burst upon the ear, rolling, as it were, huge billows of sound. How well do their grandeur and volume accord with this mighty building! With what pomp do they swell through its vast vaults and breathe their awful harmony through these caves of death and make the silent sepulchre vocal!"

"Again the pealing organ heaves its thrilling thunders, compressing air into music and rolling it forth upon the soul. What long-drawn cadences! What solemn, sweeping concords! It grows more and more dense and powerful—it fills the vast pile and seems to jar the very walls—the ear is stunned—the senses overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven—the very soul seems wrapped around and floating upwards on this swelling tide of harmony."

The Guild of Pipe Organ Pumpers might well take note, if it has not already done so, of Oliver Wendell Holmes' poem "The Organ Blower":
Devoutest of my Sunday friends,
The patient organ blower bends.
I see his figure sink and rise
(Forgive me, Heaven, my wandering eyes!)

A moment lost, the next half seen,
His head above the scanty screen,
Still measuring out his deep salaams,
Through quavering hymns and panting psalms.

O brother with the supple spine,
How much we owe those bows of thine,
Without thine arm to lend the breeze,
How vain the finger on the keys!
Though all unmatched the player's skill,
Those thousand throats were dumb and still,
Another's art may shape the tone,
The breath that fills it is thine own.

Thine many diapasoned maze,
Through which the breath of being strays,
Whose music makes our earth divine,
Has work for mortal hands like mine.

My duty lies before me, Lo,
The lever there! take hold and blow!
And he whose hand is on the keys
Will play the tune as he shall please.

Walt Whitman, the "Good Gray Poet" of America, was probably the most musical of all the masters of rhyme and rhythm. One of his exquisite short gems is the following:

I heard you solemn sweet pipes of the organ as last Sunday morn I passed the church,

Winds of autumn, as I walked the woods at dusk I heard your long-stretched sighs up above so mournful.

I heard the perfect Italian tenor singing at the opera, I heard the soprano in the midst of the quartet singing:

Heart of my love, you, too, I heard murmuring low through one of the wrists around my head,

Heard the pulse of you when all was still ringing little bells last night under my ear.

And again in his "Proud Music of the Storm" we have:

To organs huge and bands I hear as from vast concourses of voices,
Luther's strong hymn "Ein feste Burg ist unser Gott,"

Rossini's "Stabat Mater Dolorosa,"
Or floating in some high cathedral dim with gorgeous colored windows,
The passionate "Agnus Dei" or "Gloria in Excelsis."

It is interesting to speculate on what these and other poets might have written concerning a modern organ with its tremendous possibilities of expression and variety, and we can only guess what they might have thought and said about second touches, kinuras, trombone choruses and floating string organs. Perhaps, however, they would have had less to say than they did in a day when organs and music of all kinds was less available and less taken for granted than at present.

For Hollywood Bowl Organ.

[From the Pacific Coast Musician.]

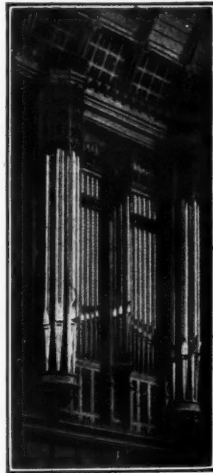
It would be hard to imagine a more ideal place for the installation of a great out-of-door organ than at the Hollywood Bowl. Such an instrument could be suitably housed there. The large out-of-door organ at Balboa Park, San Diego, has demonstrated the feasibility of such instruments. It has been giving highly satisfactory service, with recitals of almost daily occurrence, ever since its installation in 1915.

Such an organ at the Bowl would not necessarily have to interfere with stage productions—of which, incidentally, there are but few—requiring a total stage clearance. In these days of remarkable mechanical achievements, a divided organ of large size unquestionably could be so constructed as to be rolled to the side of the stage when desired. As a matter of fact, were such a plan deemed desirable, an organ could be built below the stage level, with the larger pipes in a horizontal position.

It is said that Molinari, the distinguished Italian conductor who has been conducting at the Bowl the past two weeks, would much like to bring to America next year the phenomenal young Italian organist, Germani, for performances with orchestra. Other notable figures in the organ world would be attracted here by a fine concert organ at the Bowl. Moreover, southern California itself today possesses a number of organists of outstanding ability whose gifts of necessity are almost wholly confined to church organ playing, but who could greatly add to the musical joy of the community by concert appearances at an adequate instrument in the great Hollywood stadium. Then, too, such an instrument supplementing orchestral and choral performances would further add to the usefulness and fame of Hollywood Bowl as an almost unique place for musical performance.

Play for California Teachers.

Raymond White, organist of the French Church, San Francisco, appeared as soloist at the recent nineteenth annual convention of the California Music Teachers' Association in Sacramento. He played the following numbers on the four-manual Estey in the Civic Auditorium: Bourree in D, Sabin, and Scherzetto, Berceuse and Finale from the First Symphony, Vienne. Wallace Rolls of San Jose played the Prelude, Fugue and Variation of Franck and "Romance sans Paroles" of Bonnet on the same program.



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By WILLIAM LESTER.

"The Enchanted Isle," Four Sketches of Bermuda, for organ, by R. Deane Shure; published by J. Fischer & Bro.

A new suite by the successful composer of "Through Palestine" and "Across the Infinite"—and evidently destined for the same quick popularity with which the earlier suites were rewarded. "Angel's Grotto," the first piece in this set, is a sort of slow waltz, the errant quirks of the theme being suggested by wind passing through a grotto. Effective use is made of a genuine folk melody in the contrasting section. The second number, "The Pilot Gig," is a swinging tune portraying the rush of the pilot boat to an approaching vessel. Herein is introduced a native chanty, notated for the first time. "Sea Fan," the third title, is an airy, seductive scherzo suggested by the purple sea growth of that name. The finale, "Cathedral Cliffs," is an illustrative tone poem following the program of "Tower Chimes," "King Neptune's March on the Waves," and "Mermaid's Hymn of Thanks."

Not music of the older type, nor adapted to use in church service; designed rather for recital or theater use. The music is not hard to play, nor unduly dissonant; certainly it is effective and will offer much play for keen, colorful registration. On the form side the music is quite simple. Very little beyond the clear statement of the various themes is attempted. There is virtually no development presented. But it is nevertheless music of valid interest, offering a note of novelty which will be cordially welcomed—genuine organ music, well set for the instrument, tuneful and suavely written, rhythmically vital, set out in a spicy idiom well in keeping with the bizarre subjects. One of the most appealing of the newer issues.

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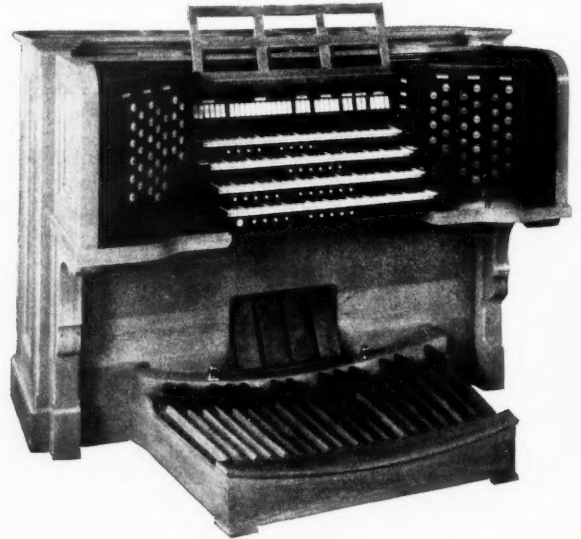
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The Soul of Things

An Article which appeared in L'Illustration, Paris, translated for The Diapason by Margot Jaques, wife of Edmund Jaques, organist of St. Paul's Chapel, New York City

Would you visit a mysterious little corner in Paris where there continues in use after nearly 200 years an instrument which retains its ability for delighting and moving the hearers?

Come with me to the Church of St. Sulpice. After the service during which you have been stirred by torrents of harmony released through the nave by Maitre Charles Marie Widor on the famous great organ let the crowd disperse while you discreetly enter the chapel of the Southern Tower, called the Peristyle, a choice spot, in the decoration of which, it is said, Pinarese collaborated during his sojourn in Paris. Some initiated Parisians will probably have preceded you into this little sanctuary, where you will promptly be joined by the great organist whose genius had carried you aloft during the service. Widor will seat himself before the handsome little organ, decorated with delicate taste, will uncover the two-manual keyboard, draw out some stops and lightly touch the pedals with his foot, and you will hear in strict intimacy a most delightful concert enhanced by masterly improvisation.

Hearken to the voice of this venerable instrument. It not only provides musical enjoyment, but recalls beautiful events of the past. This organ, as a matter of fact, has a picturesque history and has experienced many vicissitudes. Maitre Widor has taken the trouble of reconstructing the history of this organ, and through his kindness we in turn are enabled to tell it to you.

You have before you an instrument which was constructed in 1747 by Nicolas Sommer for the apartment of the Dauphin at Versailles. The son of Louis XV. used it for accompanying Psalms which he sang with his sonorous bass voice, amid the circle of the court, recalling to propriety the marchionesses who appeared in his presence with low-necked gowns. His consort, Marie Josepha, was a virtuoso on the harpsichord. She took pleasure, together with Queen Marie Leczinska, in giving chamber concerts under the direction of the conductor (choirmaster) Clerambault, who at that time was organist of St. Sulpice. It is probable that during these musicales young Mozart, and undoubtedly also Rameau, sat at the console of the organ built by Nicolas Sommer.

After the death of the Dauphin and Marie Josepha trace is lost of the instrument, which was to have been offered to the Church of St. Louis at Versailles. Then it is found again at Trianon, where it is used by Marie Antoinette. Finally, in 1793, it is sold at auction and purchased at a ridiculously low price by a dealer in second-hand goods of the Rue du Bac.

At the time when the pope, who had come to Paris to crown Napoleon, ex-

pressed his intention of visiting the Church of St. Sulpice during Christmas week, the clergy of the parish, obliged to arrange a solemn ceremony in the church which had been despoiled by the tempest of the revolution of its riches and musical instruments, were only too glad to buy back from the dealer of the Rue du Bac the small royal organ, which thus came to accompany the Te Deum for the imperial concordat.

After a few years of service, however, the instrument was found inadequate, and having been replaced by a choir organ, was relegated to a crypt, from which it finally emerged in a rededication to musical and religious life in a chapel where it can continue in peace its glorious career.

Let us add that the two commissaries who in January, 1793, had placed on the auction block the organ of the Dauphin and of Marie Josepha were the citizens Demusset and Delacroix. One was the father of the poet, and the other the father of the painter. And Commissary Delacroix never dreamed that the charming drawing-room ornament which he was awarding to an antiquarian would some day reappear side by side with a masterpiece painting entitled "Jacob Wrestling with the Angel," signed by Eugene Delacroix!

All this is recalled by the solemn sound of the graceful and noble instrument, when, Sunday after Sunday, Maitre Widor awakens in the presence of a few friends the soul of the organ. All the music it holds is written on a continuous ground bass of historic events of singular charm and pathos. To pause a while amid our agitated life before this witness of the past, which has heard and seen so many things and which continues serenely as the means for interpreting masterpieces represents a lesson in history, in morals and in philosophy whereby our readers undoubtedly will be glad to be benefited.

Reiff Plays at University.

Stanley T. Reiff, Mus. B., played a recital on the organ in the Irvine Auditorium, University of Pennsylvania, on the afternoon of alumni day, June 15. His program consisted of compositions by Borowski, Tschaiikowsky, Corelli, Rogers and two original compositions—the "Romanza" from Festival Suite and "Une Nuit de Juin" from Four Sketches for the organ.

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Programs of Current Organ Recitals

Mark L. Davis, Easton, Pa.—Mr. Davis, organist of Trinity Church, Easton, who has been giving recitals at Longwood, the estate of Pierre S. du Pont, in the absence of Firmin Swinnen, played the following program July 14 for the students of the University of Delaware: Overture, "Beautiful Galathea," Von Suppe; "The Swan," Stebbins; "Ronde Française," Boellmann; "Melodie du Soir," Silezu; Toccata and Fugue in D minor, Bach; "Gondolieri," from "A Day in Venice," Nevin; "By the Waters of Minnetonka," Leurance; Minuet from "L'Arlesienne," Suite No. 2, Bizet; March and "Procession to Bacchus" from "Sylvia" Ballet, Delibes.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—Mr. Kraft played the dedicatory recital on an organ built by George Kilgen & Son, Inc., for St. Benedict's Catholic Church, Detroit, June 25. His program was as follows: Concert Overture in C minor, Hollins; Minuet, C. Ph. E. Bach-Kraft; Fugue in G minor (Greater), Bach; "Ave Maria," Schubert; "Song of Gratitude," Cole; "Evening Bells and Cradle Song," Macfarlane; Scherzo, Dohier; Magnificat, Bonnet; "By the Brook," de Boisdoffe-Kraft; Toccata, Bartlett; "In Springtime," Kinder; Evening Song, Schumann-Kraft; "Marche Triomphale," Hollins.

Albert Riemenschneider, Cleveland, Ohio.—Mr. Riemenschneider gave a recital May 30 at the residence of Walter E. Huenefeld on Lafayette avenue, Cincinnati, on the new Austin organ. His offerings included the following: Allegro from Sixth Symphony, Widor; Prelude, Clerambault; Chorale Prelude, "Hark, a Voice Saith All Are Mortal" and "In Thee Is Gladness," Bach; Andantino, Chauvet; "Marche Funebre et Chant Seraphique," Guilmant; Cradle Song, Wagner; "Song to the Evening Star," Wagner; "Pilgrims' Chorus," Wagner; "The Bells of St. Anne de Beaupre," Russell; "Will o' the Wisp," Nevin; Andante Cantabile from Fourth Symphony, Widor; Toccata from Fifth Symphony, Widor.

Warren D. Allen, Stanford University, Cal.—Mr. Allen gave the following program in a baccalaureate Sunday recital at Stanford University on the evening of June 16: Six short variations on an Irish Air, "At the Marriage Feast in Cana," J. Stuart Archer; "The Walk to Jerusalem," Bach-Griswold; Chorale Prelude, "The Old Year Now Hath Passed Away," Bach; Toccata and Fugue in D minor, Bach; Finale from First Symphony, Vierne.

Corinne Dargan Brooks, Houston, Tex.—Mrs. Brooks, organist of Trinity Episcopal Church, recently played the following program in a recital in the municipal noonday organ concert series at Christ Church: Coronation Prize March, Percy Godfrey; "A Woodland Idyl," Reiff; "Gondolieri," Goss Custard; Oriental Sketch, Arthur Foote; A Russian Rhapsody, H. V. Milligan; "In a Monastery Garden," Kettelbey; Allegretto Pastorale, Heaton; Sylvan Sketches, Helm; "Finlandia," Sibelius.

Miss Jessie A. Willy, Chicago.—Miss Willy gave a recital on the afternoon of July 17 at the Quigley Memorial Church, playing the following program: Fugue in D major, Bach; Arietta, Harwood; Sketches of the City, Nevin; "A Young Girl in the Wind," Marsh; A Joyous March, Sowerby.

Edward Eigenschank, Chicago.—In a recital under the auspices of the American Conservatory of Music at Kimball Hall the afternoon of July 10 Mr. Eigenschank played these selections: Prelude in B minor, Bach; "Clouds," Ceiga; "Carillon de Westminster," Vierne; "Divertissement," Vierne; Seraphic Chant, Moline; Scherzo (Symphony 2), Vierne; "Etude Symphonique," Bossi.

J. Lawrence Erb, Norwich, Conn.—In a recital June 20 at the United Congregational Church Mr. Erb played a program consisting of these works: Prelude in B minor, Bach; Cantilene in A minor, Salome; "The Swan," Saint-Saens; "Sursur Corda," Diggle; Pastoral Sonata, Rheinberger; "At Evening," Kinder; Communion in A minor, Batiste; Andante Cantabile from String Quartet, Tchaikowsky; Anniversary March in F, Erb.

Dr. Louis Balogh, Montreal, Que.—Dr. Balogh, organist of St. Patrick's Church, gave a recital at St. Peter's Cathedral, London, Ont., July 14, and played a program consisting of these selections: Concerto in D minor, Bach; Gavotte, Gluck-Brahms; Minuetto, Bizet; "Angelus," Massenet; Toccata from Fifth Symphony, Widor.

Frank M. Church, Athens, Ga.—Mr. Church, director of music at Athens College, gave a recital at the First M. E. Church, South, at Tusculum, Ala., May 28, playing: Sonata in A (first movement),

Whiting; Musette, Dandrieu; Caprice, Guilmant; Overture to "Martha," Flotow; Cradle Song, Leginska; Cradle Song, Harker; "Angels' Serenade," Braga; Variations on an American Air, Flagler; Nocturne in E flat, Chopin; "Spider Weaver," Shure; "Coquette," Grey; "To the Rising Sun," Torjussen; March from "Tannhauser," Wagner.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson, organist of King's Chapel, gave a recital at the new Rockefeller Chapel, University of Chicago, the evening of July 23. His program was as follows: Toccata, de Malingreau; Reverie, Bonnet; "Fantaisie Dialogue," Boellmann; Allegretto, Parker; "Wind in the Pine Trees," Clokey; Fugue in G minor, Dupre; "Hymn to the Stars," Karg-Elert; Air, Bach; "Piece Heroique," Franck.

Agnes Helena Warriner, Gary, Ind.—Miss Warriner gave a twilight recital at City Church (First Methodist) on the new Skinner organ June 23. Miss Warriner is a former pupil of Van Denman Thompson at De Pauw University and latterly of Edwin Stanley Seder of Chicago. Her program was as follows: Prelude and Fugue in D minor, Bach; Adagio e Dolce, Third Trio-Sonata, Bach; Fifth Sonata, Guilmant; "The Swan," Saint-Saens; Toccata from Fifth Symphony, Widor.

Merritt Johnson, Grand Forks, N. D.—Mr. Johnson of the Wesley College faculty gave a recital for the summer school students June 26, playing the following program of American music: Concert Overture, Rollo Maitland; "Chanson" and Scherzetto (from Suite Op. 6), Merritt Johnson; "Carillon" and "Joyous March," Leo Sowerby; Sonata Dramatica ("Song without Words" and "Pagan"), T. F. H. Candlyn; "Japanese Color Prints," Charles Marsh; "Nobody Knows the Trouble," arranged by James R. Gillette; Toccata, Harry Benjamin Jepson.

Marshall Bidwell, Cedar Rapids, Iowa.—On his way East for the summer Mr. Bidwell gave a recital in the Woodward Avenue Presbyterian Church of Detroit Sunday evening, June 16, playing this program: Introduction and Allegro (Sonata 1), Guilmant; Adagio Espresso, Bach; Gavotte, Gluck; Allegro, "Thou Art the Rock," Mulet; "Sunrise," from "Burgundy Hours," Jacob; Prelude to "The Blessed Damozel," Debussy; Scherzo, Rogers; "May Night," Palmgren; "Liebestod," from "Tristan and Isolde," Wagner; Meditation on a Familiar Hymn; "Marche Heroique," Saint-Saens.

Dr. Ray Hastings, Los Angeles, Cal.—Representative numbers played in recent popular programs at the Philharmonic Auditorium were as follows: Preludes, Numbers 4, 6, 7 and 20, Chopin; Aria from the Orchestral Suite in D, Bach; "Love Death," from "Tristan and Isolde," Wagner; "Ave Maria," from "Othello," Verdi; "Romance," Op. 44, Rubinstein; Independence March, Wyckoff; Serenade, "Sizilietta," Von Blon; "Prelude Solennelle," Hastings; "Caprice Heroic," Hastings.

M. Lochner, River Forest, Ill.—Professor Lochner of Concordia Teachers' College gave the opening recital on a two-manual Moller organ in the new Redeemer Lutheran Church at Waukegan, Ill., July 8. His program was as follows: First Sonata, Mendelssohn; Maestoso from Reformation Fantasy, Rudnick; Christmas Pastorale from "Unto Us," Kaepffel; Good Friday Spell, Vredblad; "Pagan of Easter," C. F. Mueller; "Holy Ghost with Light Divine," F. Reuter; Postlude on "Holy, Holy, Holy," Calver; "Blessed Jesus, at Thy Word," Bach; Sonatina from "God's Time," Bach; Fugue in G major, Bach; "At Evening," Luck; "In Summer," Stebbins; Finale from First Sonata, Guilmant.

Elmer A. Tidmarsh, Schenectady, N. Y.—At his Sunday afternoon recitals in June at Union College Mr. Tidmarsh played:

June 2—Andante from Sixth Symphony, Tchaikowsky; "En Bateau," Second Arabesque and "Girl with Flaxen Hair," Debussy; Evening Song, Schumann; Largo, Handel.

June 9—"William Tell" Overture, Rossini; "Invocation," Maily; "In Summer," Stebbins; "Marche Slav," Tchaikowsky; "Tales from Arabian Nights," Stoughton; Toccata from Fifth Symphony, Widor.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—During the summer session at the University of Minnesota weekly recitals by Mr. Fairclough, professor of organ, have been a feature and have been largely attended. Recent programs have been:

June 25—Sonata in D minor (First movement), Guilmant; Song without Words ("Sonata Romantica"), Candlyn; Toccata, "Carillon," March, Faulkes;

"Matinale," Fletcher; "In Summer," Stebbins; Toccata (Dorian), Bach; "Alpine Dance," Lemare; Meditation in a Cathedral, Bossi; Capriccio, Lemaigre; Processional March, "John of Nepomuk," Stewart.

July 2—Symphony 6 (Allegro), Widor; Fantasia in E flat, Saint-Saens; "Caprice Viennois," Kreisler-Fairclough; Humoresque, Lemare; Prelude and Fugue in C minor, Bach (the Great); "The Squirrel," Weaver; Prelude in C sharp minor, Rachmaninoff; Echo Caprice, Mueller; Sonata, Op. 42 (Pastorale, Finale), Guilmant.

July 9—Concert Variations, Bonnet; Adagio Pathetique, Godard; Scherzo from Fourth Symphony, Widor; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "The Mist," Gaul; "Flight of the Bumblebee," Rimsky-Korsakoff; Mountain Sketches, Clokey; Minuet in G, Beethoven; Toccata from Fifth Symphony, Widor.

July 16—"Piece Heroique," Franck; "On Wings of Song," Mendelssohn-Fairclough; Minuet, Wilkes; Prelude and Fugue, D major, Bach; Suite, "In Fairyland," Stoughton; Fantasia on "Hail, Minnesotta," Fairclough; "By the Brook," Boisdoffe; Serenade, Widor; Fountain Reverie, Fletcher; Toccata in C, Fletcher.

July 23—Festival Prelude, "Ein Feste Burg," Faulkes; "Soeur Monique," Couperin; "Song of Summer," Lemare; Toccata, Adagio and Fugue in C, Bach; "Song of Happiness," Fairclough; "Liebesfreud," Kreisler-James; Cantabile, Franck; "Suite Gothique," Boellmann; "Love's Old Sweet Song," Molloy-Lemare; Concert Overture in E flat, Faulkes.

Fred Faassen, Zion, Ill.—Mr. Faassen has broadcast the following recitals over station WCBD:

June 27—"Sunset," from "Twilight Sketches," Lemare; Overture to "William Tell," Rossini; "On the Lake of Galilee," Barton; "The French Clock," Bornschelm; "Hymn of Glory," Yon.

July 14—"Marche Triomphale," Dubois; "Romance sans Paroles," Bonnet; "Romanza," Sibelius; Offertory in E flat, Wely; "Dreams," from Seventh Sonata, Guilmant; Temple March, Lyon.

July 16—"From the South," Gillette; Londonderry Air, arranged by Coleman;

Bridal Song, Minor C. Baldwin; Maestoso, "Nautilus," Andantino, "To a Water Lily," "A Sea Song" and "To a Wild Rose," MacDowell.

July 18—"Invocation," Maily; "Pomp and Circumstance," Elgar; "Russian Romance," Friml; Gavotte, Martini; Toccata from Fifth Symphony, Widor; "Chant de Bonheur," Lemare.

Claude L. Murphee, Gainesville, Fla.—In his commencement recital at the University of Florida Sunday afternoon, May 26, Mr. Murphee, the university organist, played: Jubilee Overture, Weber; Song without Words (from "Sonata Dramatica"), T. Frederick H. Candlyn; Prelude and Fugue in D minor, Mendelssohn; Sketches from Nature, Joseph W. Clokey; "San Jacinto Morning," Homer Nearing; Finale in B flat, Franck.

Burdie M. Campbell, Galesburg, Ill.—Miss Campbell gave her graduating recital at the Knox Conservatory of Music recently, playing the following program: Toccata and Fugue in D minor, Bach; Allegretto Scherzando, John Winter Thompson; "Evening Benediction," Thompson; "Alleluia," Dubois; "Maytime," Hollins; "The Swan," Saint-Saens; "Autumn," Brewer; Sonata No. 1, D minor, Guilmant.

Miss Margaret Huf, St. Louis, Mo.—On June 25 Edgar L. McFadden presented his pupil, Miss Huf, in a recital on his studio organ at Centenary Methodist Church, St. Louis. Miss Huf was assisted by Frank S. Parker, baritone. The following compositions were played: Prelude and Fugue in A minor, Bach; Andante and Scherzo from Sonata in E minor, Rogers; "Invocation," Maily; Meditation, Sturges; Festival March, Read; Chorale in A minor, Franck; Finale in C, Harris.

Alice Green, St. Louis, Mo.—July 9 Edgar L. McFadden presented his pupil, Miss Green, in a recital at Centenary Methodist Church, St. Louis. Miss Green was assisted by Miss Nellie Boswell, contralto, and Eugene Hahnel, violinist. Mr. Hahnel is supervisor of music in the St. Louis public schools. The organ numbers were: Sonata in D minor, Rogers; "Chant Seraphique," Frysinger; Minuetto in D minor, Harris; "L'Organo Primitivo" Yon; Meditation, Sturges; Processional March, Guilmant.

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E. S. LORENZ IS 75 YEARS OLD**Anniversary of Founder of Publishing Company and Composer.**

Edmund S. Lorenz, founder and editor-in-chief of the Lorenz Publishing Company, Dayton, Ohio, and author of various books on church music, was 75 years old July 13. Mr. Lorenz is well known wherever popular choir music is in use.

Edmund S. Lorenz is the eldest son of the Rev. Edward and Barbara Lorenz, and was born in Stark County, Ohio. After having been graduated from the high school at Toledo he engaged in teaching in that city. When only 16 he began writing music. Anthems were his first love. His first church hymnal he edited when he was 19 and he made his first Sunday-school song book when he was 21. He entered the field of Sunday-school music as a means of helping himself through Otterbein University, Union Biblical Seminary of Dayton, and Yale Divinity School, from which he was graduated with the degree of bachelor of divinity, and after that through post-graduate work in Leipzig and Berlin.

After two years in the pastorate of the High Street U. B. Church at Dayton, Ohio, he was called to the presidency of Lebanon Valley College, Annville, Pa. Overwork in this new position brought about a complete collapse. After three years of invalidism Mr. Lorenz again turned to music, partly as a diversion, partly as a means of support, and thus in 1890 began his publishing business with a capital of about \$40, plus reputation and experience.

Galloway Pupils in Two Recitals.

Charles Galloway, the St. Louis organist, presented some of his organ pupils in recitals at his home June 27 and July 5. Those who took part included: Miss Roccena Baldwin, Miss Edith Gratiot, Miss Ruth Pickel, Miss Nesta Williams, Edward Sieckman, Edward Gischel, Mrs. D. C. Knibbs, Edward Skipwith, Miss Agnes Willinbrink and Miss Jessica Young.

In a new volume of forty-eight pages, beautifully leather bound, the Reuter Organ Company of Lawrence, Kan., presents to those who would know about its work and ideals a resume of "all that is interesting and worthwhile about the Reuter organ." Attached to the volume is a list of the installations made by the company,

classified by denominations. There are also several sample specifications. But the handsomest part of the book is the series of halftone cuts of organs in various edifices. Among those represented are the beautiful chapel of St. Catherine's College, St. Paul; Westminster Presbyterian Church, Pasadena, Cal.; St. Mary's Cathedral,

Grand Island, Neb.; the First Presbyterian Church of Tacoma, Wash.; Temple Beth Israel, Portland, Ore.; the University Baptist Church Minneapolis, and the Moody Memorial Church, Chicago. There is also a group of views of the factory. This plant is one of the prominent industries of the university city.

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CHICAGO

Organ Oddities

By MARC GORDON LOVELACE, Mus. D.

Since the publication of the article about the queer organ with so many 16-ft. stops on the manuals, it has occurred to me that many readers of The Diapason would be interested in reading of the curious organs that I have met with in my travels. Organ construction has been as much of a hobby with me as organ playing and the result is that I have met with some curious examples of organ building.

One of the most amusing is the organ of the church in Portland, Ore., many years ago, that adapted an Ericsson hot air engine to blow the twelve-stop two-manual Hook & Hastings that it owned. This was a complete success as far as blowing was concerned, as it was silent and steady, and with the help of a relief valve on the reservoir was all that could be desired. The only drawback was that from the construction of the engine there was no way of shutting it off save by putting out the fire in it, and the result was that the janitor had to start the fire before service and let it blow until service was over and then shut off the organ by raking the fire out from under the engine.

A small Swedish Lutheran church on Tenth street in the same city at one time had plans drawn and was ready to use a treadmill operated by means of a pony (said treadmill to be placed in the basement of the building) for blowing the small two-manual, when something intervened. At last accounts they were still operating by means of one of the congregation. Whether this pony could have qualified as a member of the Guild of Pipe Organ Pumpers history saith not.

Some years ago while I was municipal organist of Braddock Library (the parent library of all those given by Mr. Carnegie) I had a tremulant installed on the choir organ of the splendid three-manual eighty-six-stop Far-

rand & Votey which had been placed there. The reason for this was that one had been installed by some nameless organ builder some time in the past which was placed in such a way that it shook everything in the organ—great diapasons, pedal 32-ft. and everything else. When this alarming device was left on for some time it finally established a period of vibration in the trunks and reservoir that defied chests, trunks, diapasons and what not, and say what you like, to have one's pedal organ and great sixteens shaking their heads off is not what is wanted in a concert organ.

I was called on some years ago to play for a friend who became suddenly indisposed, and arrived at the church just in time to sit down at a little two-manual and start the morning prelude. Happily my first number was in E and I went on all unaware of the fate ahead. It seems that the organ had been thought to be too high in pitch by some of the omniscient music committee, and a local service man had to alter this for a price. The work was done in a day or so, paid for and forgotten—except that the organ was lowered in pitch. The organ builder had moved the pipes up a step—putting the CC pipe in the CC-sharp hole, but leaving the last note on manuals and pedals without any pipes. The thing was simple—all the organist had to do was to beware of low C on the pedals and all was well.

I saw an organ many years ago in the early days of the tubular action in this country which was arranged to be blown by hand. That in itself would excite no surprise, as that was the custom. But the surprising thing about this organ was that the builder in his zeal to get entirely away from all trackers had made even the bellows signal pneumatic, forgetting that without wind the poor organist might pull a "bellows signal" until he was black in the face without any results. I think this was a Jardine organ, but am not sure.

Jardine built an organ—a beautiful thing—for the Church of the Ascension in Pittsburgh, many years ago, and had on it a coupler which I have never

seen anywhere else. That was a "pedal to great." Any pedal stop could thus be played from the great, with what advantage I have never been able to discern, as the pedal itself was all that could be desired for its day.

There is an organ service man who has many good stories told about him—all deserved. He is a shining example of a man who knows nothing of a trade making a success of it by sheer audacity. Called to tune reeds for me, in the absence of my regular man, he nearly knocked me off the bench by announcing that he would take the pitch on the opposite side on the tuba and set his temperament on that and from that tune the side opposite the console. This may be Greek to some of my readers and for their benefit I will say that most tuners set a temperament on a string or diapason, as the average reed in an old organ will not stay in real tune long enough to get away from it, let alone set a whole section of a divided organ by it. But with the luck that attends such people he managed to make a fairly good job of it—to my surprise.

Some of the early attempts to use electricity were more enterprising than successful. One of the first I saw was the work of an itinerant organ builder who thought he could take an old tracker organ and make it all electric. He had a bunch of solenoids about two and one-half inches in diameter and three inches long and arranged them to pull the trackers by means of solenoids. Contacts were arranged under the keys, the current to be taken directly from the city lines—120 volts, direct current, and naturally with all the amperage that low resistance windings would carry. The scheme did work, but it was so extremely slow that anything faster than a plainsong or a largo simply did not play. It might have remained but for the fact that insurance underwriters and inspectors found out what was being done with open contacts and 120 volts, and then the whole thing came to an abrupt end.

This same man installed a contrivance on the old organ in Trinity Church, Portland, Ore., which had a

movable back to the organ bench with a spring to bring it forward. This was connected to the swell shutters with the idea that the organist would lean back to open the shutters and forward to close them—thus freeing his right foot from that duty. This was removed when Alfred Lough of London took the post—but he tried to have a hitching swell pedal installed, saying that it gave effects that could not be obtained with the balanced swell!

One more curiosity and I must desist. There is a large organ in a very large church which has a weird system for pistons. These are not adjustable and they do not move the stops. They do raise a little number on a dial plate, showing which one has been put in action, and each new one throws off all the rest. All you have to do is remember what is on each piston and remember to throw off what you don't want. The organ may have every stop drawn, and with number 1 piston all that then plays is an aeoline and a 16-ft. geddeckt.

There are as many curious organists as there are organs. Sometime I'll write about some I've known.

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Edward Eigenschenk, Chicago, Illinois

"The abundance of beautiful solo stops, the unusual effectiveness of the expression pedals, with the tremendous

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Frank Asper, Salt Lake City, Utah

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There are still organists and others, however, in some parts of the country who have not become Diapason readers—some because they have not mingled with their fellows sufficiently to become acquainted with us; others because they have yielded to that spirit of procrastination which has kept them from "getting around to do it." These need to be prodded. We are willing to make it worth your while to prod them.

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WORK OF MOREL IN CANADA

**Three-Manual for Port Arthur Church
—Other Recent Organs.**

L. E. Morel, the Toronto organ builder, has been commissioned to construct a three-manual for Trinity United Church at Port Arthur, Ont., the busy port on the north shore of Lake Superior. The organ will have a total of 1,845 pipes and will resemble in its specification very much an organ built by Mr. Morel for the Knox Presbyterian Church at Midland, Ont. Another somewhat larger instrument was installed recently by the same builder in the Bond United Church at Toronto. These three organs of three manuals and several two-manuals have all been built by Mr. Morel within the last year.

Following is the scheme of stops of the Port Arthur organ:

- GREAT ORGAN.**
1. Open Diapason (large), 8 ft., 68 pipes.
 2. Open Diapason (medium), 8 ft., 68 pipes.
 3. Doppel Flöte, 8 ft., 68 pipes.
 4. Genshorn, 8 ft., 68 pipes.
 5. Principal, 4 ft., 68 pipes.
 6. Tuba (from Choir), 8 ft., 61 notes.
 7. Tremulant.
- SWELL ORGAN.**
8. Bourdon, 16 ft., 68 pipes.
 9. Open Diapason, 8 ft., 68 pipes.
 10. Stopped Diapason, 8 ft., 68 pipes.
 11. Viola di Gamba, 8 ft., 68 pipes.
 12. Aedoline, 8 ft., 68 pipes.
 13. Voix Celeste, 8 ft., 56 pipes.
 14. Flauto Traverso, 4 ft., 68 pipes.
 15. Piccolo, 2 ft., 61 pipes.
 16. Mixture, 3 rks., 204 pipes.
 17. Cornopean, 8 ft., 68 pipes.
 18. Oboe, 8 ft., 68 pipes.
 19. Vox Humana, 8 ft., 68 pipes.
 - Tremulant.
- CHOIR ORGAN.**
20. Geigen Principal, 8 ft., 68 pipes.
 21. Melodia, 8 ft., 68 pipes.
 22. Dulciana, 8 ft., 68 pipes.
 23. Viole d'Orchestre, 8 ft., 68 pipes.
 24. Harmonic Flute, 4 ft., 68 pipes.
 25. Clarinet, 8 ft., 68 pipes.
 26. Tuba (10 to 12-inch wind), 8 ft., 68 pipes.
 - Tremulant.
- PEDAL ORGAN.**
27. Double Open, 32 ft., 30 notes.
 28. Open Diapason, 16 ft., 30 pipes.
 29. Bourdon, 16 ft., 30 pipes.
 30. Gedeckt, 16 ft., 30 notes.
 31. Bass Flute, 8 ft., 12 pipes.
 32. Concert Flute, 8 ft., 12 pipes.
 33. Trombone, 16 ft., 12 pipes.

A. C. Foster Submits to Knife.

Augustus C. Foster, the Boston organist and for many years connected with the Spencer Turbine Company, underwent an operation in July at the Beverly Hospital, Beverly, Mass. Mr. Foster writes in answer to an inquiry from The Diapason that the operation was successful and that he hopes to be able to attend the Toronto convention.

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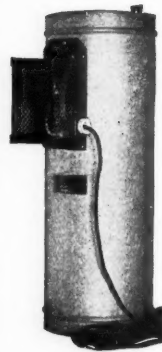
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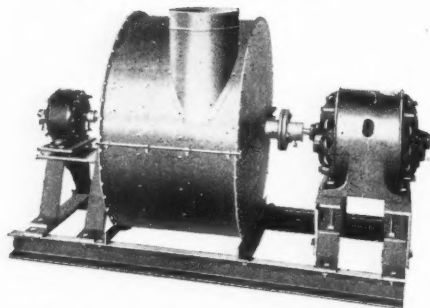
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By **JOS. H. GREENER, Mus. B., A. A. G. O.**

Seattle, Wash., July 17.—Summer was ushered in on June 21 with a recital in Plymouth Congregational Church by Frederick W. Robinson, F. R. C. O., assisted by Bayard Had-dock, basso, both of Vancouver, B. C. The recital was the concluding number on the schedule of the Wash-ington State Teachers' (Music) con-vention, which had convened in this city. It is interesting to note that this recital was an outstanding event of the program. The organ program was as follows: Toccata and Fugue in D minor, Bach; Theme with Variations, in the form of a Folk-Song, Faulkes; Sonata, G minor, Becker; "Grande Choeur Dialogue," Gigout; Cantilene, Wheelton; Prelude, Meditation, "Marche Solennelle," Borowski; "Legende" and Symphonic Finale, Guil-mant. The last organ group was not played because of the artist's having to catch the boat to return to Vancouver.

There was a special Guild luncheon at the Gowman Hotel of this city on July 2. The chapter had as its guest Frank L. Sealy, warden of the Guild. This is the third summer in succession that Mr. Sealy has visited this chapter.

It is with regret that we announce the death of Charles G. Engelhard, organist and choir director of St. Clement's Episcopal Church. Mr. Engelhard was organist and director at his church for many years and was responsible for the installing of a Reuter organ in this church about four years ago. When the Guild chapter was first organized in this state, Mr. Engelhard through his influence at St. Clement's had the church thrown open for the first chapter service. Mr. Engelhard will be missed by his many friends in the profession for his kind-

ness and advice to young organists.

Twilight organ recital numbers in June by Harold Heeremans, organist of the First Methodist Church, were as follows:

June 2 — Scherzetto, Vierne; Prelude and Fugue in E minor, Bach; Cantilene, Pierne.

June 9—Prelude and Fugue in C minor, Bach; Canon in B minor, Schumann; Cantabile, Jongen.

June 16—"Legende," Vierne; Fantasia in G minor, Bach; "Chant Pastoral," Du-bois.

June 23 — Andantino quasi Allegretto (Fifth Symphony), Widor; Largo ("New World" Symphony), Dvorak.

June 30 — Chorale Prelude, "O How Blessed," Brahms; "Sportive Fauns," d'Antalffy; Serenade, Andrews; Chorale Prelude, "Now Blessed Be Thou," Bach.

BACH CHOIR IN BIRMINGHAM

James E. Scheirer Is Director of Or-ganization New to South.

James E. Scheirer, organist of the First Baptist Church of Birmingham, Ala., and member of the faculty of the Birmingham Conservatory of Music, who is acting as director of the new Bach Choir in that city, announces that the first rehearsal of the fall season will take place the night of Sept. 9, at the First Methodist Church. The choir already has a membership of more than 100 and is to give the B minor Mass next season.

"Ever since it was my good fortune to have a part in the Bach Choir at Bethlehem, Pa., directed by Fred Wolle, and in the great festivals given there, drawing thousands of music-lovers from every part of the United States, it has been my ambition to inaugurate a similar musical organization in the South," said Mr. Scheirer. "The rehearsals which we have held during the last two months, as the beginning of this Bach Choir in Birmingham, have convinced me that there is ample material here, and, in fact, the best musicians, pianists and singers have shown such a keen interest in the work that I feel confident the rehearsals this fall will be even more largely at-tended and more successful."

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Interior of Old Calvary Church. The Console is in the centre, sunken, just in front of fourth pew.

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



Console of one of the Hillgreen-Lane Organs played by Mr. Kimball at Dallas

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Watkin Music Co.,
Dallas, Texas.

Dallas, Texas,
June 10, 1929.

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I have had the pleasure of playing some of the Hillgreen, Lane & Company Organs while in Dallas recently, and am pleased to tell you how I have admired them.

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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
(Official Organist
International Rotary Convention,
Dallas)

HILLGREEN, LANE & CO., Alliance, Ohio

**For "Movie" Player;
Suitable Music for
Airplane Pictures**

By WESLEY RAY BURROUGHS

In these days when every newspaper is filled daily with the doings of aviators and plans for the development of this newest mode of travel and transportation, it is fitting that a few hints on the proper accompaniment of aerial scenes should be given.

To begin with, there are three distinct types of these scenes: First, where the aviators are engaged in "stunt flying" or a group of them in army or air maneuvers; second, in dramatic pictures, where the machine is used to pursue one or several characters—usually the villain; and, third, where the use of the plane is merely incidental to photographing beautiful scenic spots.

For the first division an imitation of the machine's motor—easily reproduced on all organs—with the accompaniment of a stirring march is most effective. The correct registration for the effect is to hold down low C and C sharp on the pedal keyboard with diapasons and strings on—if the scene is somewhat in the distance—or adding (or coupling to) the heavy reed if the scene is a close view. These particular pictures are of the kind that occur in the news reel as a rule, and we have found that a spirited march played in the key of C major is best. To illustrate: "Aces High," by Boulton; "Heroes of the Air," by C. F. Clark; "The Flying Ace," by Zamecnik, and "The Aeroplane," by Ring-Hager, are suitable for these films. Where the interest is national, as in army and air mail scenes, a patriotic march may be substituted.

In the second group the setting is dramatic and the action is tense and agitated; therefore an agitato is proper, with the motor effect. "In the Clouds," by Rapee; "Novelty Hurry," by O'Hare; "Air Flight," by Zamecnik; "Allegro Perpetuo," by Savino; "Flying Hurry," by Carbonara, and "Air Thrills," by Sanders, are listed as correct. For the third classification—that of scenic views—a very subdued motor effect to start with, or, possibly, a continuation of it for a short time, accompanied by a light descriptive movement or waltz places emphasis on the scene rather than on the mechanical accessory. A splendid number for this use is "First Waltz," by A. Durand, or the organist may improvise a waltz, giving preference to a rhythm of perpetual eighth notes (six in a three-four measure). This musically pictures the ceaseless motion of the airplanes and also provides a pleasing background for the scenic views.

In the last two sections the use of the chromatic ascending and descending passages will be found pertinent, following, at times, the rise and fall of the plane in the air. Where the use of a plane occurs in comedies it is best to play straight comedy music with interpolations of the motor effect at exactly the right spot.

New Photoplay Music.

Several unusual numbers reach us this month. The first is a suite entitled "The Carnival of the Elements," by H. Carr. No. 1, "Air," has a duo-like theme for oboe and horn accompanied by an ethereal figure for harp and strings. It is a quick, lively allegro, but marked pianissimo to enhance its effect. (2) "Earth" is represented by a slower movement in G. Chords of the seventh—both dominant and diminished—are employed freely. (3) As was to be expected, "Water" is portrayed by a flowing nine-eight movement, while (4) "Fire" is a presto in D minor embellished with a liberal use of chromatic sequences. These different movements may be used not only for certain ballet scenes, but also for scenes in which descriptive music is demanded.

Sea Music: "On the Briny," a nautical suite, by the same composer, begins with a jolly, rollicking air, "A Last Step with Polly and Sal." After the exposition of the first theme in D a second one in B flat with the required contrast appears, and a return

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to the first concludes the movement. (2) "The Chantymen's Song," in D, is rather short, albeit characteristic of the themes of sea music. (3) "The Sentimental Bo'sun" is a three-four A minor aria. Evidently this boatswain in a sad and pensive mood. (4) "Jolly Sea Dogs" concludes the suite and opens with a brilliant vivace in G, which is succeeded by a second theme in C.

Two short single numbers—also by Mr. Carr—are exceptionally interesting. "The Shrine in the Woods" is pastoral and contains a beautiful flute solo, with a smoothly progressing chord accompaniment. At letter "C" the organist can obtain an extraordinary effect, which is particularly easy to adapt to the organ at sight. By playing the theme in the pedals on a string stop of genuine timbre, and using both hands to play long, rolling arpeggios upwards from the bass, a novel effect is obtained. At letter "E" use the crescendo pedal to fortissimo, then back to the harp and string combination, and merge smoothly into the pastoral theme to close. "The Crimson Fan" (Carr) is a melodious andante in F, and is so constituted as to be easily arranged for the organ.

A third suite—"Vox Maris," by Percy Elliott—is also classified as sea music. (1) "Summer Ripples," a barcarolle, opens the suite. (2) "Storm Breakers" is not a descriptive movement to the extent that it pictures a long-sustained and realistic storm at sea, but rather the breakers on the rocky shore. (3) "Night Seas," as its name implies, is a tranquil, calm movement. "Nautilus," by Paul Lincke, is in the semi-popular vein. Beginning in A minor, a second part in C and a trio in F round out an interesting work.

English: "Old Father Thames," by Maurice Winlaw, should be listed in both sea music and English covers. (1) "The Flowing River" employs a musical figure to illustrate the current of the stream. (2) "Lock-a-Hoy," a short sailor's song, is followed by (3) "The Water Carnival," a spirited section. (4) "Wind in the Willows" has the theme in the right hand and the cello imitates the wind with flowing triplets of sixteenth notes. The soft 8-ft. strings should be employed here. (5) "In the Light of the Moon," a harmonious andante, concludes the work.

"In the Shadow of St. Paul's," by Geoffrey Kaye, is a reflective andante. On the third page the hymn in the cathedral is interpolated, and a recurrence to the original theme ends the number. "The Bells of Somerset," by J. Hurst, should be listed among both English and chime pieces. A slow, diatonic, descending passage employs the chimes effectively and a melodious trio gives contrast.

Swiss Music: "Swiss Scenes," by J. H. Adams. "Morning in the Alps" is descriptive of the gradual rise of the sun amidst the lofty mountains and the musical idea for this is gradually ascending sequences of chords. (2) "Lovely Lucerne," a barcarolle, reflects the placid, mirror-like waters of

the famous lake. (3) "The Angelus," a religious lento, is in a contemplative mood and (4) "Evening," an expressive andante for clarinet, ends the suite.

The issues reviewed are published by the Edward B. Marks Company.

Our impression of the talking version of the delightful opera "The Desert Song," the music by Sigmund Romberg, which is so gratifying in its original stage form, is that it is anything but satisfactory in the sound film. As in other features, the words are heard ahead of the movements of the lips. Altogether it is a poor imitation of the real thing.

Washington Theater Players Unite.

The theater organists of Washington, D. C., have organized a club, and called it the Capital City Theater Organists' Club. Officers were elected as follows: Harry C. Manvell, president; Daniel Breeskin, honorary president; Alexander Arons, vice-president; Irene Juno, secretary; Arthur Thatcher, treasurer, and Harold T. Pease, sergeant-at-arms. Meetings are held at union rooms at 11:30 p. m. the second Monday of every month. The original membership of the club is about fifty, but it is growing with every meeting. The president was one of the delegates to the national convention of the American Federation of Musicians this year and was one of two organists present. He spoke briefly of his trip at the last meeting. In an effort to promote a friendly spirit and a get-together feeling, the president asked that three members speak at each regular meeting, introducing themselves, telling where they play and making a few remarks of general interest. This met with the approval of all present and some real talent for extemporaneous speaking has been discovered.

"Who Is Who in Music."

The new edition of "Who Is Who in Music," edited by Dr. Sigmund Spaeth, with the assistance of distinguished musicians and critics, is unique in several ways, aside from the fact that it is wholly in rotogravure and is said to be the first book of its kind in that respect. It contains a classified directory of musical people according to the special field of endeavor and 2,500 biographical sketches of contemporary musical personalities. In his general introduction Dr. Spaeth asserts that "while the highest type of performance is increasingly in demand, and actually commands higher awards

than ever, the general appreciation of good music is at a low ebb, and the so-called concert field of recent years has almost disappeared." Amplifying this statement, the editor continues: "The three factors that have contributed most to the new condition of the musical field are the automobile, the motion picture and the radio."

Casselberry in Bonawitz's Place.

Harry R. Casselberry has been moved from the Imperial in West Philadelphia to the Colonial in Germantown, where he has a large three-manual Kimball organ. Mr. Casselberry is proving popular with his audiences. Beside presenting novelties, he is familiarizing the patrons with real organ music. Karl Bonawitz, who was at the Colonial, has gone to Atlantic City for the Warner-Stanley Company.

Croley to Pass Year in Europe.

Arthur R. Croley sailed July 2 on the Montclare from Montreal to spend a year in Europe. He will study with Joseph Bonnet and later will travel in England before further study and travel on the continent. Mr. Croley is a graduate of the Oberlin Conservatory of Music, where he majored in organ. Since winning his master's degree in 1927 he has taught organ in Oberlin for the last two years. On June 4 he gave the recital at Rockefeller Chapel, University of Chicago.

A. O. T. Astenius, the Long Beach, Cal., organist, who until 1921 was a resident of Chicago, visited his old home in June and a birthday dinner attended by twenty-six guests was given for him June 9 at the home of his sister, Mrs. Charles Lundquist, in Winnetka. After a trip to Michigan and a recital for the Siebert Association at the Masonic Temple on Randolph street, Mr. and Mrs. Astenius departed for home on June 23.

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Music of Catholic Churches in London Is Called Superb

By **ARTHUR C. BECKER**

London, England, July 14.—I was fortunate in being able to attend high mass at Westminster Cathedral, London, where a superb service is held. The choir is not large, only about thirty-five in all, but its rendition of the mass is all that could be desired. The choir and organ are back of and above the altar and the effect, especially in a cappella singing, is absolutely stunning. The mass sung was the Palestrina "Missa Brevis" and the plain chant Credo from the "Missa de Angelis" was sung by the entire congregation. The "grande orgue" over the main entrance to the cathedral is used to lead the singing of the Credo and I can truthfully say the effect is overwhelming. There is only one thing I would suggest, and that is, that the Credo be taken in a lower key, as I am sure it was much too high for many in the congregation.

Today I had the pleasure of sitting on the organ bench with Edward d'Evry, the prominent organist of Brompton Oratory. He has a much larger choir than that in the cathedral, numbering some seventy men and boys, and an organ which I believe is one of the most magnificent I have ever played or heard. The mass was by Dvorak, which to my knowledge is not sung in America, but which is a most beautiful work.

Today every church in England is holding special services in thanksgiving for the king's recovery, and therefore the oratory had special music.

After listening to the two choirs above mentioned, I feel satisfied in saying that England can teach the United States many things in liturgical music. Every phase of the service is finished to the minutest detail, and the tone of the boys' voices is ravishing.

FOR CHURCH AT DES MOINES

Reuter Three-Manual to Be Placed in First Federated Edifice.

The Reuter Organ Company has been awarded the contract to build a three-manual for the First Federated Church at Des Moines, Iowa. The entire organ is to be under expression and the following is an outline of its tonal scheme:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Doppel Flöte, 8 ft., 73 pipes.
3. Viol d'Gamba, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 73 pipes.
5. Flute Harmonic, 4 ft., 73 pipes.
6. Tuba, 8 ft., 73 pipes.
7. Chimes, 20 tubes.
- Tremolo.

SWELL ORGAN.

8. Lieblich Bourdon, 16 ft., 97 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. Stopped Diapason, 8 ft., 73 pipes.
11. Salicional, 8 ft., 73 pipes.
12. Voix Celeste, 8 ft., 61 pipes.
13. Orchestral Horn, 8 ft., 73 notes.
14. Flauto Dolce, 4 ft., 73 notes.
15. Nazard, 2 1/2 ft., 61 notes.
16. Flautino, 2 ft., 61 notes.
17. Oboe, 8 ft., 73 pipes.
18. Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

19. Violin Diapason, 8 ft., 73 pipes.
20. Concert Flute, 8 ft., 73 pipes.
21. Dulciana, 8 ft., 73 pipes.
22. Wald Flöte, 4 ft., 73 pipes.
23. Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

24. Major Bass, 16 ft., 32 pipes.
25. Bourdon, 16 ft., 32 pipes.
26. Lieblich Bourdon, 16 ft., 32 notes.
27. Flauto Dolce, 8 ft., 32 notes.
28. Cello, 8 ft., 32 notes.

Mormon Tabernacle to Broadcast.

Negotiations to broadcast nationally from the famous Mormon Tabernacle at Salt Lake City, Utah, have been closed by Bishop Sylvester Q. Cannon of the Latter Day Saints Church and officials of the National Broadcasting Company. Weekly coast-to-coast programs will be presented. The large Austin organ and choir of the Tabernacle will be put on the air at each broadcast.

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**Boston News-Notes;
New Organ in Store
for Broadcasting**

By S. HARRISON LOVEWELL

Boston, Mass., July 20.—The first broadcasting studio in Boston to have an organ devoted to radio purposes exclusively is WEEI (Houghton & Dutton department store). This instrument was built by the Frazee Company of Everett. It has two manuals and pedal. There are eight ranks of pipes and thirty registers. It was dedicated by Roy L. Frazee on the evening of July 16 with a program of half an hour. Arthur Hiltz, tenor, was the assisting artist. Roy Frazee is the son of Leslie H. Frazee, the president of the Frazee Organ Company. He is a graduate of the New England Conservatory of Music and is one of the most skillful theater organists in this section. The organ is designed absolutely to meet the requirements of successful broadcasting. Among solo stops is a fine English horn. The regular studio organist is Wilbur F. Burleigh. There will also be guest organists from time to time.

For the third consecutive season, Arthur H. Ryder, organist and choir-master at St. Paul's Church, Dedham, where he plays a beautiful Casavant organ, has been engaged to supply at the Old South Church, Copley Square, for a period of a month or more during the summer. Mr. Ryder is an excellent recitalist. His experiences as a church musician have been long and varied. He is also known to many through his compositions. The organ at the Old South Church is a large four-manual Skinner. It is nearly if not quite twenty-five years since Henry E. Wry became the regular organist and choir-master at this church.

Leland A. Arnold is again the summer organist and choir-master at the Cathedral of St. Paul, with Dr. Sullivan as acting rector. This arrangement has been of long standing.

Mark Shumway Dickey, composer and pianist, a former pupil of Arthur Foote, has resigned at the First Baptist Church, Arlington. He succeeded William Wood, who rounded out fifty years of service and then became organist emeritus. In 1870 Mr. Wood, then a lad of 18, worked in his father's store, and as recompense received an expensive gold watch of Swiss manufacture. This watch he wears today. Not only that, but he possesses the original canceled check that covered

the cost of the watch. George H. Russell, who sold the watch, has recently been his guest from Florida. At the present writing no organist has been selected to fill the position vacated by Mr. Dickey.

Thanks to several public-spirited persons, the people of Boston are for a short season being blessed with open-air concerts on the Esplanade by men selected from the Boston Symphony Orchestra and conducted by Arthur Fiedler. From 5,000 to 10,000 people every evening have been attending the concerts. Some lie on the grass, but the majority rent chairs at 10 cents a performance.

Noone has had the initiative to undertake the popularization of organ music in summer in Boston. Within the vicinity of the Esplanade are to be seen automobiles from nearly every state in the Union, but not an organist in Boston considers the advantage of interesting large audiences with well-played programs of organ music. The orchestral concerts will not continue during August, it is reported, so why not have organ recitals during a period of four weeks?

DEL CASTILLO NOW AT WEEI

Boston Organist Gives Daily Broadcasts with Orchestra, Etc.

Lloyd G. Del Castillo, former well-known theater organist and for the last three years director of the Del Castillo Theater Organ School, has severed his connections with station WNAC of Boston and has become staff organist of station WEEI, the Edison Electric Illuminating Company of Boston. His duties call for daily broadcasts with various combinations of orchestra and soloists, with a general idea that by combining organ and orchestra the effect of a large orchestra comparable to network programs will be obtained. For the present the new eight-rank two-manual Frazee unit organ in the Houghton & Dutton glass studio is to be used, pending alterations and enlargements in the main studios.

Mr. Del Castillo is not discontinuing his school, as was erroneously announced in a Boston paper, but is enlarging its scope to include all branches of organ playing. While admitting that sound "movies" have had a dampening effect on students of theater organ, he feels confident that in the course of another year or two competition between theaters will bring organists back to a more secure position than ever. He further points out that on the whole there have been comparatively few organ positions vacated, most of the theater musicians out of work being orchestra men.



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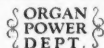
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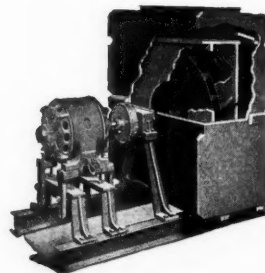
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16' Man. Bourdon	-----	CC-61
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8' Gr. Flute	-----	CC-49
8' Melodia	-----	CC-49
4' Flt. Traverso	-----	CC-49
4' Flt. D'Amour	-----	CC-37

METAL

SCALE

8' Open Diapason	G ^o -54	40-42-43
		44-45-46
8' Violin Diapason	"	48
8' —can be used	C ^o -61	58
8' —for Gamba	"	60
8' —Sal. Cel &	"	62
8' V. D. Orch.	"	64
8' Aeoline	C ^o -61-58-60	
8' Dulciana	"	55-56-58
4' Har. Flute	CC-61-No. 1 & No. 3	

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