

# THE DIAPASO

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## PILCHER FOUR-MANUAL FOR ATLANTA CHURCH

### NOTABLE WORK IS DESIGNED

**Imposing New First Baptist Edifice to Have Instrument in Ideal Chambers—All to Be Enclosed—Hamrick the Organist.**

After investigation extending well over a year, a contract has been awarded Henry Pilcher's Sons, Louisville, Ky., for a four-manual organ for the new First Baptist Church of Atlanta, Ga., where George Lee Hamrick is the organist and director and financial secretary. The new church, at Peachtree and Fourth streets, will be an imposing structure of pure Georgian colonial architecture. The auditorium will seat 1,800 and in the rear are two four-story wings for the educational building, with a capacity of 2,000 students.

The organ will be housed in scientifically constructed chambers ideally situated at the rear of the choir. The swells are to be made so that when the organ is not in use they will close, in order that the temperature may be controlled by electric heaters. The echo division will be midway in the ceiling, the tone opening being such that the effect in the balcony will be the same as on the lower floor. The organ will be entirely expressive, and behind bronze grilles decorated in harmony with the building motif.

The specification was prepared by Mr. Hamrick in collaboration with Paul Pilcher, and is as follows:

#### GREAT ORGAN.

Open Diapason, 16 ft., 85 pipes.  
Major Diapason, 8 ft., 61 pipes.  
English Diapason, 8 ft., 61 pipes.  
Geigen Diapason, 8 ft., 61 notes.  
Gross Flöte, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 61 notes.  
Viola da Gamba, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 notes.  
Flute Harmonic, 4 ft., 61 pipes.  
Octave Quint, 2 1/2 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Tromba, 8 ft., 61 pipes.  
Chimes (Echo), 25 notes.  
Harp, 8 ft., 49 bars and resonators.  
Celesta, 4 ft., 61 notes.  
Tremolo.

#### SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Diapason Phonor, 8 ft., 73 pipes.  
Clara-bella, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 notes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Sallecional, 8 ft., 73 pipes.  
Vox Celeste, 8 ft., 61 pipes.  
Aoline, 8 ft., 73 pipes.  
Chimney Flute, 4 ft., 73 notes.  
Flute Twelfth, 2 1/2 ft., 61 notes.  
Flautina, 2 ft., 61 notes.  
Dolce Cornet, 3 rks., 183 pipes.  
Contra Posaune, 16 ft., 97 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 notes.  
Tremolo.

#### CHOIR ORGAN.

Dulciana, 16 ft., 97 pipes.  
English Diapason, 8 ft., 61 notes.  
Viola da Gamba, 8 ft., 61 notes.  
Concert Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 notes.  
Dulciana, 8 ft., 61 notes.  
Unda Maris, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Tierce, 1 3/5 ft., 61 notes.  
Septieme, 1 1/7 ft., 61 notes.  
English Horn, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp (Great), 8 ft., 61 notes.  
Celesta (Great), 4 ft., 61 notes.  
Tremolo.

#### SOLO ORGAN.

Tibia Clausa, 8 ft., 73 pipes.  
Gross Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Solo Flute, 4 ft., 61 notes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Chimes (Echo), 25 notes.  
Tremolo.

#### ECHO ORGAN.

Cor de Nuit, 8 ft., 73 pipes.  
Viole Aetheria, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Fern Flöte, 4 ft., 61 notes.

## View of the "Bach Organ" at Lueneburg



Vox Humana, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Major Diapason, 16 ft., 32 pipes.  
Violine, 16 ft., 32 pipes.  
Grand Bourdon, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 notes.  
Dulciana, 16 ft., 32 notes.  
Major Flute, 8 ft., 12 pipes.  
Octave, 8 ft., 12 pipes.  
Bass Flute, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 32 notes.  
Violoncello, 8 ft., 12 pipes.  
Octave Quint, 5 1/3 ft., 32 notes.  
Super Octave, 4 ft., 32 notes.  
Trombone, 16 ft., 32 pipes.  
Contra Posaune, 16 ft., 32 notes.  
Tromba, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.

There will be six pistons and a pedal reversible for each manual, with "on and off" for pedal stops, and fourteen full-organ pistons—four under the great and four toe pedals, with three each under swell and choir. Forty-one couplers complete the equipment.

## FOR HOME AT LAKE FOREST

### Skinner Installed in Residence of Theodore W. Robinson.

Theodore W. Robinson is installing in his palatial home at Lake Forest, Ill., situated on a large estate, the Skinner organ which formerly was in the home of William Zeuch of Chicago, father of William E. Zeuch, the Boston organist and vice-president of the Skinner Organ Company. This instrument was installed in the Zeuch residence in Edgewater five years ago and in 1925 extensive additions to it were made. Mr. Zeuch's widow sold it to Mr. Robinson. Upon completion of the work of installation in the late fall a recital will be given by Herbert E. Hyde of St. Luke's Church, Evanston, and this event is awaited by Chicago society people with eager anticipation.

## ORGAN AT HANOVER, PA., WILL HAVE 180 STOPS

### DESIGNS OF J. H. SPRINGER

**Austin Company Adding 2850 Pipes to Famous Instrument in St. Matthew's Lutheran and Installing New Console.**

J. Herbert Springer, organist and director of St. Matthew's Lutheran Church at Hanover, Pa., is deeply engrossed in the work going on to enlarge the already famous organ over which he presides. The work will be finished by the Austin Organ Company, original builders of the instrument, in November, when Mr. Springer will play a recital to celebrate the reconstruction. The donor of the organ is co-operating with Mr. Springer in his plans for the development of the instrument and has made it possible for him to carry out designs on which he has worked for more than a year. The work at Hanover is under the direction of Ferdinand Rassman of the Austin staff, with a force of assistants.

The immediate improvements include the addition of 2,850 pipes. These will be principally in the great, choir, swell and echo. With these additions there will be a total of more than 7,600 pipes. The stops will number 180, all "straight" except a bourdon in the great, which draws at three pitches, and a trombone, which draws at two; a dulciana unit in the swell, the borrowing in the pedal, nine stops duplexed to the solo and the duplexed echo.

Among the stops that are being added is a tuba magna on high pressure. It is being placed in the swell chamber because of the present position of the solo, but eventually will be a part of the solo when that division is moved and enlarged. At that time the swell contra fagotto will be changed to a double trumpet and there will be added a harmonic trumpet to complete the heavy reed chorus, and also a double bassoon and a clarion dolce to complete the soft reed chorus. Mr. Springer expects also to add at that time a fourth diapason to the great and a tuba minor to the choir. The new console which has been built will have 228 stopkeys and provision for fifty-three more for the future additions.

St. Matthew's Church seats approximately 1,200 people, and can easily house an organ of the first magnitude. However, at present there is not space in the organ chambers to carry out Mr. Springer's complete plans. The organ is divided, the choir and great being on one side of the chancel and the swell on the other side. The echo organ is in the tower above the gallery in the rear, and the solo is above the gallery in the opposite corner from the echo. In two or three years it is expected to have another transept built and when that is done a large chamber will be provided behind it. In that chamber will be placed the big pedal stops, including three of 32-ft. pitch, and the solo will be moved into it with fourteen additional stops. In the old solo chamber above the gallery will be installed a celestial organ of delicate stops to act as an accompaniment for the solo stops in the echo. It is also planned to have a string organ of fifteen ranks above the chancel.

The specifications of the original organ were published in *The Diapason* Jan. 1, 1924. In the following stop list showing the resources of the enlarged instrument, the letter "N" preceding the name of a stop indicates that it is new, while the letter "E" means that the old set of pipes is being exchanged for a new one differently voiced:

#### GREAT.

Double Diapason, 16 ft., 61 pipes.  
(N) Bourdon, 16 ft., 61 pipes.  
(E) First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
(N) Third Diapason, 8 ft., 61 pipes.

## SPONSORS VISIT OF DUPRE

### Seven Weeks' Recital Tour under Honorary Auspices of A. G. O.

Arrangements have been completed for the tour of Marcel Dupre, the famous French organist and composer, who will visit the United States for the fourth time during the seven weeks from Oct. 1 to Nov. 23. The Bogue-Laberge Concert Management announces that this tour will be under the honorary auspices of the American Guild of Organists. The organization is taking a keen interest in the visit and several chapters have already engaged him for recitals.

M. Dupre's itinerary has been so arranged that he will be heard in most of the important musical centers of this country. Forty dates are assured. M. Dupre's stay in America cannot be prolonged beyond seven weeks, as he will be on a definite leave of absence from the Paris Conservatoire, where he holds the position of director of the organ department.

The first American performance of M. Dupre's G minor Symphony for organ and orchestra will be given in California by the San Francisco Symphony Orchestra in the Civic Auditorium, with the composer as soloist. Alfred Cortot, the eminent French pianist, will appear on the same program. The new symphony, which has been pronounced a masterpiece by European critics, has been performed with success in France, Belgium and Great Britain. M. Dupre will include on his programs a number of new compositions which he has written since his last visit to America.

His last appearance, at a private recital in the home of a wealthy New York patron of music, will be made on the night that he sails for Paris.

Major Flute (Pedal Open Diapason), 8 ft., 29 pipes.  
 (N) Stopped Flute (Bourdon), 8 ft., 12 pipes.  
 Clarabella, 8 ft., 61 pipes.  
 Violoncello, 8 ft., 61 pipes.  
 Gemshorn, 8 ft., 61 pipes.  
 (N) Gemshorn Celeste, 8 ft., 61 pipes.  
 (N) Quint, 5 1/2 ft., 61 pipes.  
 (N) First Octave, 4 ft., 61 pipes.  
 Second Octave, 4 ft., 61 pipes.  
 Harmonic Flute, 4 ft., 61 pipes.  
 (N) Lieblich Flöte (Bourdon), 4 ft., 12 pipes.  
 (N) Tenth, 3 1/5 ft., 61 pipes.  
 (N) Twelfth, 2 2/3 ft., 61 pipes.  
 (N) Fifteenth, 2 ft., 61 pipes.  
 (N) Sesquialtera (12, 17, 22), 3 rks., 183 pipes.  
 Fourniture (15, 19, 21, 22, 26), 5 rks., 305 pipes.  
 (N) Trombone, 16 ft., 61 pipes.  
 (N) Trombone (Trombone 16 ft.), 8 ft., 12 pipes.  
 (E) Trumpet, 8 ft., 61 pipes.  
 (N) Clarion, 4 ft., 61 pipes.  
 Harp (Choir).  
 Celestial Harp (Solo).  
 Chimes (Solo).

**SWELL.**

Bourdon, 16 ft., 73 pipes.  
 (N) Double Dulciana, 16 ft., 109 pipes.  
 First Diapason, 8 ft., 73 pipes.  
 (N) Second Diapason, 8 ft., 73 pipes.  
 (N) Hohl Flöte, 8 ft., 73 pipes.  
 Gedeckt, 8 ft., 73 pipes.  
 (N) Harmonic Flute, 8 ft., 73 pipes.  
 Zartflöte, 8 ft., 73 pipes.  
 (N) Flauto Dolce, 8 ft., 73 pipes.  
 (N) Flute Celeste, 8 ft., 61 pipes.  
 Quintadena, 8 ft., 73 pipes.  
 (N) Violin, 8 ft., 73 pipes.  
 Viole d'Orchestre, 8 ft., 73 pipes.  
 Viole Celeste, 8 ft., 73 pipes.  
 Salicional, 8 ft., 73 pipes.  
 Vox Seraphique, 8 ft., 61 pipes.  
 Aeoline, 8 ft., 73 pipes.  
 (N) Dulciana, 8 ft., 61 notes.  
 (N) Dulciana Celeste, 8 ft., 73 pipes.  
 (N) Octave, 4 ft., 73 pipes.  
 (E) Flauto Traverso, 4 ft., 73 pipes.  
 (N) Chimney Flute, 4 ft., 73 pipes.  
 (E) Violina, 4 ft., 73 pipes.  
 (N) Dulcet, 4 ft., 61 notes.  
 (N) Dulcet Celeste, 4 ft., 61 notes.  
 (N) Dulciana Twelfth, 2 2/3 ft., 61 notes.  
 Flautino, 2 ft., 61 pipes.  
 (N) Dulciana Fifteenth, 2 ft., 61 notes.  
 (N) Dulciana Seventeenth, 1 3/5 ft., 61 notes.  
 (N) Dulciana Twenty-second, 1 ft., 61 notes.  
 (N) Cornet de Violes (10, 12, 15), 3 rks., 183 pipes.  
 Dolce Cornet (12, 15, 17, 19, 22), 5 rks., 305 pipes.  
 Contra Fagotto, 16 ft., 73 pipes.  
 Cornopean, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 (E) English Horn, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 61 pipes.  
 (N) Clarion, 4 ft., 73 pipes.  
 (N) Tuba Magna, 8 ft., 61 pipes.

**CHOIR.**

Contra Viola, 16 ft., 73 pipes.  
 Diapason, 8 ft., 73 pipes.  
 Geigen Principal, 8 ft., 73 pipes.  
 (N) Viola da Gamba, 8 ft., 73 pipes.  
 (N) Chimney Flute, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Flute Celeste, 8 ft., 61 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 61 pipes.  
 Viola d'Amore, 4 ft., 73 pipes.  
 Flute d'Amour, 4 ft., 73 pipes.  
 (N) Wald Flöte, 4 ft., 73 pipes.  
 Nazard, 2 2/3 ft., 61 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 (N) Baryton, 16 ft., 73 pipes.  
 (N) French Horn, 8 ft., 73 pipes.  
 (E) Clarinet, 8 ft., 73 pipes.  
 (E) Orchestral Oboe, 8 ft., 73 pipes.  
 (N) Vox Humana, 8 ft., 61 pipes.  
 (N) Corno Clarion, 4 ft., 73 pipes.  
 (N) Harp (Deagan).

**ANTIPHONAL SOLO.**

Stentorphone, 8 ft., 73 pipes.  
 Gross Flöte, 8 ft., 73 pipes.  
 Gamba, 8 ft., 73 pipes.  
 Gamba Celeste, 8 ft., 73 pipes.  
 Flute Ouverte, 4 ft., 73 pipes.  
 Harmonic Tuba, 8 ft., 73 pipes.  
 Celestial Harp (formerly in Choir).  
 (E) Chimes (Mayland).  
 (N) Trombone (from Great), 16 ft.  
 (N) Trombone (from Great), 8 ft.  
 (N) Trumpet (from Great), 8 ft.  
 (N) French Horn (from Choir), 8 ft.  
 (N) Clarinet (from Choir), 8 ft.  
 (N) Orchestral Oboe (from Choir), 8 ft.  
 (N) English Horn (from Swell), 8 ft.  
 (N) Hohlflöte (from Swell), 8 ft.  
 (N) Tuba Magna (from Swell), 8 ft.

**ECHO.**

(N) Quintaton, 16 ft., 61 pipes.  
 Diapason, 8 ft., 61 pipes.  
 Cor de Nuit, 8 ft., 61 pipes.  
 Melodia, 8 ft., 61 pipes.  
 Lieblich Gedeckt, 8 ft., 61 pipes.  
 (N) Flauto Dolcissimo, 8 ft., 61 pipes.  
 (N) Flute Celeste, 8 ft., 49 pipes.  
 Viola da Gamba, 8 ft., 61 pipes.  
 Viol Aetheria, 8 ft., 61 pipes.  
 Vox Angelica, 8 ft., 61 pipes.  
 Fern Flöte, 4 ft., 61 pipes.  
 (N) Violetta, 4 ft., 61 pipes.  
 Dulcet, 4 ft., 61 pipes.  
 (N) Dulcet Celeste, 4 ft., 61 pipes.  
 (N) Piccolo d'Amore, 2 ft., 61 pipes.

(N) Ethereal Mixture (10, 12, 15), 3 rks., 183 pipes.  
 (N) French Trumpet, 8 ft., 61 pipes.  
 (N) Corno d'Amore, 8 ft., 61 pipes.  
 Vox Humana, 8 ft., 61 pipes.  
 All stops of Echo are duplexed for Solo and Great manuals.

**PEDAL.**

Resultant Bass, 32 ft., 32 notes.  
 First Diapason, 16 ft., 32 pipes.  
 Second Diapason (Great), 16 ft., 32 notes.  
 First Bourdon, 16 ft., 32 pipes.  
 (N) Second Bourdon (Great), 16 ft., 32 notes.  
 Third Bourdon (Swell), 16 ft., 32 notes.  
 Violone, 16 ft., 32 pipes.  
 Contra Viola (Choir), 16 ft., 32 notes.  
 (N) Dulciana (Swell), 16 ft., 32 notes.  
 (N) Quint (Violone), 10 1/2 ft., 32 notes.  
 First Octave (First Diapason), 8 ft., 12 pipes.  
 (N) Second Octave (Second Diapason), 8 ft., 32 notes.  
 (N) Gedeckt (First Bourdon), 8 ft., 12 pipes.  
 Flauto Dolce (Choir), 8 ft., 32 notes.  
 Violoncello (Violone), 8 ft., 12 pipes.  
 (N) Violes Celestes (Swell), 8 ft., 32 notes.  
 (N) Dulciana (Swell), 8 ft., 32 notes.  
 (N) Twelfth (First Bourdon), 5 1/2 ft., 32 notes.  
 (N) Fifteenth (Second Diapason), 4 ft., 32 notes.  
 (N) Flute (First Bourdon), 4 ft., 12 pipes.  
 (N) Tuba Profunda (Tuba Magna extended), 16 ft., 12 pipes.  
 Trombone (Great), 16 ft., 32 notes.  
 Contra Fagotto (Swell), 16 ft., 32 notes.  
 (N) Baryton (Choir), 16 ft., 32 notes.  
 (N) Tuba (Swell Tuba Magna), 8 ft., 32 notes.  
 Trombone (Great), 8 ft., 32 notes.  
 (N) Clarion (Great Trumpet), 4 ft., 32 notes.

**GALLERY PEDAL.**

Major Bass (Solo Gross Flöte), 16 ft., 12 pipes.  
 Bourdon (Echo Gedeckt extended), 16 ft., 12 pipes.  
 (N) Quintaton (Echo), 16 ft.  
 Contra Viola (Echo Viol Aetheria ext.), 16 ft., 12 pipes.  
 Octave (Solo), 8 ft.  
 (N) Gedeckt (Echo), 8 ft.  
 Viole (Echo), 8 ft.  
 (N) Chimes (Solo).

**KILGEN FOR INDIANAPOLIS**

**St. Joan of Arc Church Has Purchased a Three-Manual.**

A three-manual organ has been purchased from George Kilgen & Son, Inc., of St. Louis, by St. Joan of Arc Church, Indianapolis, Ind. The Chicago office of the Kilgen Company handled the negotiations. The specification follows:

**GREAT ORGAN.**

Major Open Diapason, 8 ft., 73 pipes.  
 Second Open Diapason, 8 ft., 73 pipes.  
 Doppel Flöte, 8 ft., 73 pipes.  
 Gamba, 8 ft., 73 pipes.  
 Melodia, 8 ft., 85 pipes.  
 Gemshorn, 8 ft., 73 pipes.  
 Octave, 4 ft., 73 pipes.  
 Forest Flute, 4 ft., 73 notes.  
 Ripieno, 5 ranks, 305 pipes.  
 Harmonic Tuba, 8 ft., 73 pipes.  
 Chimes, 20 tubes.

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
 Open Diapason, 8 ft., 73 pipes.  
 Stopped Diapason, 8 ft., 73 pipes.  
 Salicional, 8 ft., 85 pipes.  
 Voix Celeste, 8 ft., 61 pipes.  
 Sallet, 4 ft., 73 notes.  
 Flauto Traverso, 4 ft., 73 pipes.  
 Violin, 4 ft., 73 pipes.  
 Harmonia Aetheria, 3 rks., 183 pipes.  
 Cornopean, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.

**CHOIR ORGAN.**

Violin Diapason, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Gemshorn Celeste, 8 ft., 61 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Flute d'Amour, 4 ft., 73 pipes.  
 Piccolo Harmonic, 2 ft., 61 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 French Horn, 8 ft., 73 pipes.

**PEDAL ORGAN.**

Contra Bourdon, 32 ft. (Resultant), 32 notes.  
 Open Diapason, 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Violone, 16 ft., 12 pipes.  
 Lieblich Gedeckt, 16 ft., 32 notes.  
 Bass Flute, 8 ft., 12 pipes.  
 Cello, 8 ft., 32 notes.  
 Gedeckt, 8 ft., 32 notes.

**Wangerin for West Bend, Wis.**

St. John's Lutheran Church at West Bend, Wis., will have a new Wangerin organ for its services Sept. 29. The new organ will replace the present one, which has been in use forty-six years, and has seen its best days. The Rev. H. J. Anger is pastor of the congregation.

**FOUR-MANUAL SKINNER TO STEUBENVILLE, OHIO**

DESIGNED BY JOHN A. BELL

**Westminster Presbyterian Will Have Instrument with Echo—All of Great Except Principal Diapason Enclosed.**

Westminster Presbyterian Church at Steubenville, Ohio, has commissioned the Skinner Organ Company to build a four-manual, the specifications of which were drawn up by John A. Bell of Pittsburgh, the organist and organ architect. All of the great except the principal diapason is to be enclosed in a separate swell-box.

Following is the scheme of stops:

**GREAT ORGAN.**  
 Principal Diapason, 8 ft., 73 pipes.  
 (X) Second Diapason (42-scale), 8 ft., 73 pipes.  
 (X) Gross Flöte (open basses), 8 ft., 73 pipes.  
 (X) Harmonic Flute, 8 ft., 73 pipes.  
 (X) Erzähler, 8 ft., 73 pipes.  
 (X) Rohrflöte, 4 ft., 61 pipes.  
 (X) Octave, 4 ft., 61 pipes.  
 (X) Tuba (10-inch wind), 8 ft., 61 pipes.  
 (X) Harp (subject to Great sub and super couplers), 61 bars.  
 Chimes (from Echo), 25 notes.  
 Tremulant for high and low pressure.

(X) In separate expression box.  
 Principal Diapason to be 38-scale, with leathered lips and heavy metal.

**SWELL ORGAN (seven-inch wind).**  
 Bourdon (low octave big, then taper off suddenly), 16 ft., 73 pipes.  
 Open Diapason (scale 40), 8 ft., 73 pipes.  
 Gedeckt (mild), 8 ft., 73 pipes.  
 Salicional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 61 pipes.  
 Solo Mixture, 3 rks., 183 pipes.  
 Chimney Flute, 4 ft., 61 pipes.  
 Cornopean, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Tremulant.

**CHOIR ORGAN.**

English Diapason (scale 46), 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 61 pipes.  
 Flute d'Amour, 4 ft., 61 pipes.  
 French Horn (10-inch wind), 8 ft., 73 pipes.

**ECHO ORGAN.**

(Playable from fourth manual).  
 Vox Angelica, 2 rks., 8 ft., 134 pipes.  
 Chimney Flute, 8 ft., 73 pipes.  
 Spitz Flöte Celeste, 2 rks., 8 ft., 134 pipes.  
 Vox Humana (separate box, chest and tremolo), 8 ft., 73 pipes.  
 Cathedral Chimes (tenor G to G), 25 bells.  
 Harp (from Great), 61 notes.

**PEDAL ORGAN.**

Resultant, 32 ft., 32 notes.  
 Open Diapason (large scale, extra heavy), 16 ft., 44 pipes.  
 Bourdon, 16 ft., 44 pipes.  
 Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
 Dolce Flute (from Swell), 8 ft., 32 notes.  
 Gedeckt (from Pedal Bourdon), 8 ft., 32 notes.  
 Major Flute (from Pedal Open), 8 ft., 32 notes.  
 Tuba Major (Great extension, unenclosed), 16 ft., 12 pipes.  
 Tuba (Great extension), 8 ft., 32 notes.  
 Chimes (from Echo), 25 notes.

**SUMMY'S CORNER**

A new Sacred Cantata of distinct merit, which is admirably suited to the shorter special musical services of the Church.

**The King Shall Come**

By William T. Timmings

With the text taken principally from the Scriptures  
 Price—60c

It is interestingly written with good harmonic color and the Choruses work up to effective climaxes. There are solos for Soprano, Tenor and Baritone, of melodious charm and real spiritual appeal. It is not unusually difficult and will fit the needs of the average Choir.

Length of performance—  
 About 20 minutes.

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Our Octavo Department offers courteous and helpful service to Choir Directors in selecting suitable material for regular or special services.

**Death of Granville Wood.**

Granville Wood, who will be remembered by veterans in the organ building profession, died July 27 at the age of 98 years at the home of his daughter in Grosse Pointe, Detroit. For more than sixty years Mr. Wood had been identified with musical and business interests in Detroit and in his younger days was a prominent tenor. He was born at Sandown, N. H., and moved to Detroit in 1870. Before the civil war he had made melodeons and harmoniums and when he settled in Detroit he organized the Granville Wood & Son Organ Company, and with his son, William, built pipe organs. Later the factory was moved to Northville, Mich. Mr. Wood and his son later became connected with the Farrand & Votey Organ Company of Detroit, and continued in that firm for many years. Two sons, Frederick E. Wood, Gilman, N. H., and William D. Wood of San Francisco, and a daughter, Mrs. Henry D. MacKaye, are the survivors.

**PARVIN TITUS**

F. A. G. O.

**Soloist, A. G. O. Convention, June, 1929**

Bookings now being made for October-November, 1929, and January, 1930.

A few other dates available.

Cincinnati Conservatory of Music, Cincinnati, Ohio  
 Christ Church, Cincinnati, Ohio

**ORGANISTS AS GUESTS  
AT THE MÖLLER PLANT**

**TRIP IS MADE IN FAST BUS**

**Philadelphians Go to Hagerstown and Are Royally Entertained—"Artiste" Reproducer as Chief Attraction.**

BY NEWELL ROBINSON.

A large group of organists from Philadelphia made a trip to Hagerstown, Md., starting July 9, to visit the plant of M. P. Möller, Inc., as guests of the Möller organization. The trip was made by bus and was marked by various interesting incidents, such as a stop at Lancaster to pick up Dr. William A. Wolf and to consume sandwiches and grape juice provided by Dr. Wolf; an unscheduled stop when the bus ran out of gasoline and had to be rescued by a tank wagon, etc. After a ride at high speed Hagerstown was reached late in the afternoon.

Under the genial guidance of E. O. Shulenberg of M. P. Möller, Inc., we were taken through several of the voicing rooms and other parts of the plant. Many of us had heard of the remarkable reproducing organ, and Mr. Shulenberg was as anxious to show it to us as we were to see it. So, promising to show us the rest of the factory the next morning, he conducted us to the studio, where we were introduced to that magician-musician-scientist, Fred Hoschke. Here we listened for an hour to some most interesting organ records. We heard Mr. Lemare play his *Andantino*, as well as a version arranged by Mr. Hoschke. Asked to give an opinion as to which we thought was Mr. Lemare's interpretation, the majority guessed right. We also heard clever arrangements of Herbert's "Badinage" and the "Parade of the Wooden Soldiers," the latter displaying some comic effects.

When the dinner bell rang we were right on the job. The Alexander Hotel was our stopping-place, and we were treated royally. On Tuesday evening we were taken to the Hagerstown Country Club.

Senator Richards and C. Seibert Losh were with us, so the organ was rebuilt from B. C. 900 to A. D. 2500. Mr. Hoschke matched these two worthy gentlemen with his ideas of the future of reproduced music.

After a good sleep and a satisfying breakfast we continued our inspection. This time we were shown practically everything from the lumber piles and the making of metal pipes to the finishing of the console. It was all most interesting, but the studio containing the "Artiste" was an irresistible attraction, and we were again instructed and entertained by Mr. Hoschke. Luncheon would come, however, and J. O. Funkhouser, general superintendent of the Möller plant, conducted us as his guests to the Alexander, where we were a part of the Rotary Club at luncheon. We were welcomed by the club as guests, our names were called and we stood in response. After the luncheon we were taken back to the factory, stopping for a few moments at St. John's Episcopal Church, where there is a four-manual Möller—a very satisfactory organ with a churchly tone. Most of the party had an opportunity to try the instrument, remarking on the excellence of the action. One individual was so enthralled with the instrument that Mr. Warhurst threatened to turn off the wind, as the schedule of our trip was jeopardized. However, we finally arrived at the studio, where we remained until time to start home.

The trip home was beautiful, passing through the Cumberland valley, with its scenic beauty, and again having refreshments at Dr. Wolf's. We arrived home at 11:30, with memories of a very happy trip, and with much gratitude to our hosts.

**Miss Janet Nevins Latest Arrival.**  
Janet Nevins arrived on July 25 at the home of Mr. and Mrs. Willard Irving Nevins. She is the second daughter in the family of the organist of the Fourth Presbyterian Church of New York City and already has demonstrated pronounced musical talent, as is to be expected in view of the attainments of both of her parents.

*Riemenschneider Summer Master Class at Berea, Ohio*



The cut shows the Riemenschneider summer master class grouped around the two Austin consoles at Berea, Ohio. From left to right those in the picture are: Edgar Bowman, Cleveland; Albert Riemenschneider; Janet Mench, Mifflinsburg, Pa.; Fred Williams, Oxford, Ohio; Edith B. Ross, Lincoln, Neb.; Wayne Frary, Detroit, Mich.; Frank Parish, Bedford, Ohio; Corn Conn Moorhead, Win-

field, Kan.; Martha Brechbill, Greensburg, Pa.; William Mellert, Cleveland; Charles Dunn, Cleveland; Mrs. Roy McCormick, Wellington, Ohio; Hermann Nott, Milwaukee, Wis.; Naomi Harding, Cleveland; Alice Willson, Cleveland; Laura Bender, Cleveland. Mrs. E. W. Shuler, Mrs. Homer Chapman and Sister Eleazaria, members of the class, were not present when the picture was taken.

The fourth summer organ master class conducted at the Baldwin Wallace Conservatory of Music, Berea, Ohio, under the direction of Albert Riemenschneider ended its session Friday, July 26, after a very interesting and enthusiastic five weeks' course. There were ten sessions of two hours each and among the works considered were six programs of Bach, in which were included the six Trio-Sonatas, the eighteen large Chorale Preludes and other works. One session was devoted to the three Chorales of Cesar Franck, one to the Fifth and Sixth Symphonies of Widor, one to "Tendencies in Modern Registration" and one to "Bach Interpretation and Registration." Mr. Riemenschneider had Edgar Bowman, a member of the class and a prominent authority in Cleveland on Gregorian music, present an extra session in which the Gregorian chant was the basis for discussion. On one afternoon the class visited the beautiful new Church of the Saviour on the Heights, and the organist, Carl Schluer, a member of the conservatory faculty, played for the class. One concert by Mr. Quimby at the Cleveland Art Museum was attended by the class. The usual outing was held at the home of Mr. and Mrs. Riemenschneider on Lake

Erie. A short program and discussion were presented, but the main part of the day was devoted to pleasure and examination of the library and the organ. On June 17 the entire class motored to Leroy, Ohio, to the Westfield Inn for dinner.

The closing event was a banquet in honor of Mr. and Mrs. Riemenschneider at the Regnatz in Lakewood. A sketch prepared by Miss Brechbill in the nature of a "Chorale Prelude" on "Alle Menschen Müssen Essen" was full of humorous situations and kept the company in continuous laughter. After the presentation of a billfold to Mr. Riemenschneider the class adjourned to the Riemenschneider home for conversation and bridge, and thus was brought to a close one of the most successful classes thus far held under these auspices.

July 25 a recital was presented by those members of the class who studied privately. A good audience listened to a program played by Wayne Frary, of Detroit; Martha Brechbill, of Greensburg, Pa.; Janet Mench, of Mifflinsburg, Pa.; Cora Conn Moorhead, of Winfield, Kan.; Mrs. Roy McCormick, of Wellington, Ohio; Edith B. Ross, of Lincoln, Neb., and Hermann Nott, of Milwaukee.

**THREE ORGANS FOR TEMPLE**

**Unusual Equipment by Midmer-Losh in Brooklyn Synagogue.**

Midmer-Losh, Inc., have just completed installing two organs in the community house of Temple Beth Elohim, Brooklyn, N. Y., one of the leading synagogues of that city. The large auditorium contains a seven-octave three-manual and the smaller auditorium a two-manual of modern design. The main auditorium has a three-manual organ installed by the same firm fifteen years ago. The organist of the Temple is Robert Gaylor, who has been at this post for many years.

C. Seibert Losh reports that the growth of the seven-octave idea has been stimulated by the adoption of that design in the great organ for the convention hall in Atlantic City. Three-manual instruments with this feature are being installed in the Wissahickon M. E. Church, Philadelphia, under the direction of James C. Warhurst, and in St. John's Reformed Church, Lebanon, Pa., under the supervision of Henry S. Fry, organist of St. Clement's, Philadelphia. A three-manual with seven octaves was opened recently by Arthur Scott Brook in Zion Lutheran Church, Canton, Ohio. This was built under the specifications of Charles Lamb of that city. A three-manual instrument

with melody couplers was installed in the Catholic Church of the Annunciation, Akron, Ohio. Three-manual instruments of five octaves are being completed by the Midmer-Losh Company for the Fifth Avenue State Street M. E. Church, Troy, N. Y., and St. Joseph's Catholic Church, Bronx, New York. This firm is also building a number of two-manual organs.

Harry F. Van Wart, for many years superintendent of the Hutchings plant and several years ago of the Steere plant at Westfield, Mass., has become superintendent of the Midmer-Losh factory and expects a little later to have charge of a shop established in the Atlantic City convention hall to do special work as an exposition of organ building art in line with the other exposition purposes of the convention hall building.

An interesting organ under construction by the Midmer-Losh Company is intended for the residence of William Lowe of Lawrence, L. I., N. Y. Mr. Lowe is an organ fan of many years' standing, being not only a performer, but also a practical builder.

Announcement is made from the offices of the Music Industries Chamber of Commerce that Alfred L. Smith is to be executive vice-president of C. G. Conn, Ltd., and begins his duties Sept. 1 at Elkhart, Ind., where he will make his residence in the future.

**KALAMAZOO CHURCH  
BUYS A KILGEN ORGAN**

**TO ENCLOSE ALL DIVISIONS**

**H. Glenn Henderson, Organist of the First Presbyterian, Draws Up Specifications for Instrument.**

A large four-manual has been purchased by the First Presbyterian Church of Kalamazoo, Mich., from George Kilgen & Son, Inc., of St. Louis. The transaction was handled by James C. Cox of the Chicago office with the assistance of Alfred G. Kilgen. The following is the specification drawn up by H. Glenn Henderson, organist of the church:

**GREAT ORGAN (Expressive).**  
First Diapason, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Fifteenth, 2 ft., 73 pipes.  
Tromba, 8 ft., 73 pipes.

**SWELL ORGAN.**  
Bourdon, 16 ft., 12 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Flute Harmonique, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Dolce Cornet, 8 ft., 73 pipes.  
Contra Posanne, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremulant.

**CHOIR ORGAN.**  
English Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Dulcet, 4 ft., 12 pipes.  
Nazard, 2 3/4 ft., 61 notes.  
Piccolo, 2 ft., 61 pipes.  
English Horn, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp and Celesta, 4 ft., 61 bars.  
Tremulant.  
Chimes, 25 notes.

**SOLO ORGAN (Expressive).**  
Stentorphone, 8 ft., 73 pipes.  
Tibia, 8 ft., 73 pipes.  
Gross Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Tremulant.

**SOLO PEDAL (Expressive).**  
Violone, 16 ft., 12 pipes.  
Sub Bass, 16 ft., 12 pipes.  
Cello, 8 ft., 32 notes.  
Gross Flöte, 8 ft., 32 notes.

**ECHO ORGAN (Expressive).**  
Diapason, 8 ft., 61 pipes.  
Night Horn, 8 ft., 61 pipes.  
Muted Viol, 8 ft., 61 pipes.  
Viol Celeste, 8 ft., 61 pipes.  
Fern Flöte, 4 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes, 25 notes.  
Gedeckt (Pedal), 7 ft., 12 pipes.

**PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
First Bourdon, 16 ft., 32 pipes.  
Second Bourdon, 16 ft., 32 notes.  
Violone, 16 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Gross Flöte, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 32 notes.  
Cello, 8 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Posanne, 16 ft., 32 notes.  
Trumpet, 8 ft., 32 notes.  
Clarion, 4 ft., 32 notes.  
Chimes (playable from Echo).

There will be thirty-five couplers, six combination pistons to each manual and six general pistons.

**Seibert in Recital at Norfolk, Conn.**  
Henry F. Seibert, organist of the Town Hall, New York, played a recital at Norfolk, Conn., at "Edge-of-the-Wood," the estate of Mrs. Julia L. Rockwell, July 31. Mr. Seibert has been engaged to play a series of three recitals at St. Paul's Church, New Rochelle, next season. Except for a few weeks' vacation in August Mr. Seibert is devoting the summer to the preparation of programs for next season.

**THE DIAPASON.**

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## KING OF INSTRUMENTS CONQUERS NEW WORLD

### CHICAGO STADIUM OPENING

Mr. and Mrs. Emerson and Soloists  
Provide Great Evening at Large  
Maxcy-Barton Organ in  
Temple of Sports.

The king of instruments, out to conquer new worlds, formally celebrated its entry into the boxing arena and temple of sports on the evening of Aug. 1. The occasion was a pre-dedication concert on the large Maxcy-Barton organ built for the huge Chicago Stadium, with Ralph Waldo Emerson, organist titulaire, as they would say, in the land of the "Diver-tissement," at the console, ably assisted by Mrs. Elsie Mae Emerson. The occasion was impressive and interesting in a number of ways, aside from the essential fact that it demonstrated decidedly excellent qualities in the instrument which is the pride of the Oshkosh, Wis., factory, and an unfeigned interest by the "people" in the organ in a new setting.

To begin at the beginning, The Diapason in February gave its readers complete information concerning both the Chicago Stadium and its organ, publishing the specification in full. The structure, on West Madison street about a mile and a half west of the loop, occupies an entire square and has a seating capacity of 20,000. It is the largest amphitheater entirely devoted to sporting events in the United States. It will be used for national conventions, six-day bicycle races, boxing contests, basketball, hockey, tennis, football and circuses. The Stadium is backed by such well-known Chicago men as Arthur W. Cutten, Vincent Bendix, Charles Driver, John F. Jelke, Jr., Frederic McLaughlin, John J. Mitchell, Clement Studebaker, Jr., and Orville J. Taylor on its board of directors. Patrick T. ("Paddy") Harmon, a well-known Chicago sports promoter, is president of the company and originator of the organ idea. Mr. Harmon has been in the amusement business for many years and he conceived the idea of a powerful organ that would fill the vast auditorium. An original thought of Mr. Harmon's was the possibility of playing the action of sporting events in the same manner in which action is accompanied in motion-picture theaters.

The organ is of the unit type and has fifty-one sets of pipes, seventeen percussions, a drum section, which consists of six bass drums, six cymbals and twelve snare drums. The wind pressures vary from fifteen to fifty inches, there being six sets of pipes in the organ on fifty inches pressure. The cathedral chimes have been adapted from Deagan church tower bells and are struck with nine-pound hammers, operating on fifty inches wind pressure.

The console, a picture of which has appeared in The Diapason, is a wonder work with 828 stopkeys. And the announcer averred that it weighs seven and one-half tons! All the combination pistons are duplicated by stopkeys. The blower is a 100-horsepower Orgoblo, and is the largest blower in the world to the knowledge of the Spencer Turbine Company, which manufactured and installed it.

The audience represented every walk of life, from babies 6 months old to men of 85 years. And the way they all appeared to enjoy the program was refreshing. There was no evidence of boredom at any stage of the exhibition from the "Pilgrims' Chorus" at the opening to the "Star-Spangled Banner" with which the proceedings closed as the audience sang. Twenty-five thousand program-invitations had been sent out by Mr. Harmon, who was the host of the evening and who received a hearty round of applause when he was presented and greeted the audience from the boxing platform. Admission was as free as to any church recital and there was no collection.

Mr. Emerson, true to his classical name, opened the performance with Wagner's "Pilgrims' Chorus." The I. W. W. had staged a disturbance a few blocks from the Stadium the same

evening and hundreds of police were kept busy dispersing the crowd and beating up stubborn heads with banana stalks, to the accompaniment of patrol wagon gongs, etc., but those of us who got through the noisy crowd to hear the pilgrims were impressed with the fact that these must have been much more numerous than the Chicago I. W. W. The tremolo—or rather, the batch of sixteen tremolos of which the announcer boasted through the amplifier—was at work throughout this number, somewhat to our regret, as it made the crusaders sound as if their teeth chattered as they sang. Perhaps they had been out in a cold rain. The Bach-Gounod "Ave Maria," played by Mrs. Emerson, and the "Adeste Fideles" sounding out over the fight ring seemed somewhat incongruous—about the same as Dvorak's "Humoresque" at a recital in church, and no more so.

Mr. Emerson distinguished himself with his clever imitations of a newspaper man's dream, beginning with the snoring; of the old-fashioned reed organ, etc., and by a splendid storm imitation. It was the best thunder we ever heard on any organ and was worth going a distance to hear. The organ was used effectively also in accompaniments to excellent solos by Herman Felber, Jr., violinist; Theodore De Moulin, cellist; William O'Connor, a splendid tenor, as well as a male trio and an ensemble selection. Mrs. Emerson, assisting her husband, also gave a pleasing interpretation of Kreisler's "Caprice Viennois."

Toward the close came imitations of "300 calliopes, 500 bagpipes, 150 German bands, 200 fives, 300 trumpets, 100 drums and twenty-five 100-piece bands"—which, it is needless to say, was a sufficiency.

It was a novel evening for an organ fan and a thoroughly enjoyable one withal, if he could lay aside his fundamentalism. Mr. Emerson, whose fame as a radio and theater organist is widespread, again proved the genuineness of his own special art and his sincerity in it. The organ tonally was one to arouse unstinted admiration for its successful fulfillment of its purpose and the quality possessed by it. The announcer had told us at least forty times in the course of the evening, through the amplifier, that this was the "world's greatest organ," and we never argue with an amplifier—certainly not with the one installed in the Chicago Stadium. As a supplement to this concert we would like to hear Farnam, or Noble, or Dupre, or Maitland, or Dunham or Courboin give an orthodox recital on this organ. We believe it would be splendid.

And if our feeble efforts to draw a picture of the evening of Aug. 1 at the Chicago Stadium have been inadequate, we can rest our defense on the statement on the program that "this giant organ, king of musical instruments, cannot be described with mere words. It staggers the imagination! It cost \$250,000. Its size, volume and adaptability are so tremendous that it must be seen and heard to appreciate its real greatness."

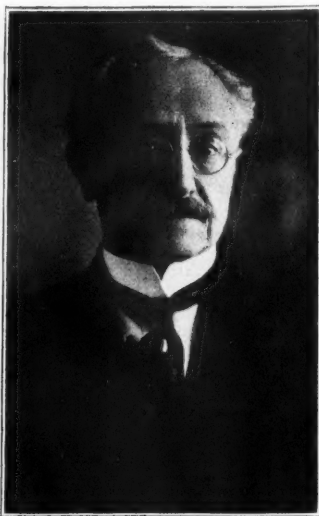
### H. J. Bartz to Portsmouth Church.

Harold Jackson Bartz, F. A. G. O., has been appointed organist and choir-master of the North Congregational Church, Portsmouth, N. H. This church is the largest of its denomination in the state. There is an excellent equipment for the musical activities of the parish, including a fine Hutchings organ, which has recently been enlarged and modernized. Mr. Bartz was organist and choir-master of the First Presbyterian Church, Fort Wayne, Ind., but left that city two years ago to devote himself to his parents. Recently both his parents passed away within four days of each other.

### Allen and Robinson Exchange.

Warren D. Allen of Leland Stanford University in California and Raymond C. Robinson of King's Chapel, Boston, arranged an exchange for the summer and while Mr. Allen played in Boston, the Monday noon recitals being regularly broadcast, Mr. Robinson played at the Stanford Memorial Church. On his way to the Pacific coast Mr. Robinson stopped in Chicago and gave a recital July 23 at the University of Chicago.

### Leo Mutter



### Federlein Wins Anthem Prize.

Announcement to be made by the Lorenz Publishing Company of Dayton, Ohio, of the results of its seventh anthem competition indicates that approximately 1,000 anthems were submitted. The first prize of \$250 in cash was awarded to Gottfried H. Federlein, New York organist, for his anthem "Abide with Me." The second prize of \$150 goes to Cuthbert Harris, Mus. D., Gorleston-on-Sea, England, for his anthem "The Heavenly Vision." Mr. Harris, who sent in a number of choice compositions, won also one of the third and one of the fourth prizes. The anthems winning the four third prizes of \$75 each are: "The Glory of God," E. K. Heysler, Uniontown, Pa.; "O Love Divine," J. E. Roberts, Rochester, Pa.; "Softly Through the Silent Night," Cuthbert Harris, Gorleston-on-Sea, England; "Walking with God," Irving A. Steinel, Glendale, Cal. The winners of the six fourth prizes of \$50 each are: "Great Is the Lord," Clarence C. Robinson, Athens, Ohio; "Guide Me, O Father," Alfred Wooler, Mus. D., Buffalo, N. Y.; "Hail the Risen Saviour," Alfred Wooler, Mus. D., Buffalo, N. Y.; "Oh, Praise the Lord," Gerald F. Frazee, Wilmington, Mass.; "The Lord Hath Triumphed," Cuthbert Harris, Gorleston-on-Sea, England; "They Have Taken Away My Lord," A. Louis Scarnolino, Union City, N. J.

### Erb Takes Leave of One Year.

J. Lawrence Erb has obtained a leave of absence until September, 1930, from his work as head of the department of music at Connecticut College for Women in New London. Professor Erb found a prolonged rest necessary in order to recover from a severe attack of neuritis. He expects to spend the fall months in Boston and vicinity and after Nov. 1 is to be in Brooklyn.

## LEO MUTTER, CHICAGO VETERAN, PASSES ON

### FORTY YEARS IN ONE CHURCH

Organist of Holy Family, on West  
Side, where He Presided over  
Large Four-Manual, Made  
Noteworthy Record.

Leo Mutter, who had been organist of Holy Family Church on West Roosevelt road, Chicago, for forty years, died at the home of his daughter in Westwood Aug. 4. Mr. Mutter had the distinction of having been the incumbent of one organ position longer than any other Chicago organist.

Funeral services were held at Holy Family Church Aug. 6, solemn requiem mass being celebrated. The body lay in state from Monday, Aug. 5, at 6 p. m. until the hour of service. Burial was at All Saints' cemetery.

Mr. Mutter left a widow and two daughters—Mrs. J. G. Clayton and Mrs. J. P. Hardyman. He is survived also by two brothers and a sister.

Leo Mutter was nationally known, especially among Catholic organists. In addition to his services of just two score years at the historic Jesuit church on the west side, he had been a Chicago organist for many years more. It is safe to say that he presided at the organ for more funerals and weddings than any other Chicago church organist. Before going to Holy Family Church Mr. Mutter was at St. Peter's Catholic Church for nine years and at St. Ann's on Garfield boulevard previous to this.

At Holy Family he presided over a large four-manual of seventy speaking stops. This instrument was originally built by Mitchell & Son of Montreal in 1869 and at its dedication Dudley Buck was at the console. In 1892 this organ was rebuilt by Frank Roosevelt and Clarence Eddy gave the dedicatory recital. In 1923 the instrument was modernized by the Tellers-Kent Organ Company and reopened with a recital by Charles M. Courboin.

### Plans of Norden's Brahms Chorus.

Interest in the concerts of the Brahms Chorus of Philadelphia, conducted by N. Lindsay Norden, has steadily increased since the organization was established four years ago. Music-lovers and the press have commented in the warmest terms upon the presentation of the great masterpieces: "The Passion according to St. Matthew," "The Passion according to St. John," both by Bach; the "Te Deum," by Dvorak, and the "Requiem," by Brahms. Large audiences filled the auditorium for these concerts. For the fourth season the directors announce two masterpieces of choral music. For the first concert, the chorus will sing Beethoven's "Missa Solemnis"—the great Mass in D. As far as can be ascertained from a number of authorities, this will be the first presentation of this work in Philadelphia with full orchestral accompaniment. For the second concert the chorus will repeat the "Passion according to St. Matthew."

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ander Kisselburgh, Charlotte Lockwood, Carl Mueller, Mrs.  
William Neidlinger, Hugh Porter, Franklin Robinson,  
Frederick Schlieder, Stephen Townsend, Christos Vrionides.

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**DARTMOUTH COLLEGE  
ENLARGES ITS ORGAN**

**MADE INTO A FOUR-MANUAL**

**Additions and New Console Installed  
under Specifications by Homer P.  
Whitford—Now Has Total of  
Fifty-eight Stops.**

Dartmouth College, Hanover, N. H., is making additions to its organ this summer and has remodeled the memorial instrument into a four-manual with a new console, which will make it one of the important college organs of the country.

The Streeter organ was built by the Austin Organ Company in 1918. It was presented to Dartmouth by Frank Sherwin Streeter, '74, and dedicated at "sing out" May 12. This organ replaced an instrument installed in 1887 as the gift of Harold Curtis Bullard, '84, subsequently enlarged by him, and partly incorporated in the new organ. A gift by Mr. Streeter in 1921 enabled the college to add a set of chimes and several new stops.

An additional gift by members of Mr. Streeter's family has permitted the installation of a new four-manual console, setting the entire organ forward (thus securing better acoustical values and room for subsequent additions), revoicing reeds and redistribution of stops. The organ, as rebuilt, contains fifty-eight stops, 2,650 pipes and eighty-seven mechanical accessories. The console provides for the future installation of several stops in the solo and echo organs.

The work of rebuilding has been done by the W. W. Laws Company, of Beverly, Mass., under the supervision of Carl Frenner.

The complete specifications, which were drawn up by Homer P. Whitford, organist and assistant professor of music on the Dartmouth College faculty, are as follows:

**GREAT ORGAN.**

**Open section:**

- Double Open Diapason, 16 ft., 73 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Third Diapason, 8 ft., 61 pipes.
- Major Flute, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.

**Enclosed section:**

- Diapason Phonor, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Clavabella, 8 ft., 61 pipes.
- Wald Flöte, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tuba, 16 ft., 61 pipes.
- Tuba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes, 8 ft., 20 tubes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Aoline, 8 ft., 73 pipes.
- Plauto Traverso, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Contra Viole, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Quintaton, 8 ft., 61 pipes.
- Viole d'Amour, 8 ft., 73 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 61 bars.
- Celesta.

*Mrs. Helen W. Ross*



Mrs. Helen Ross, formerly of Chicago, has been appointed organist and director of the choir of the Idlewild Presbyterian Church of Memphis, Tenn. She will take up her new duties Sept. 1, succeeding Franklin Glynn, who, as announced in The Diapason last month, goes to the Westminster Presbyterian Church of Minneapolis. Mrs. Ross has been at the First Presbyterian Church of Laurel, Miss., for the last three years and has made a notable success of her work there, her reputation as a recitalist spreading throughout the South. At Memphis she will preside over a large new four-manual Skinner organ in one of the most beautiful churches in the South.

- Chimes, 20 tubes.
- Tremolo.

**SOLO ORGAN.**

- Major Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Tuba Profunda, 16 ft., 61 pipes.
- Tuba Mirabilis, 8 ft., 61 pipes.
- French Horn, 8 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremolo.

**PEDAL ORGAN.**

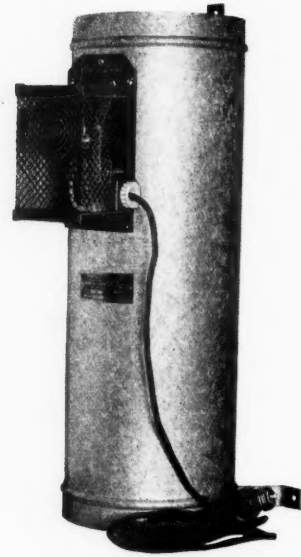
- Resultant Bass, 32 ft., 32 notes.
- First Diapason, 16 ft., 32 pipes.
- Second Diapason, 16 ft., 32 pipes.
- Violine, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Major Flute, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Stopped Flute, 4 ft., 32 notes.
- Tuba, 16 ft., 32 pipes.
- Contra Fagotto, 16 ft., 32 pipes.
- Harmonic Tuba, 8 ft., 12 pipes.
- Clarion, 4 ft., 32 notes.

**TORONTO CONVENTION OPENS**

**Organists of United States and Canada  
Are in Session.**

The joint convention of the National Association of Organists and of the Canadian College of Organists, which for the first time are meeting together, was opened at Toronto Tuesday, Aug. 27, as this issue of The Diapason went to press. All indications pointed to a large attendance and there was an especially good advance registration from the central West. The program of the sessions was published in the August issue, and a complete account of the meeting, written by the staff correspondents of The Diapason, will appear in the next issue.

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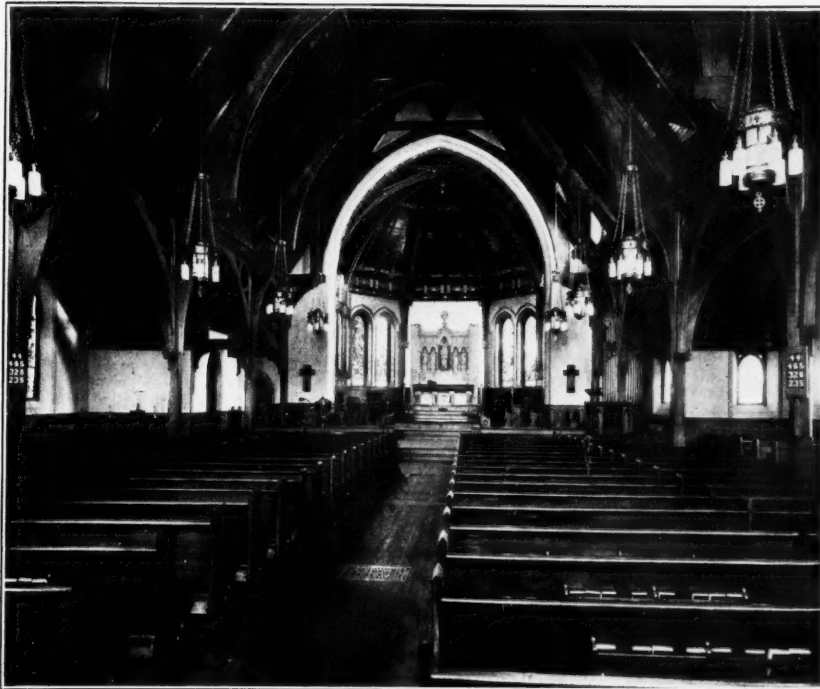
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# “The Organ Is Perfect in Every Way”

(REFERRING TO MÖLLER ORGANS)

This is an oft-repeated phrase in letters sent to us, but as used in the communication herewith published from the Rev. H. Francis Hines, rector of the famously beautiful Trinity Church at Torrington, Conn., it has added significance.



Interior, Trinity Church, Torrington, Connecticut.

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TORRINGTON, CONNECTICUT

June 17, 1929.

Dear Mr. Möller:—

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*The organ is perfect in every way.*

I SAY THIS NOT ONLY AS RECTOR OF THIS CHURCH, BUT AS A FORMER ORGANIST, PRESIDING AT THE BEST ENGLISH ORGANS SUCH AS WILLIS, NORMAN & BEARD and WALKER.

Very truly yours,

[Signed] H. Francis Hines.

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A DeLuxe 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 be gladly mailed upon request to anyone interested in the subject.

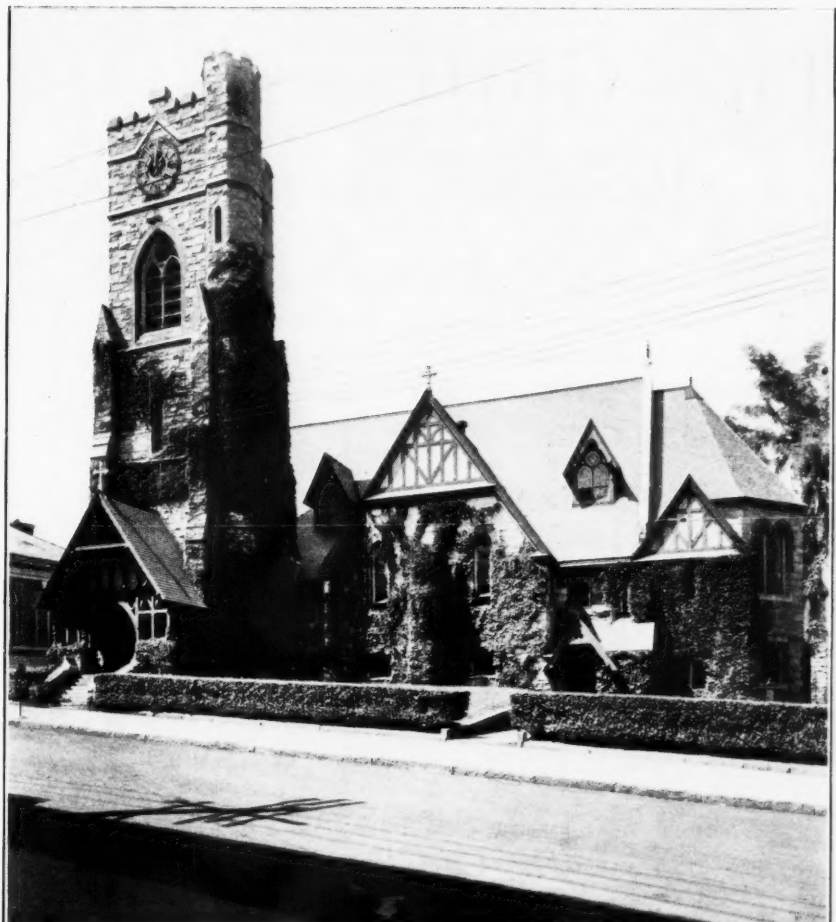
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Trinity Church, Torrington, Connecticut. Rev. H. Francis Hines, Rector.

**NEW CONCERN IS ORGANIZED**

**Rochester Organ Company Headed by D. S. Barrows and P. C. Buhl.**

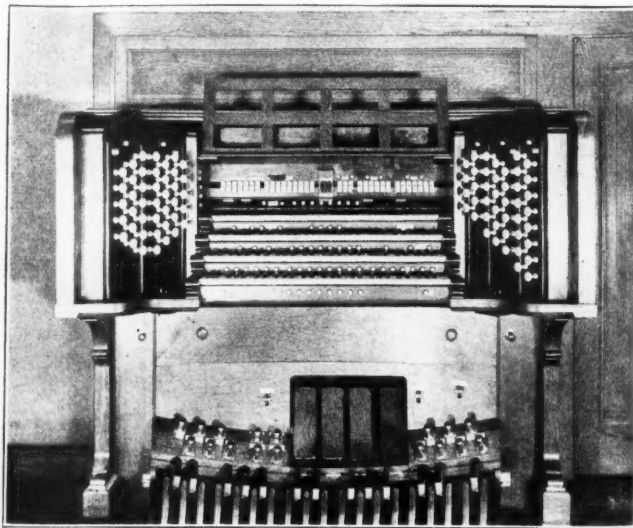
The Rochester Organ Company, Inc., with main office at Rochester, N. Y., has been organized to carry on and augment the work of the Buhl Organ Company, Inc., of Utica, N. Y. A small group of Rochester men has thought for some time that the growing musical importance of the city and its reputation as the place where quality products are manufactured justified the development of an organ industry to serve the Rochester territory. For the present Rochester organs will be built by the Buhl Company in Utica, but it is planned that in the near future facilities will be available in Rochester and specialized manufacturing carried on in both cities.

The president and treasurer of the new company is Donald S. Barrows, vice-president of the Symington Company and the Gould Coupler Company, manufacturers of railway equipment, and the vice president is Paul C. Buhl, president of the Buhl Organ Company, Inc. Mr. Buhl's company and the partnerships which preceded it have an enviable record of twenty-four years of conscientious work and, upon this foundation, with increased facilities and resources, it is expected that the new company will grow to fill an important part in the city's industrial life.

The president of the new company has long been an organ enthusiast and unofficial adviser in the design and purchase of organs, a number of which, recently installed in Rochester, incorporate a scheme of tonal equipment and certain mechanical features which will be characteristic of Rochester organs.

Miss Catherine McCaughan, organist of the Albany Park Presbyterian Church, was honored at a farewell party recently given by the congregation in the church at St. Louis avenue and Ainslie street. Miss McCaughan, who was married Sept. 17 at her home in El Dorado, Ark., was organist and choir director for the last eight years.

*Rochester Console Has Special Features*



The picture illustrates a console of the new Rochester Organ Company. It was designed for the Lutheran Church of the Reformation at Rochester, N. Y., by Donald S. Barrows and built by the Buhl Organ Company. The specification of the instrument has been published in The Diapason. Some of the features pointed out by the designer of the console are these:

1. Optional exclusive pistons at the left of the coupler row. When "on," the drawing of the harp or chimes silences everything else, including couplers, which may be drawn on that manual, without the necessity for touching the knobs or tablets.
2. "On or off" pistons whereby pedal combinations or couplers or both may respond to manual pistons.

3. Master pistons over solo keys which are in effect couplers of all manual pistons of the same number.

4. "On or off" pistons adding pedal combinations to masters.

5. Full organ combinations blind, with indicator lights corresponding to each piston and optional stop action cutout silencing registration which may be visibly drawn.

6. Divisional stop cancels by piston over each stopknob group.

7. Auxiliary combination set by foot lever at extreme right, whereby a combination in use can be set on a piston without removing either hand from the keys.

8. Manual unison separation by "on or off" pistons over coupler groups.

**SKINNER ORDER IN DETROIT**

**Church of the Covenant Purchases Three-Manual Organ.**

The contract to build a three-manual organ for the Church of the Covenant, Presbyterian, in Detroit, has been awarded to the Skinner Company. The scheme of speaking stops is to be as follows:

**GREAT ORGAN.**  
 Bourdon (Pedal ext.), 16 ft., 17 pipes.  
 Diapason, 8 ft., 61 pipes.  
 Flute Harmonique, 8 ft., 61 pipes.  
 Erzähler, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 Grave Mixture (Twelfth, Fifteenth), 2 rks., 122 pipes.  
 Chimes (electric action, in Choir box), 20 tubes.

**SWELL ORGAN.**  
 Diapason, 8 ft., 73 pipes.  
 Rohrflöte, 8 ft., 73 pipes.  
 Sallcional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 73 pipes.  
 Flauto Dolce, 8 ft., 73 pipes.  
 Flute Celeste, 8 ft., 61 pipes.  
 Flute Triangulaire, 4 ft., 73 pipes.  
 Mixture, 3 rks., 183 pipes.  
 Trumpet, 8 ft., 73 pipes.  
 Oboe d'Amore, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Tremolo.

**CHOIR ORGAN.**  
 Cello, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 73 pipes.  
 Flute, 4 ft., 73 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 Harp and Celesta, 61 bars.  
 Tremolo.

**PEDAL ORGAN.**  
 Diapason (lower twelve resultant), 32 ft., 32 notes.  
 Diapason, 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Octave, 8 ft., 12 pipes.  
 Gedackt, 8 ft., 12 pipes.  
 Flute, 4 ft., 12 pipes.  
 Chimes (in Choir box).

Dr. E. C. Bairstow, organist of York Minster, has been appointed professor of music in the University of Durham, in succession to the late Dr. J. C. Bridge of Chester. Dr. Bairstow was formerly assistant to Sir Frederick Bridge at Westminster.

# The Guilmant Organ School

## Re-Opens Tuesday, October Eighth

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*Dr. Carl Returns From Paris in September*

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 ley Polytechnic Institute,  
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## G. C. RINGGENBERG

—writes of the Kilgen Organ:

*“The three-manual organ installed in St. Paul’s Episcopal Church at Peoria, has met fully our every expectation. It is a splendid piece of mechanical construction; the voicing is most artistic with great tonal variety and the action is speedy, responding to the slightest touch.*

*The flutes especially are of exquisite beauty, and the strings and reeds are clear and smooth. The full ensemble is rich and powerful without the slightest suggestion of blare and shrillness . . . The organ is a great joy to our members; and also a source of much satisfaction to have an instrument that so completely meets our needs.”*

**Complete satisfaction** in a pipe organ as judged by Mr. Ringgenberg’s standards, embraces a myriad of details—only in whose perfect ensemble, a Master of the Organ can find genuine pleasure. Endorsing his opinion are literally hundreds of the world’s most outstanding organists, to whom the Kilgen Organ is the medium of maximum expression and an inexhaustible supplement to their art. This remarkable list of world-famous artists who so strongly endorse Kilgen Organs, tells an eloquent story.



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 Choice of the Masters—Pipe Organ Builders for 289 Years

**VISITORS TO EUROPE  
WRITE THE DIAPASON  
AMERICANS ENJOY TRAVELS**

**Large Company from this Side of  
Water Revels in the Cathedrals  
of England, France, Spain  
and Austria.**

The large company of American organists which has been passing the summer in Europe is about ready to return home and take up the task of earning funds at the organ bench for next summer's travels. News of the wanderings of the tourists have reached the office of The Diapason throughout August.

Miss Lilian Carpenter of New York writes from Paris that she has been "doing" the cathedrals in England and visiting with Reginald Goss Custard, Dr. E. C. Bairstow, Henry Willis and others. She flew from London across the channel, where she visited more cathedrals and heard additional organs. She planned to meet Miss Jane Whittemore in Lausanne, Switzerland.

Arthur Becker of St. Vincent's Catholic Church, Chicago, and dean of the music school of De Paul University, reports that he found Vienna a wonderful city and would like to spend a year there. July 29 he played on the organ on which Schubert used to play, in St. Margaret's Church. This organ now has a modern console, but the same pipes as in Schubert's day. Mr. Becker also had an interesting visit in England.

Mrs. Maude Young Sangren of Rock Island, Ill., writes interestingly of her travels. In the cathedral at Toledo, Spain, she discovered the most ornate organ she had ever seen. It has five sections of pipes, two facing the choir, and there are two consoles. In Cordoba she saw the cathedral erected in the center of an Arabian mosque. The Burgos cathedral she considers the finest specimen of Gothic architecture in Spain. Here some of the pipes of the organ are suspended

horizontally below the pipes that are set perpendicularly. In Paris Mrs. Sangren visited the organ lofts at Notre Dame and St. Sulpice and heard both Widor and Vierne.

Grace Chalmers Thomson of New York, organist of St. Luke's Church, saw Marcel Dupre and reports a delightful visit at his villa in Meudon. She ran across Lilian Carpenter and Mr. and Mrs. Morris Watkins at St. Sulpice, where the party heard both Widor and Dupre.

Hermann F. Siewert of Florida sends greetings from France, where he was a student at the Fontainebleau school and took special work under Marcel Dupre.

Mrs. Lily Wadhams Hallam writes from Oslo, Norway, Aug. 2 that she and Mr. Hallam are just leaving that city for Stockholm, after having visited the most interesting places in Norway. They had a very pleasant voyage.

Porter Heaps of the First Methodist Church of Evanston will return to the United States Sept. 3 after a summer in France.

John Doane of the Church of the Incarnation in New York is another summer sojourner in Europe, as is Harold Gleason of the Eastman School at Rochester, N. Y.

**Ruth Conniston Is Married.**

Miss Ruth Conniston, Mus. B., Yale, organist of the Third Christian Science Church and Central Synagogue in New York City and America's first carillonneuse (Park Avenue Baptist, New York), was married in July to Professor Andre Morize, Litt. D., professor of French literature in Harvard University and director of the French summer school at Middlebury College, Vermont. Dr. Morize is a graduate of the University of Paris, chevalier of the Legion d'Honneur and wearer of the Croix de Guerre, and is an author and lecturer of note. Mrs. Morize was a pupil of Vierne, has been organist and directed musical activities in San Francisco, Smith College, Hawaii and New York, and has been director of music of the Middlebury College summer sessions for the last four years.

## "WATCH YOUR PEDALLING STEP"

See what Tertius Noble, Healey Willan, Lynnwood Farnam and Henry Ley of Eton College, say about the new work on pedal board footing.

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Name..... Street.....

City..... State..... Name of Church.....

## Who's Who Among American Organists

### Frederick Stanley Smith.

Frederick Stanley Smith, A. A. G. O., at present head of the music department at Lenoir Rhyne College, Hickory, N. C., is a typical example of the best that the present generation has produced in the way of organists and educators in the field of the organ. As a recitalist and as a composer Mr. Smith also has made an enviable record.

Frederick Stanley Smith was born at Chambersburg, Pa., May 21, 1890. After finishing the public school he entered Lebanon Valley College, Annville, Pa., in 1906, graduating from the music department of that institution in 1910. From 1910 to 1912 he was director of music at Sugar Grove Seminary, Sugar Grove, Pa., during which time he also studied piano with LeRoy B. Campbell and voice with W. H. Mooney of the Warren (Pa.) Conservatory of Music. From 1912 to 1914 he served as director of music at Rio Grande College, Rio Grande, Ohio. In June, 1914, he became organist and choirmaster of Trinity Lutheran Church at Hagerstown, Md., where he had at his disposal a large modern three-manual organ and the best choir in the city. While in Hagerstown Mr. Smith maintained a private studio and studied organ, piano and counterpoint with Dr. Orlando A. Mansfield, then dean of the music faculty at Wilson College, Chambersburg, Pa.

In September, 1917, Mr. Smith left Hagerstown to become organist and choirmaster at the Delaware Avenue Baptist Church and organist at the Queen Theater in Wilmington, Del. While here he studied piano three years under D. Hendrik Ezermann of the Philadelphia Conservatory of Music and organ and composition eight years with Dr. H. Alexander Matthews, organist and choirmaster at St. Luke's and the Epiphany, Philadelphia. Resigning his church position in 1919, he accepted a similar one at the Swedenborgian

the auspices of the alumni association of the University of Delaware.

In June, 1924, having been elected a member of the music faculty of Beaver College, Jenkintown, Pa., and organist and choirmaster at Tabernacle Presbyterian Church, Philadelphia, Mr. Smith left Wilmington and located at Jenkintown. Resigning his church position in 1926, he became organist and musical director at Carmel Presbyterian Church, Edge Hill, Pa., where he had a new three-manual Austin organ and a solo quartet and chorus choir. In the spring of 1928 Mr. Smith was a member of Mme. Samaroff's master piano class at the Philadelphia Conservatory of Music.

Mr. Smith assumed his duties as head of the music department of Lenoir Rhyne College at Hickory, N. C., in September, 1928.

His published works for the organ include "Spring Morn" (White-Smith), which elicited much favorable comment as played by Frank W. Asper, Mormon Tabernacle organist, at the Guild convention in Memphis, Tenn., this June; "Introspection" and Finale (Schirmer); and an arrangement of Palmgren's "May Night" (Ditson). Summy publishes three anthems for mixed voices: "Let Not Your Heart Be Troubled," "Mary Sat at Even," and "In the Early Morning," and two choruses for male voices, "Angel and Imp" and "Fables." Schirmer publishes his encore song, "A Fair Exchange." Numerous piano pieces are published by Schirmer, Ditson and Summy.

While in Hagerstown, Md., Mr. Smith met Miss Edith Viola Hartman, who later became a pupil of his. To make a long story short, they were married Sept. 9, 1920, by Dr. Samuel G. Ziegler, a former college chum of Mr. Smith and now secretary of the board of foreign missions of the United Brethren Church.

### Verne R. Stilwell.

Verne Richmond Stilwell, who is about to begin his twenty-fifth year of service at the organ of Grace Episcopal Church in Grand Rapids, Mich., has remained loyal to his old parish despite many attractive offers from other parishes. He has seen three rectors come and go and is now working happily with the fourth, the Rev. Lewis B. Whittemore. A mixed choir of forty-five voices—men, women and boys—upholds the high musical standard which Mr. Stilwell keeps ever before their eyes.

Born in the Wolverine state, Mr. Stilwell has been a resident of Grand Rapids for the greater part of his life. His early home training made it easy to develop his natural love for music, as his father was a well-known tenor and choir director. At the age of 8 years Verne eagerly took up the study of the piano and later on he studied organ as well as piano under the direction of C. N. Colwell of Grand Rapids.

In 1904-5 he attended the American Conservatory of Music in Chicago and in the latter year became organist at Grace Church, Grand Rapids. His musical studies were pursued during 1907 at the Chicago Musical College.

In 1910 he took a special course in boy choir training under Dr. G. Edward Stubbs of New York City and in 1912 became choirmaster, as well as organist, at Grace Church. Theory and composition under Daniel Protheroe of Chicago occupied his spare time during 1913. In 1915 he took hymnology under Dean Peter Christian Lutkin of the Northwestern University School of Music. In 1928 he studied during the summer with Willard I. Nevins of the Guilman Organ School, New York City, and also had charge of the music at the Cathedral of the Incarnation, Garden City, Long Island. This summer Mr. Stilwell has studied with Palmer Christian, head of the organ department at the University of Michigan.

It can thus be seen that Mr. Stilwell has not allowed the music at Grace Church to get "into a rut" and his reward is at hand—for Grace Church is now planning the early installation of

Verne R. Stilwell



a fine four-manual organ, specifications of which will soon appear in The Diapason.

In 1908 Mr. Stilwell married Dorothy M. Stone of Grand Rapids. They have one child.

### James MacC. Weddell.

James MacConnell Weddell, Mus. B., organist, and trainer of pianists and organists, has had a distinguished career on the faculty of Knox College, Galesburg, Ill., where for two decades he has devoted himself to training organ students who testify to his ability and his conscientious work. He is organist of the college chapel choir and of Central Congregational Church, where his playing on the large four-manual Möller organ is gaining for him an enviable reputation.

Mr. Weddell was born in the village of New Wilmington, Pa., and attended high school and was graduated from the Westminster College department of music of the same place. His teachers in organ have been Wallace Goodrich in Boston and Charles M. Courbon in the master classes at Scranton,

James MacConnell Weddell



Pa. He studied piano with Carl Baermann at the New England Conservatory, Ernest Hutcheson and Rafael Joseffy. A few years ago his alma mater conferred the degree of bachelor of music on Mr. Weddell.

For two years Mr. Weddell was head of the department of music at the Synodical College for Young Women at Fulton, Mo., and also conducted the men's glee club at Westminster College in the same town. Then he went to Knox Conservatory in 1909 and has remained there since that time. For one year he was organist of the First Methodist Church at New Castle, Pa.

For fifteen years Mr. Weddell was organist of the First Methodist Church of Galesburg and for the last three years he has been organist of the Cen-

tral Congregational Church, where there is a chorus of sixty voices and a solo quartet, and where the music has a definite relation to the service.

### FRENCH CONTEST IS HELD.

#### Young Organists Compete Before a Distinguished Jury.

From France The Diapason has received an account of an interesting contest for a prize of 5,000 francs among young organists under the auspices of the recently-organized association named "Les Amis de l'Orgue." The prize was won by Maurice Durulle and a certificate was awarded to Andre Fleury. There were only two contestants in this first competition, but it is expected that the association will arouse more widespread interest in its second year.

The contest, announced a year ago, was open to all French organists born after Dec. 31, 1893, and was held June 10 in the Evangelical Church de l'Etoile. The competitors were expected to do the following:

1. Play from memory a masterpiece of Bach in three parts.
2. Play an outstanding piece of the modern school of organ music.
3. Extemporize on themes given at the last minute in the form of a chorale; develop a symphony on a liturgical hymn, and improvise a prelude and fugue and a sonata on two themes.

The jury was headed by the well-known master Vincent d'Indy, who took Charles M. Widor's place, the latter being unable to come. The other members of the jury were: Mlle. Nadia Boulanger, M. Caussade, professor of fugue at the Conservatoire National of Paris; Louis Vierne, Charles Tournemire, Henri Mulet, Joseph Bonnet, Cellier and Marchal.

Les Amis de l'Orgue was founded two years ago by the Comte de Miramon Fitz-James, an enthusiastic amateur organist who is descended on his mother's side from the Duke of Fitz-James of the Stuart family. It was the result of a realization that many young French organists, finding little more than nominal compensation as church organists, turned to theater work and were led to neglect traditional organ playing. The first object of the society was to give these young artists an opportunity to be heard in recitals without pecuniary risks, before select and appreciative audiences. The second object was to found and establish a prize for superior playing and extemporization. The contest was calculated to be a revival of those of the period of Bach and Handel.

It is intended to have another contest in 1931 and to arrange one also for foreign organists who have studied in France for some time.

### PRESENTED BY C. GALLOWAY

#### Miss Edith Gratiot and Miss Jessica Young Give Recitals.

Miss Edith Gratiot, a pupil of Charles Galloway, was presented in a recital at Mr. Galloway's home, 4171 Magnolia avenue, St. Louis, July 19 and played a program which consisted of the following selections: Allegro ma non troppo (First Sonata), Borowski; Toccata and Fugue in D minor, Bach; "A Fantasy of Moods," Ford; Communion in E flat, Guilman; Finale, Second Symphony, Widor.

On July 25 Mr. Galloway presented Miss Jessica Young in a recital at which she played these compositions: Prelude and Fugue in D minor, Bach; "Suite Gothique," Boellmann; "Echo," Yon; Meditation, Klein; "Soeur Monique," Couperin; "In Summer," Stebbins; Novelette, Parker; Finale (Second Symphony), Widor.

#### C. Harold Einecke in New York.

C. Harold Einecke of Quincy, Ill., has been passing the summer in New York. For two months he has been studying at Columbia University and also with Charles Doersam, from whom he has taken organ work. He did conducting and choral work under Herbert Wiseman of England and also took lessons from Dr. Walter Henry Hall and Dudley Buck. During the absence of Lynnwood Farnam, Mr. Einecke has played four services a week at the Church of the Holy Communion and has been assisting at the national headquarters of the N. A. O.

Frederick Stanley Smith



Church, Wilmington, remaining here until 1924. In connection with his church and theater work he was also organist and director at Beth Emeth Synagogue from 1920 to 1924, and the official accompanist of the Wilmington Men's Orpheus Club from 1920 to 1928.

In 1920 Mr. Smith was elected to membership in the American Organ Players' Club and successfully passed the examinations for the associateship in the American Guild of Organists. The same year he appeared before the National Association of Organists at its annual convention in the New York City College auditorium, playing one of his own compositions. In 1923 his first compositions were published—a song, "I Heard the Voice of Jesus Say," and a four-part arrangement for male voices of James Whitcomb Riley's "June." The same year he played a series of organ recitals at Longwood, the estate of Pierre S. du Pont, under



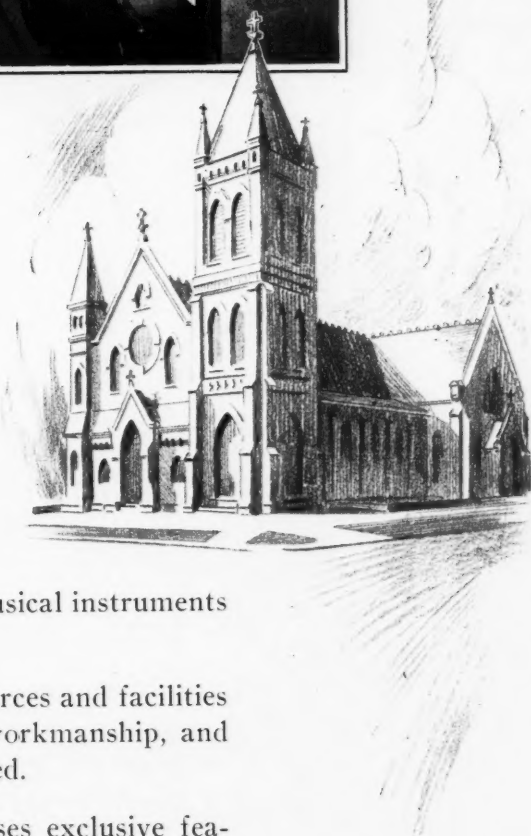
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**Historic "Bach Organ"  
at Lueneburg and Its  
Interesting History**

By PROFESSOR HANS SCHINDLER

One of the historic instruments of Germany is the "Bach organ" in Lueneburg, near Hamburg, details of which, as far as I am aware, have not yet been recorded. It stands in the five-naved Church of St. John, notable externally for its gigantic tower. The organist at this organ from 1698 to 1733 was Georg Boehm, and it is said that Johann Sebastian Bach, who was at that time studying at the Michaelis School as a "matins scholar," was his pupil. (Spitta.)

Even the outside of the organ calls for admiration on the part of the observer. A wonderful Baroque case with two great corner towers, into which the 16-ft. diapason is partly built, surrounds the whole. It was installed in 1712-1715 by the Lueneburg master Matthias Dropa (or Tropa). The central part consists of various fair-sized fronts, which are flat and divided from each other by groups of pipes in round and angular formations. Here, occupying the center, stands the independent choir organ. The old console (behind the choir organ) was not disturbed in the last rebuilding. The new console for the work containing about sixty stops stands crosswise at the left side.

This instrument is of special importance for us since—in spite of several rebuilds—it contains a large proportion of the original stops, having their origin in various periods. Hence we are able to study the construction and voicing and to judge the peculiarities of tone. Thus the organ represents a possession in the realm of culture of the highest order.

The organ was built in 1549 by Jasper Johannsen, from Herzogenbusch, in Holland. It is impossible to ascertain what the original specification was. The sets of pipes still in existence from this early date are specially noted in the list given below. The first large rebuild was in 1634, when, however, no alteration in the pipe-work appears to have been made. In 1712-1715 the first extensive reconstruction was carried out, which resulted in the destruction of a considerable number of old pipes and probably in the improvement of the material carried over. In 1739 and again in 1755 small repairs were effected. In 1809 the organ builder Richten undertook an enlargement of four stops, which were, however, rejected as "unsuitable" when the second large reconstruction was made by the court organ builder Meyer of Hannover in 1852. This second large reconstruction was undertaken in 1851 and completed in 1852, and to a great extent determined the form of the organ as it now is.

The last rebuild, in 1922, by E. F. Walcker of Ludwigsburg, left the specification, sliderboards and pipe-work practically intact, and merely improved the organ and introduced pneumatic work. The ancient and valuable features were retained by this firm with much skill and care, so that it is possible to regard this re-casting in 1922 as a practical example of how old instruments should be rendered serviceable in present times. In 1926 the same firm put in the console a fourth manual, this being used to play an "echo and reinforcing organ" erected in a side chapel. Whatever one's opinion of this later addition, it does not detract from the value of the whole.

The specification of 1851 was as follows:

**GREAT ORGAN.**

1. Principal, 16 ft. (as front pipes), from 1549.
2. Quintaton, 16 ft. (was, according to the records, built in 1712 and is wonderfully effective, so that one can never tire of hearing it).
3. Trumpet, 16 ft. (also dating from 1712; soft).
4. Gamba, 8 ft. (1851; 40 per cent tin).
5. Octave, 8 ft. (from 1549).
6. Rohrflöte, 8 ft. (from 1851; bottom octave wood; rest 25 per cent tin).
7. Trumpet, 8 ft. (from 1549; was fitted with new blocks. The two

trumpets played together are especially pleasing, as they have nothing penetrating in their tone. Should we really be unable in these days to provide a reed with such a sympathetic quality of tone?)

8. Hohlflöte, 8 ft. (from 1851; open; bottom octave in pine, rest in pear-tree wood).
9. Quinte, 6 ft. (old style, 1851, 25 per cent tin).
10. Octave, 4 ft. (from 1549).
11. Spitzflöte, 4 ft. (from 1851, large scale, 25 per cent tin).
12. Mixture, 2 ft. (from 1549, repeating on g. wide scale).
13. Cornet, 4 ranks (from 1851, 25 per cent tin).

**SWELL ORGAN.**

1. Principal, 8 ft. (standing in the front, dating from 1549).
2. Dulzian, 16 ft. (from 1712, stood originally in the Choir and then styled Krummhorn. This stop has a beautiful tone).
3. Bourdon, 16 ft. (from 1851; lowest octave in pine, then 25 per cent tin).
4. Gemshorn, 8 ft. (from 1851, 25 per cent tin).
5. Rohrflöte, 8 ft. (from 1549, styled Hohlflöte; Gedeckt stop, tin).
6. Octave, 4 ft. (from 1549).
7. Spitzflöte, 4 ft. (from 1712, formerly styled Gemshorn in Choir).
8. Rasat, 3 ft. (from 1549, the fifth very soft).
9. Waldflöte, 2 ft. (from 1549, formerly styled Gemshorn. This stop, now so generally copied, is one of the most beautiful. On seeing the pipes inside the organ one can scarcely believe that such battered and ancient looking pipework could produce such tones).
10. Mixture, 2 ft., 3 rks. (from 1549 c. g. c).
11. Oboe, 8 ft. (taken from the Dulzian, 8 ft. of the Great of 1712).
12. Geigen Principal, 8 ft. (from 1851, 25 per cent tin).

**INDEPENDENT CHOIR ORGAN.**

1. Principal, 8 ft. (from 1549, partly in the front; bottom in pine).
2. Quintaton, 8 ft. (from 1549, in pine).
3. Gedeckt, 8 ft. (from 1712, from the Great).
4. Salicional, 8 ft. (from 1851; 40 per cent tin).
5. Regal, 8 ft. (from 1549, unfortunately destroyed about 1890).
6. Octave, 4 ft. (from 1549).
7. Rohrflöte, 4 ft. (from 1851, 25 per cent tin).
8. Gemshorn, 2 ft. (from 1712).
9. Querflöte, 8 ft. (from 1851, lower octave Gedeckt, in pine; others in pear-tree wood).
10. Cornet, 3 rks. (from 1851).

**PEDAL ORGAN.**

1. Principal, 16 ft. (from 1712, in the side towers of the front).
2. Untersatz, 16 ft. (from 1549. This stop, which is made of metal and fitted with caps, is said to have been made by an organ builder from Hamburg).
3. Violon, 16 ft. (from 1851, pine, soft, "singing," not very stringy).
4. Quinte, 12 ft. (from 1851, pine, stopped).
5. Octave, 8 ft. (from 1712).
6. Gedeckt, 8 ft. (from 1712).
7. Violon, 8 ft. (from 1851, pine).
8. Octave, 4 ft. (from 1712).
9. Posaune, 32 ft. (from 1851, with tubes partly of wood, others of metal).
10. Posaune, 16 ft. (from 1712).
11. Trumpet, 8 ft. (formerly in the Great; from 1549).
12. Trumpet, 4 ft. (from 1712).
13. Nachthorn, 2 ft. (from 1549; formerly in the Great).

From the specification given it is possible to visualize approximately how the organ in the time of Boehm, or in the time when Bach was in Lueneburg for three years studying, would have appeared.

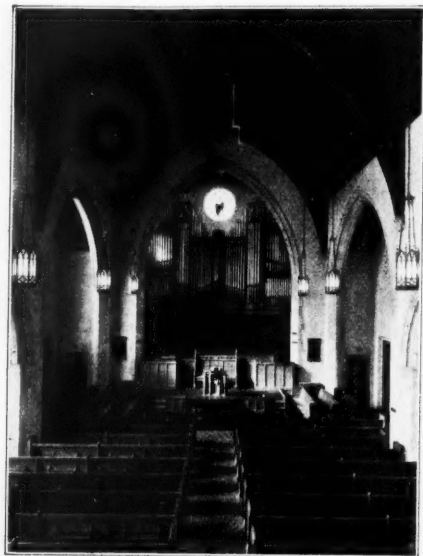
The particulars are on the authority of research made by the musical director Carl Hoffmann, at present the organist of the Church of St. John, who has brought them together from the archives there and intends to publish a larger account of the development of this organ. My thanks are due to him for the dates he supplied.

This work well deserves a special trip to Lueneburg. One will never forget the peculiar, sympathetic and noble quality of tone. This tone is really a living thing!

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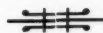
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**FLORENCE RICH KING IS HURT**

**Well-Known Organist Suffers Fracture of Spine in Collision.**

Mrs. Florence Rich King, the well-known organist of La Canada, Cal., formerly of Boston, was injured in an automobile collision the middle of August. A reckless driver ran his automobile into the car in which Mr. and Mrs. King, with a brother and sister-in-law, were driving, wrecking their car. Mrs. King received a fracture of the spine and was taken to a hospital, where an operation was performed. Her lower limbs were paralyzed from the shock, but the doctors hope that she will recover and in time be able to walk again. Her sister-in-law suffered a broken arm.

**SCHOOL WILL OPEN ON OCT. 8**

**Guilmant Institution in New York to Begin Thirty-first Year.**

The thirty-first year of the Guilmant Organ School under the direction of Dr. William C. Carl will open Tuesday, Oct. 8. Four free scholarships are offered for the season and they will be competed for Oct. 4. Application for them should be made on or before Oct. 1.

The full course of the school includes one private organ lesson each week, one master class lesson and lessons in harmony, counterpoint, transposition, etc. The two-year course prepares one for the examinations of the American Guild of Organists. A large part of the work this year will be devoted to the study of the history of the organ, organ construction, choral technique, service playing and registration. Bach's organ works will be the subject of several master class sessions.

A successful summer course, under the direction of Willard Irving Nevins, came to a close Aug. 9. Many of those taking that course will remain for the year.

Dr. William C. Carl, who has spent the summer in Europe, will return late in September to supervise the scholarship examinations and the opening of the school.

**H. W. HAWKE TO WED SEPT. 3**

**New York Man Will Lead Miss Cassels to Altar in Toronto.**

H. W. Hawke of the Church of St. Edward the Martyr in New York City will lead Miss Esther Cassels to the altar in the Rosedale Presbyterian Church of Toronto, Ont., Sept. 3. Toronto is Mr. Hawke's home town and before the wedding he and Miss Cassels attended the N. A. O. convention in that city. Miss Cassels is a graduate of the Toronto Conservatory, was Mr. Hawke's soloist at the Rosedale Church for several years, and is a daughter of Mr. and Mrs. R. S. Cassels, Bedford Road, Toronto.

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Text by Rossel Edward Mitchell Music by R. Deane Shure  
A great tribute has been paid to the composer by his Washington choir. After preparing and performing this new work the individual members of the choir insisted that they must have printed copies for their personal use. This resulted in the publication of the work, thus giving the general public an opportunity to share in their pleasure. There are eight numbers with a variety of voice combinations. Time of performance 1 hour 30 minutes.  
Price \$1.00

**GREAT DAVID'S GREATER SON**

For Mixed Voices with Soli and Organ Accompaniment

Text selected by the Composer from the Words of Holy Writ, and a Selection of Christmas Carols. Music by George Henry Day  
It is obvious that the critic of "The Diapason" appreciates this work fully as much as those who have performed it. His statement follows: "Here is a splendid choral work. It is laid out in five episodes—"The Prophet," "The Shepherds," "The Magi," "The Mango," and "The Lord's Anointed." . . . The music is colorful, sincere, varied in mood, put down with that mixture of expert craftsmanship and inspirational heat which produces first-class music. All in all, one of the finest choral works of the year."  
Price 75 cents

**THE SAVIOUR'S BIRTH**

Text by Thomas Littlefield Marble Music by Florence Edna Chapman  
Solo voices required: Soprano, Alto, Tenor, two Baritones, and Bass. Part I consists of Prelude and two musical numbers. Part II consists of three musical numbers. There are forty-seven pages in the vocal score, so the work is not as short as would appear. The numbers are well-contrasted, melodious, and singable.  
Price 60 cents

**THE NATIVITY**

Text Adapted by Rev. N. S. Thomas Music by Alonzo Stone  
Part I: The Prophecy. Part II: The Fulfillment. There are solos for each part, duets, choruses, etc. The accompaniment is for organ, which shares in the honors. Even the congregation is expected to assume a portion of the cantata. In fact, it is a time of general rejoicing, and will require a whole evening for its performance.  
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**Hot Spell Strikes  
Los Angeles; Organ  
for Bowl Discussed**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Aug. 10.—Things have been very quiet on the western front during the last few weeks. Don't let Florida hear about it, but, between ourselves, it has been uncomfortably hot here and the majority of our organists have hid themselves to the beaches and mountains. I have remained in the city trying to figure out how I could make the down payment on a hundred Christmas cards and at the same time have been keeping my ears open for news of the organ world.

Wallace Sabin of San Francisco was a visitor here the early part of the month and it was a pleasure to take him around to see some of the later organs installed here. He was especially pleased with the Skinner at Immanuel Presbyterian, the Kimball at the Jewish Temple and the Casavant in Hollywood. It was interesting to hear these three fine instruments in one afternoon. At the console they are quite individual. If you are playing the Skinner you are sold on the Skinner; if you are playing on the Kimball you are sold on the Kimball, and the same with the Casavant—they are three magnificent instruments.

Edwin H. Lemare has been spending a few days in Hollywood, during which he seems to have interested the management of the Hollywood Bowl as to the possibilities of an organ there. In the program for the last week of July a letter appeared over the signature of Raymond Brite, the Bowl manager, in which we were given to understand that Mr. Lemare had prevailed on an organ builder to install an organ in the Bowl provided that \$10,000 be donated to provide a place to put it, and also that a hundred persons would become guarantors to the extent of \$1,000 each, in case the

attendance at the recitals did not pay for the organ. My opinion is that the Bowl is no place for an organ. Far better place an organ in one of the public parks easy of access, and give the public the benefit of the recitals, as is done in San Diego. If necessary a charge could be made for seats to pay for the instrument if in this city of a million and a half there are not enough people to donate it to the city. But to place it in the Bowl, where in the day time you would have no shade from the sun and where at night, except for a few short weeks, you would need a blanket to keep you warm, seems to me short-sighted.

In a small town not fifty miles from Los Angeles a new organ was dedicated the other evening and such ceremonies have not been seen since the coronation of King Edward. A moratorium was declared for a period of ten days throughout all California, all schools were closed for ten days, graves yawned and gave up their dead, flowers were heaped on the tomb of the unknown organist, and amid the rockets' red glare, the bombs bursting in air, the sounding of the tocsin and a manifestation in the northern heavens, I beheld Dr. Dinty Moore at the console. This was his first appearance since he had his face lifted, and his worshipers gave him a kingly welcome.

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"It was the opinion of my reporters that Mr. Eigenschek's playing was in many ways the greatest success. His playing is characterized by the utmost feeling for color and registration. He is truly musical and rhythmic with brilliant technique. He is one of the most encouraging signs of the times in organ playing, that the younger generation are going to carry the torch to even greater heights than their predecessors have done."—*American Organist*.

"Edward Eigenschek of Chicago was one of the most brilliant of all the organists in my estimation. Though in the early twenties, he showed splendid understanding."—*D. D. (The Birmingham News)*.

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Symphony Orchestra  
"Complete command of organ—played Concerto most effectively."

*Maurice Rosenfeld*  
(*Chicago Daily News*).

"Great technical facility, fine understanding of the art of registration, a vital and accurate sense of rhythm."

*Edward Moore*  
(*Chicago Tribune*).



Soloist with Orchestras in Chicago and Philadelphia in DeLamarter's "Weaver of Tales."

"Composer profited by services of a virtuoso."

*Glenn Dillard Gunn (Chicago Herald Examiner)*.

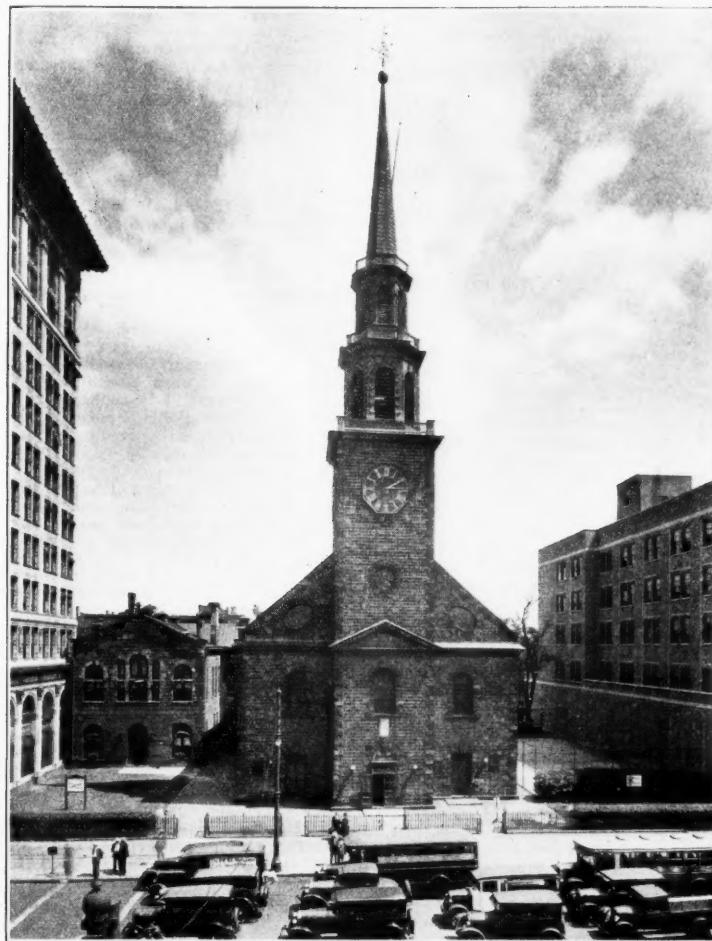
"Phrases rippled out from under his fingers with clarity and a sort of effervescence most grateful to the ear."

*Karleton Hackett (Chicago Evening Post)*.

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## Organ Ensembles with Piano, Violin, etc., Are Attractive

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

The use at festival seasons and recitals of additional instruments in organ "ensembles" is now customary in many American churches, and it has in its justification not only the most ancient Hebrew tradition, but also the hearty approval of modern congregations. Perhaps my own pleasure would not be so great if I had not had for years the delight of playing with the best ensemble performer of my acquaintance, who happens to be my sister and a splendid pianist. Indeed, the pleasantest hours of my life as a musician have been spent in playing duets with her; sometimes it has been at my Casavant with Helen at the Knabe, sometimes at her mellow old Johnson organ with her church's Steinway. At other times we have been joined by a violinist, or by a violinist and cellist; sometimes, when she could not be with me, I have substituted the harp for the piano. From her very large library she has sent me lists of compositions which we have enjoyed; this is Helen Thompson's article, and it should be a good one.

For the organ and piano duets—Helen would say piano and organ!—the very best numbers are the slow movements from piano concertos, the organ taking the part of an orchestra; but if you have a pianist capable of playing such things, you will not need any suggestions regarding the concertos to be performed! Here are a number of pieces published for piano and organ:

Clokey—Symphonic Piece (J. Fischer).

Demarest, C.—Fantasie; Rhapsody; Grand Aria—three pieces, published separately (G. Schirmer).

Franck, César—Andantino in G minor (Costellat; imported by G. Schirmer).

Franck, César—Prelude, Fugue and Variations (Durant).

Gounod—"Hymne a Ste. Cécile" (Leduc).

Rubinstein—"Kammenoi Ostrow" (Schuberth).

Yon—"Concerto Gregoriano" (J. Fischer).

The second Franck number is probably the finest one ever written for organ and piano; the first is very easy and always attractive for its winsome tune. I think that Mr. Demarest's Fantasie was the first organ and piano piece published by an American house; it is bright and cheery, though a bit long; the same may be said of his other numbers. The perennial tunes by Rubinstein and Gounod always seem to touch an audience; we are always being asked for the "Kammenoi Ostrow." Mr. Clokey's work is nicely put together, but not so inspired as many of his compositions; it takes careful playing, particularly by the pianist, who needs to be of concert caliber. The Yon number, which I like better thematically, is obviously intended for the orchestra, but will go fairly well in its piano-organ arrangement if the organist doesn't get too enthusiastic. In fact, ensemble playing with the piano is a lesson in refinement and restraint.

The largest source of material for these duets, however, is in the multitudinous arrangements for harmonium and piano which the European publishers issue. In adapting the harmonium part to a pipe organ it is necessary to revise the note intended for the left hand; otherwise you get a very muddy effect. The thing to do, if you are not skillful at harmony, is to get the piano part and write in a slender organ part for left hand from that score. The part for right hand can usually be followed as written. It is a good idea to be rather sparing with the pedals until you want a climax, when the additional bass gliding in under the tonality of the piano gives a lovely effect.

There is a series of Wagner albums for piano and harmonium, published by

Breitkopf & Härtel; you need two copies of each of these for performance:

Volume 1—Rienzi, "Fliegende Holländer," "Tannhäuser," "Lohengrin."

Volume 2—"Tristan," "Meistersinger," "Parsifal."

Volume 3—"Rheingold," "Walküre," "Siegfried," "Götterdämmerung."

Overtures, volume 1—"Rienzi," "Fliegende Holländer," "Parsifal."

Overtures, volume 2—"Lohengrin," "Tristan," "Tannhäuser," "Meistersinger."

Here is a list of assorted pieces, all for piano and harmonium:

Beethoven—Adagio, Septet, Op. 20 (Breitkopf).

Beethoven—Andante, Fifth Symphony (Breitkopf).

Beethoven—Largo, Sonata, Op. 2 (Breitkopf).

Beethoven—Largo, Op. 7 (Breitkopf).

Chopin—Nocturne, Op. 32, No. 1 (Simon).

Francke, R.—"Romanze" (Breitkopf).

Gounod—Fantasy on Russian National Hymn (Leduc).

Guilmant—Prière, Op. 16 (Schott, G. Schirmer).

Guilmant—Pastorale, Op. 26 (Schott, Schirmer).

Guilmant—"Symphonie d'Ariane," (Schott, Schirmer).

Liszt—Symphonic Poem, "Orpheus" (Breitkopf).

Massenet—Meditation from "Thais" (Presser).

Schumann—"Bilder aus Osten," Op. 66, Nos. 2, 4, 6 (Breitkopf).

Schumann—"Romanze," Op. 28, No. 2 (Breitkopf).

Stradella—"Aria de Chiesa" (Simon).

Saint-Saens—"The Swan" (Le Cygne) (Durant).

Svensen—Romance, Op. 26 (Boston Music Company).

Of these numbers the ones for which we have the most frequent requests are the first two by Guilmant, which are certainly gems of romantic beauty. My own favorite is the Liszt "Orpheus," with its long, sweeping melodic lines and its shimmer of colors; it gives unlimited opportunity for orchestral registration and almost demands a study of the orchestral score, with consequent alteration. I hope that the day will come when an organist who really understands the art of transcription and values in orchestration—let us say Kraft, James, Dickinson or Gordon Nevin—will give us an arrangement of the "Orpheus" for the piano and the modern organ. The little known "Bilder" of Schumann, in a small way, give similar opportunity for variety and delicacy of color.

If you add to the instruments already mentioned a violin, you have for your selection several numbers. Some of those in the following list are arranged for violin, piano, organ (vpo); some are for violin, harp and organ (vho), but the harp part can be played by a piano; some are for violin, piano and harmonium (vphm), but the harmonium part may be adapted for the organ:

Andrews, M.—"Devotion"; vho (Gray).

Bach, Emmanuel—"Romanze"; vphm (Simon).

Beethoven—Andante, Fifth Symphony, vphm (Littolf, imported by Schmidt).

Brewer, J. H.—Reverie; vho and bells ad lib (Gray).

Chopin—"Trauermarsch"; vphm (Simon).

Dubois—"Meditation-Prière"; vpo (Novello).

Fesca—Adagio; vphm (Simon).

Gounod—"Hymne à Ste. Cecile"; vpo (Schott).

Lorenz—"Notturmo," Op. 22; vphm (Simon).

Maschke—"Romanza," Op. 10; vphm (Simon).

Mendelssohn—"Hebrides" Overture ("Fingal's Cave"); vphm (Breitkopf).

Mietzke—Meditation; vpo (G. Schirmer).

Mozart—Overture, "Magic Flute"; vphm (G. Schirmer).

Stebbins, G. W.—"Angelus du Soir"; vho (G. Schirmer).

Saint-Saens—Prelude, "The Deluge"; vphm (G. Schirmer).

Tours—"Mélodie Religieuse"; vpo (Schott).

Wagner—"Elsa's Bridal Procession"; vphm (Breitkopf).

Most of my readers are acquainted with the majority of these pieces in their original forms. I mention one by a composer not well known, the Meditation by Mietzke, which has an eloquence about it which we like; we use it as a prelude to a festival service.

If you can add a violoncello, you have the combination of violin, cello, harp (or piano) and organ, which is now used a good deal in city churches, particularly at Christmas and at Easter. In most of these pieces the cello part can be omitted; in the few exceptions the essential notes of that part can be written into the score for organ. Here are some suggestions:

Andrews, G. W.—"A Song of Devotion" (J. Fischer).

Dickinson—"Exaltation" (Gray).

Dickinson—Reverie (Gray).

Dickinson-Liszt—"The Shepherds at the Manger"; uses the old carol, "In dulci jubilo" (Gray).

Goepp—Lullaby (Gray).

Harrat—Meditation. This may be used for string quartet, harp and organ—an alternative version (Gray).

Held—"Jacob's Dream" (Gray).

Matthews, H. A.—"Consolation" (Gray).

Matthews, H. A.—Romance in B (G. Schirmer).

Ward, F. E.—An Ocean Rhapsody. The parts for both cello and harp are ad lib (Gray).

Here the numbers that we use oftenest, I think, are those by Dickinson, with the two by Dr. Matthews almost as frequently demanded. The number by Held, seldom played, is original and interesting. All the rest are melodious and easy. Mr. Gray has made a good start in America with publications of this type; I hope that others will follow his example in encouraging our composers to write for this delightful combination.

It would be absurd to attempt a list of compositions for violin with piano accompaniment which may be used for violin with organ. Except a difficult thing by Reger which I do not care to recommend, I do not know any pieces originally written for violin and organ. Why is this combination not attractive to composers? I have used the two instruments together a great deal; in Albany we are blessed with fine violinists—men and women who can play anything—and therefore I have always had the finest violin compositions presented, sticking closely to the classics and especially to the violin classics of the seventeenth and eighteenth centuries. Do you happen to know, however, the Second Sonata of Healey Willan for violin (Bosworth), an amazing approximation to the style of, let us say, the Handel sonatas for violin? I do not know of any other modern work for the instrument which recaptures that style so perfectly. And if I should be tempted to mention transcriptions of organ pieces for violin and piano I would certainly refer you to Mr. Lemare's charming little "Inspiration" (Gray), which is better than the organ piece, and to Yon's "Gesu Bambino" (J. Fischer), which has been arranged not only for piano and violin, but also for violin, cello and piano. In all of these cases the piano part goes very well on the organ.

One of my favorites in all musical literature—and probably yours—is Bach's Concerto in D minor for two violins and piano. This is now published in the inexpensive Schirmer Library; the Largo is seraphic and re-

ligious in the profoundest sense if any work of human art can be called religious. Indeed, I shall not argue with anyone who maintains that this work is divine. For its performance you need two violinists who have played much together; the best performance I ever gave was with the brilliant young fiddler Earle Hummel and his father. Earle has been brought up on the piece, as his playing shows.

Perhaps in conclusion I might mention a few transcriptions. There is a transcription of Schubert's "Traumlied" (G. Schirmer) for the somewhat unusual combination of cello, harp (piano) and organ. The firm of Schmidt publishes some excellent transcriptions of favorite tunes for cello; for example, there is Tertis' arrangement of the lovely "Londonderry Air" and an equally good one of Kramer's "Eklog." Some of the MacDowell pieces have also been arranged. You can get the "Nautilus" and "Song" from the "Sea Pieces" arranged for violin, cello and piano; and the "Woodland Sketches" are represented in transcriptions for cello and piano by "To a Wild Rose," "At an Old Trysting-Place," "To a Water Lily," "A Deserted Farm" and "Told at Sunset." The last two are specially suited to the rich tone of the cello.

I dare say that there are dozens of other pieces that might be mentioned; we have many more ourselves, but I have given those which our congregations seem to like best. I should like to publish at some later date an additional list of compositions which the readers of this journal have found useful. Won't you send in your choices? Please be sure to indicate publishers as well as instruments required.

**Alban W. Cooper Takes Bride.**  
Alban W. Cooper, the Elizabeth, N. J., organist, and Miss Grace D. Fordham were married at Hartford, Conn., May 8 and are now at home in Elizabeth, where Mr. Cooper is organist and choirmaster of Trinity Episcopal Church. The ceremony was performed by Mr. Cooper's rector in the presence of a few friends of the couple. Mr. Cooper, who is a native of England, but has been in America for a number of years, has been at the Elizabeth church for nearly five years.

Frank Wrigley of the First Presbyterian Church of Detroit passed through Chicago July 29 and called at the office of The Diapason on his way to Vancouver, B. C., his old home, where he was to act as an adjudicator at the Vancouver music festival. Before going to the Detroit church ten years ago Mr. Wrigley was organist of St. Andrew's Presbyterian Church at Vancouver.

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THE BIRD CAROL, S.S.A.T.B.  
—The Boston Music Co.  
THE FIRST NOWELL, Old English carol, arr. for S. solo, S.S.A.T.T.B.—H. W. Gray, New York.  
THE HOLLY AND THE IVY, Old English carol, arr. for S. and T. soli, S.A.T.B.—H. W. Gray, New York.  
TEN FAUX-BOURDONNS, on very well-known hymn-tunes, including Christmas carols.—The Oxford University Press, New York.

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**DEFIES WRATH OF VESUVIUS**

**Adolph Wangerin Compelled to Flee Volcano in Eruption.**

Adolph Wangerin, president of the Wangerin Organ Company of Milwaukee, returned in August from an extended European trip. It was his first real vacation in nearly thirty years, and was taken to obtain a rest which Mr. Wangerin greatly needed. His itinerary of four months took him through England, France, Switzerland, Belgium, Italy and Germany. On his travels he took occasion to see and hear a number of prominent organs. Of special interest to him was his ascent of Mount Vesuvius in Italy, and he was fortunate to be there during the late eruption, and received permission with a group of other tourists to make the climb during the course of

the eruption. All had to flee for their lives during an unusually severe outbreak. His graphic description of this incident was thrilling. During the absence of Mr. Wangerin the factory at Milwaukee had a busy summer with Edmond Verlinden, vice-president and general superintendent, and Ralph Wangerin, son of the head of the company, in charge.

**Duty to Stay on Carillons.**

Members of the Senate finance committee have refused to approve any reduction in duty on foreign-made carillons. The committee rejected the House bill rate of 20 per cent and restored the 40 per cent duty of the present law. The University of Chicago, the Park Avenue Baptist Church, New York; Edward Bok, who installed one at Mountain Lake, Fla., and others, have urged that carillons be allowed to come in free of duty, on the ground that no domestic manufacturer can manufacture them. The committee members took the word of the domestic bell manufacturers, who have produced chimes containing as many as twenty bells, that they can make the carillons with upwards of sixty-five bells if given an opportunity. The committee's action, if approved, will mean that the University of Chicago must pay \$80,000 duty, as its sixty-four-bell carillon, purchased in England, for the new chapel, is to cost about \$200,000.

**Sidney C. Durst on Trip Abroad.**

Dr. and Mrs. Sidney C. Durst left Cincinnati Aug. 1 and sailed from New York on the Saturnia for a month's vacation, most of which was passed on the ocean. The ship on which they took the cruise stopped for a day in each of several ports visited, in the Azores, at Lisbon, at Naples and at Trieste, whence they went by rail to Venice and then to Munich, where Dr. Durst visited the scenes of his student days in central Europe. The return trip started from Bremen Aug. 22, terminating in New York City on the last day of August.

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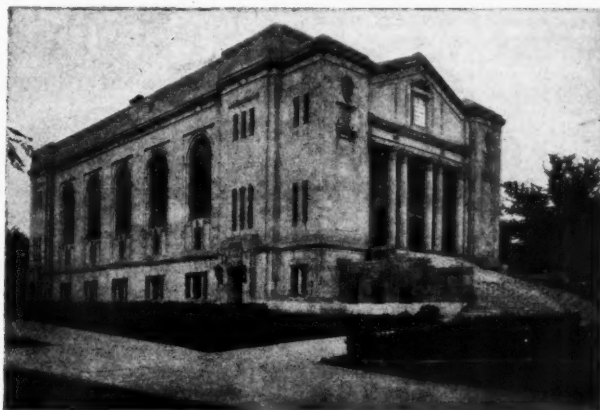
This is an elaborate treatment of the familiar hymn-tune, "He leadeth me." The theme is developed by sections with counterpoint of moving voices chromatically employed, and harmonized in various suggestive ways. The entire melody is not given until the end of the piece, where it is gathered together in full power.

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This is the most lyric in style of the three pieces. The complete melody is given, after brief prelude, with a light accompaniment. The middle section might be called a free thematic variation of the theme, constructed with originality. Then returns the familiar air with full power and a splendid Coda in a vigorous *Allegro vivace*.

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## Further Remarks on Small Organ Design

By WILLIAM KING COVELL

The ever-present problem of designing an organ of very limited size has provoked two discussions of the subject in the June and July numbers of this paper. The present writer has given the matter consideration for some time, and, while he cannot speak with the authority of those who have just treated the subject, he would like to make a few suggestions.

The small organ of forty years ago usually presented a specification like the following:

### GREAT.

Open Diapason, 8 ft.  
Dulciana, 8 ft.  
Melodia, 8 ft.  
Octave, 4 ft.

### SWELL.

Viola, 8 ft.  
Stopped Diapason, 8 ft.  
Harmonic Flute, 4 ft.  
Oboe, 8 ft.

### PEDAL.

Bourdon, 16 ft.

Often the swell stopped diapason and sometimes also the great melodia were "divided," and not infrequently the dulciana, viola and oboe stopped at tenor C. If slightly larger, the organ usually had a twelfth and fifteenth on the great, a diapason on the swell, and some of the short compass registers carried down. This scheme was practically standardized years ago.

What are the advantages and disadvantages of such an organ? Perhaps the greatest disadvantage is the large amount of flute tone in relation to the other tonalities present. When, as often was the case, both melodia and stopped diapason were large and full in tone, the ensemble was distinctly unsatisfactory. The oboe often was of little value except as a solo stop. The pedal might be anything from a large heavy stop to one more useful with the softer registers. I do not speak here of the limitations of the tracker action, which controlled the choice and scaling of the stops very indirectly.

It seems to me that a modern organ of any pretensions to completeness should have three manuals. It is very difficult, if not impossible, to play organ music on only two manuals—even with all the assistance combination actions can give. If the organ is required only for the playing of hymn-tunes or orchestral arrangements, perhaps two keyboards will be sufficient; but it seems as though the advantages of a third keyboard, even if only a few stops are to be played from it, more than make up for the money it would absorb.

There are two ways of obtaining this third manual. One is by duplexing stops from great and swell. The other, which is, I think, somewhat original, is by dividing the great and having part of it played from the choir manual. The duplexing method is employed by Mr. Stanley in augmenting the resources of his great organs, and is well illustrated in the specifications he gives. My idea, however, can best be illustrated in a somewhat different way.

As a starting-point, suppose we take the great organ of four stops just given. Translate it into modern nomenclature and make a few substitutions, and we have the following:

### GREAT.

Diapason, 8 ft.  
Gemshorn, 8 ft.  
Waldflöte, 8 ft.  
Octave, 4 ft.  
Harmonic Flute, 4 ft.

Suppose we divide this small great in this fashion:

### GREAT.

Diapason, 8 ft.  
Octave, 4 ft.

### CHOIR.

Gemshorn, 8 ft.  
Waldflöte, 8 ft.  
Harmonic Flute, 4 ft.

We now have the elements, if nothing more, of two distinct manuals. The close relation of choir and great makes it possible to do this to advantage. If we complete the specification we have the following:

### GREAT.

Diapason, 8 ft.  
Octave, 4 ft.

### SWELL.

Sallcional, 8 ft.  
Dulciana, 8 ft.  
Bourdon, 8 ft.  
Viola, 4 ft.  
Trumpet, 8 ft.

### CHOIR.

Gemshorn, 8 ft.  
Waldflöte, 8 ft.  
Harmonic Flute, 4 ft.

### PEDAL.

Sub-Bass, 16 ft.  
Bourdon, 16 ft.  
Flute, 8 ft.  
Bourdon, 8 ft.

Several points concerning this specification require explanation. The choir-great matter has already been described; but it might be added that perhaps a 4-ft. flute of a different variety would be more satisfactory. I suggest an open metal, or open wood, or stopped metal, but not a stopped wood, because of its thickening effect in the ensemble. In so small an organ the expense of two swells would hardly be justified. It is assumed, then, that the three choir stops will be placed on the same chest, unenclosed, which holds the two stops of the great. In the swell it is probable that some would prefer a celeste rank to the dulciana. I feel that the quieter unison is more useful, however. The bourdon would be of covered metal pipes throughout, except in the top two octaves, where open metal flute pipes would be needed to carry through to c<sup>2</sup>—seventy-three notes. This rank would be arranged so as to speak at 16-ft. and 8-ft. pitch on the pedal, the extra octave being obtained by the addition of twelve small-scale stopped wood pipes, or metal pipes if not too much more expensive. The swell 4-ft. is designated as a string, in contrast to the 4-ft. registers of great and choir. The matter of variety in the 4-ft. stops is one which is often neglected, particularly in organs of the smallest size, but here the effort is to make each of the three 4-ft. stops distinct from the other two. The chorus reed of the swell is placed there in preference to the quieter and less effective solo stop so often used.

The specification just given can easily be augmented, of course. As given it represents my idea of the smallest practical organ—of eleven ranks only. The first addition I would make would be a celeste on the swell. Following that would be a 16-ft. reed on the swell, a mixture on the great and separate mutations on the choir, with one more manual stop extended for use on the pedal. The specification would then read as follows:

### GREAT.

Diapason, 8 ft.  
Octave, 4 ft.  
Mixture, 4 rks.

### SWELL.

Sallcional, 8 ft.  
Voix Celeste, 8 ft.  
Dulciana, 8 ft.  
Bourdon, 8 ft.  
Viola, 4 ft.  
Bassoon, 16 ft.  
Trumpet, 8 ft.

### CHOIR.

Gemshorn, 8 ft.  
Waldflöte, 8 ft.  
Stopped Flute, 4 ft.  
Nazard, 2½ ft.  
Flautino, 2 ft.  
Tierce, 1-3/5 ft.

### PEDAL.

Sub-Bass, 16 ft.  
Violone, 16 ft.  
Bourdon, 16 ft.  
Flute, 8 ft.  
Bourdon, 8 ft.  
Bourdon, 4 ft.  
Bassoon, 16 ft.

In this organ two swells will be necessary. In the choir box the great mixture and possibly also the octave would be well enclosed. The advantages of the mutations on the choir—particularly as they are entirely straight, and can therefore be scaled and voiced each in the most effective way—must be clear. It may seem strange to use a reed as the first manual double. But an ample amount of flue tone, of 16-ft. pitch, will be introduced on the great through the choir to give 16-ft. coupler. To illustrate, I give the list of tones available on the great when all couplers are in use:

Gemshorn, 16 ft. (ten C).  
Waldflöte, 16 ft. (ten C).  
Diapason, 8 ft.  
Gemshorn, 8 ft.  
Waldflöte, 8 ft. (ten C).  
Stopped Flute, 8 ft.  
Nazard, 5½ (ten C).

Octave, 4 ft.  
Gemshorn, 4 ft.  
Waldflöte, 4 ft.  
Stopped Flute, 4 ft.  
Flautino, 4 ft. (ten C).  
Tierce, 3-1/5 ft. (ten C).  
Nazard, 2½ ft.  
Flautino, 2 ft.  
Stopped Flute, 2 ft.  
Tierce, 1-3/5 ft.  
Nazard, 1½ ft.  
Flautino, 1 ft.  
Tierce, 4/5 ft.  
Mixture, 4 rks.  
Bassoon, 16 ft.  
Trumpet, 8 ft.  
Bassoon, 8 ft.  
Trumpet, 4 ft.

This list looks like that of the great of a large German or French organ; and, while something will be lost through the use of choir to great couplers at three pitches, the effect will approximate in richness of tone that of those large European organs. It will be noted that the swell speaks only at unison and octave on the great, thus assuring a clear and well-balanced ensemble. I omit the flue stops of the swell from the list for the sake of brevity.

The composition of the great mixture is a significant element in this ritual superstructure. I would suggest that it be:

CC to g<sup>1</sup>, 12, 19, 22, 32 notes.  
g sharp<sup>1</sup> to g<sup>2</sup>, 12, 15, 17, 19, 12 notes.  
g sharp<sup>2</sup> to c<sup>1</sup>, 5, 12, 15, 17, 17 notes.

If well scaled and voiced it should improve the ensemble distinctly.

If the specification were to be still further extended, I would have it thus:

### GREAT.

Diapason, 8 ft.  
Harmonic Flute, 8 ft.  
Octave, 4 ft.  
Mixture, 4 rks.

### SWELL.

Geigen, 8 ft.  
Sallcional, 8 ft.  
Voix Celeste, 8 ft.  
Dulciana, 8 ft.  
Bourdon, 8 ft.  
Viola, 4 ft.  
Bassoon, 16 ft.  
Trumpet, 8 ft.

### CHOIR.

Gemshorn, 8 ft.  
Waldflöte, 8 ft.  
Stopped Flute, 4 ft.  
Nazard, 2½ ft.  
Flautino, 2 ft.  
Tierce, 1-3/5 ft.

### PEDAL.

Bourdon, 32 ft.  
Sub-Bass, 16 ft.  
Violone, 16 ft.  
Bourdon, 16 ft.  
Flute, 8 ft.  
Bourdon, 8 ft.  
Bourdon, 4 ft.  
Bassoon, 16 ft.

The additions may be described as follows. The great harmonic flute would be virtually a dulciana in the lowest portion—twenty pipes—but harmonic from G sharp to the top. The geigen would be brighter than the diapason of the great, but more solid than the strings of the swell. The pedal 32-ft. would be a downward extension of the swell metal bourdon—already extended twelve pipes to form the pedal bourdon, 16 ft. The 32-ft. need not go below AAAA or GGGG—the remainder being resultant—but those few pipes in the 32-ft. octave would be of distinct value, particularly so if kept very soft. The violone, 16 ft., is from the swell sallcional—a twelve-pipe extension downward. These twelve probably cannot be placed in the swell-box. There are but nineteen independent registers in the foregoing specification, and, while a unit scheme could be made to show several more stops with the same number of pipes, I believe a straight organ, except for the pedal, according to the plan laid out above, would make a more effective instrument than a conventional scheme in which considerable manual extension is used, or a straight scheme of the old-fashioned type. While perhaps out of the category of the "small" organ, strictly speaking, it is not large in contrast to the average size of organs as built today.

### Death of William H. Rieser.

Professor William H. Rieser, for over forty-five years organist of St. Mary's Church, Rondout, N. Y., died at his home in Kingston, N. Y., Aug. 10, after a brief illness. He was born in Kingston in 1859, the son of William and Henrietta Nedlinger Rieser, and was graduated from the Kingston high school and from St. Vincent's College, Pittsburgh. He became organist of

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St. Mary's in 1884 and during his long career was one of the musical leaders of the city.

### Blodgett Leaves University.

Walter Blodgett, who has been giving a large number of recitals at the University of Chicago since the installation of the Skinner organ in the Rockefeller Chapel, has resigned his post as assistant to Mack Evans, organist and choirmaster of the university, and concluded his recitals on Aug. 31. He will be succeeded by Porter Heaps of the First Methodist Church of Evanston, who is returning from Europe after a period of summer study. Mr. Blodgett has made a fine record at Rockefeller Chapel and his playing has drawn growing audiences.

# The Estey Organ

*Published monthly by the Estey Organ Company of Brattleboro, Vermont, and New York City*



SOME OF THE ESTEY SHOPS AND HOMES OF ESTEY BUILDERS ARE AT THE UPPER LEFT CENTER OF THIS PICTURE

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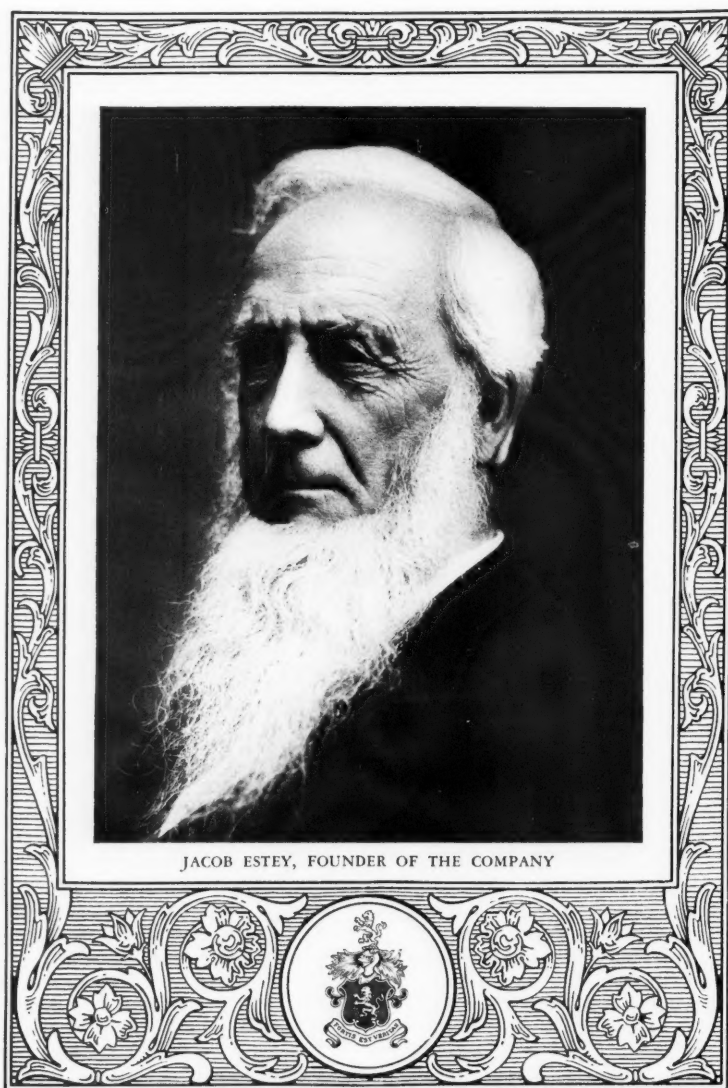
smallest cottage type or the mightiest of cathedral instruments. From a standpoint of size, the Estey plant is probably the largest factory in the world devoted exclusively to organ making, and the only plant out of which have gone upwards of half a

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in a community so completely given over to the craft of organ building, operation costs have been at a minimum, and Estey estimates have had to take account of less overhead than many organ builders. The saving has been spent on quality of materials and in perfection of the product. Estey always competes on Quality, before price.

Notwithstanding the ideal Brattleboro background, notwithstanding the hun-



JACOB ESTEY, FOUNDER OF THE COMPANY



## The Estey Organ

dreds of trained organ workers mustered at the Estey plant, and notwithstanding the inventive genius that has been given to keeping the Estey instrument up to and sometimes in advance of the times, the organization of the Estey corporation would be incomplete and inefficient without extensive Estey studio, sales and service accommodations.

It is to these departments that the Estey organization has been devoting recent efforts to make Estey service available everywhere. General international sales headquarters of the Estey organization have recently been established in larger quarters, on the seventh floor of 642 Fifth avenue, New York City, where a staff of eight or more men are handling directly all correspondence having to do with the sale and installation of Estey organs. Concentration of the correspondence at this central New York address is in interest of both the

manufacturers and the customers, leaving the Brattleboro factory free to devote itself solely to the problems of production of the perfect instrument.

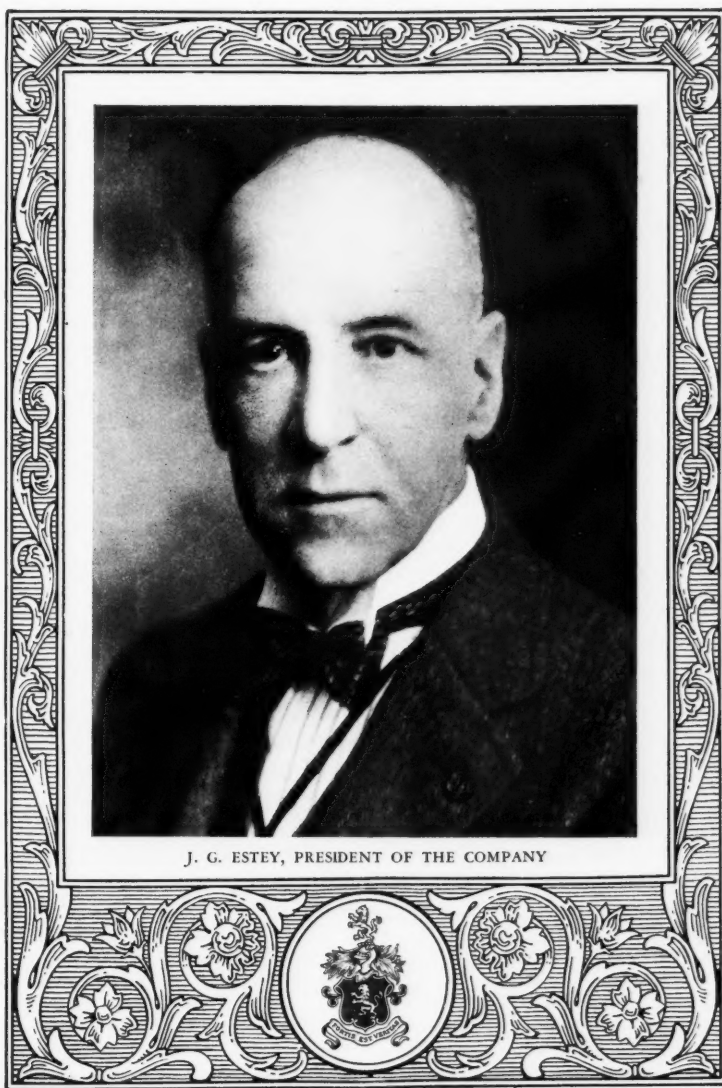
Augmenting the New York headquarters, Estey salesrooms are now regularly

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

CHICAGO, SEPTEMBER 1, 1929

## WATCH FOR NEW FEATURE

In view of the increasing emphasis placed upon the organ and organ music in the large universities and the smaller colleges of the United States, The Diapason will publish a series of articles dealing with the organs and organists of American institutions of learning. The object will be to present an intimate picture of the way in which organ music is being cultivated in our universities.

To prepare these articles we have been so fortunate as to be able to engage Dr. Hamilton C. Macdougall, himself a college organist and professor of many years' experience and of the highest standing. Recently Dr. Macdougall retired, after a quarter century on the faculty of Wellesley College, with the title of professor emeritus. He is a founder of the American Guild of Organists and an associate of the Royal College of Organists of England. Through his "Free Lance" column he has endeared himself to all Diapason readers. Professor Macdougall will write the majority of the articles himself, after visits to the universities concerned, and will supervise the preparation of all the articles.

This series will begin with the October issue. It is an additional feature which is designed to make The Diapason more valuable to every organist and every person interested in the organ.

## CONSUMING LEISURE

Food for thought along very interesting lines for the student of economics is offered by a publication of the United States Department of Commerce entitled "Recent Economic Changes in the United States." The report is that of a committee of the President's conference on unemployment, of which Herbert Hoover was the chairman. This body, on which, besides the man who now is President, were such men as Max Mason, Daniel Willard, John J. Raskob and Clarence M. Woolley, made a survey which was begun in January, 1928, and completed in February, 1929.

Right in line with what was said in these columns a month ago concerning the increased ability of the average American to spend money for luxuries and comforts, are these paragraphs:

Closely related to the increased rate of production-consumption of products is the consumption of leisure. It was during the period covered by the survey that the conception of leisure as "consumable" began to be realized upon in business in a practical way and on a broad scale. It began to be recognized, not only that leisure is "consumable," but that people cannot "consume" leisure without consuming goods and services, and that leisure which results from an increasing man-hour productivity helps to create new needs and new and broader markets.

The increasing interest in the fine arts and in science; the increased sales of books and magazines; the increase in foreign travel; the growing interest and participation in sports of all kinds; the

domestic pilgrimages of some 40,000,000 motor tourists who use more than 2,000 tourist camps; the greatly increased enrollment in our high schools and colleges; the motion-picture theaters and the radio—all these reflect the uses of increasing leisure.

During the period covered by the survey the trend toward increased leisure received a considerable impetus. The work week was shortened in the factory by better planning and modern machinery, and the workday was shortened in the home by the increased use of time-and-labor-saving appliances and services.

Few of the current economic developments have made such widespread changes in our national life or promise so much for the future as the utilization of our increasing leisure.

What the increased leisure means to trade has been recognized by virtually every industry. The railroads and the ocean steamship companies have taken full advantage of the situation in an effort to help the public "consume" their leisure. So have the makers of automobiles and of radios, and all the amusement interests. Those who make and play organs have the same opportunity as the others to reap benefit from the changed conditions and to get their share of the vast sum which a prosperous people can spend for education, art and pleasure. "An organ in every home and school" is a good slogan to keep in mind.

## LEO MUTTER

"Well done, good and faithful servant" may well be written as the epitaph of Leo Mutter, dean of Chicago church organists, who died last month after having served Chicago churches for fifty-six years and the historic Holy Family Church for forty years without interruption. During the period of two-score years Mr. Mutter had played an average of six masses a day. Until last June he was able to continue his work. Then illness overtook him and he passed away, having attained the Biblical measure of three-score years and ten. Unassuming, friendly, faithful to his trust, efficient—these were the characteristics of the man who quietly and unostentatiously established a record for Chicago in length of service to one church on the bench of the large four-manual instrument in the well-known west side Jesuit church.

## FIGURES ON THE PIANO

Some of the problems that confront the piano trade are taken up by William Geppert in an article in the Musical Courier which contains information startling to those who have not followed developments in this branch of the musical industry. It is illustrative of the character of our changing times. Mr. Geppert deals with the conjectures that have been published as to the piano output of 1929 and revises some estimates he himself made earlier in the year by stating that about 100,000 instruments will be manufactured in the period of twelve months. This compares with an estimate of 75,000 by the Music Industries Chamber of Commerce. In 1927 about 215,000 pianos were made in the United States and for last year the production is placed at approximately 142,000. There are eighty-four units in the industry making pianos.

In summing up the situation this authority of long experience in the trade writes:

"Everything considered, the production of 1929 will hold the piano in its place as an art production, but those who sell pianos must not expect that the changed conditions of living will ever bring the production to its past glories. It is not possible. We do not have the home life of the past. The old saying 'Times have changed' is with us to a greater degree than ever before. Today is not yesterday. We must adjust ourselves to the conditions that human ingenuity has constructed, and to the facts that are with us every day and night.

"Cultivate those who make music. That requires different treatment from the old days when the listeners-in could be made to believe that a piano was needed in the home in order to get music. But how many real homes have we today as against the nights when the dining-room table had a big oil lamp in the center and the family gathered around after supper, as we called it then?"

Apparently the piano business has

had to get down to a basis of conservative production and selling. As experts declare, the piano will always live because of its important place in art, but not as a commercial commodity. And after all that is a more solid basis and a safer one than a boom condition in which high-pressure salesmanship, cheap production and other evils prevail. In this there is a wholesome lesson.

## REVIVING LUTHER'S SPIRIT

A new periodical devoted to the music of the Evangelical churches of Germany, entitled "Musik und Kirche," and published in Kassel, has reached us, and its contents would indicate that in Germany there are very much the same problems as in America. Among the essays in the latest issue, all of them calculated to stimulate thought on behalf of the preservation of the best traditions, is an editorial by Wolfgang Reimann, one of the editors, who speaks of the power of church song. He tells of a Japanese musician who visited Germany to study musical methods and tendencies and before his departure declared that there was one thing he could not understand.

"For years," he said, "you have sent us missionaries who have brought the Gospel to Japan, and we are constantly grateful for this. You have made us familiar with a thousand features of your religious and secular life. But of the great works of Johann Sebastian Bach you have not spoken a word to us. How is it possible that only after many years I have been made aware that you have such a vast wealth as your church music represents?"

The editor somewhat bluntly replies that the answer is easy—"many ministers stand in our pulpits who in the days of their training have learned not much more of this choice treasure of our church than have the heathen in the Orient." But the German editor believes that light is shining in the darkness. "Church music," he writes, "the hymn, is one of the surest means of reaching a human heart. This is recognized even by pagans. But to how many ministers and church officers it seems at best a necessary evil, to be disposed of as quickly as possible."

The writer voices a hope and a fact, however, in his conclusion when he says that these clergymen and the "listless organists" who play "decaying instruments" will eventually give way to a growing spirit among the people in a church which Martin Luther himself taught to sing.

From Pittsburgh comes a pretty good story about the radio assuming the role of a ghost. It appears that at least a dozen complaints have been made by as many different people in August that the organ in the Church of the Ascension was being played in the middle of the night. Residents of fashionable apartments adjoining the church and across the street from it have testified that they distinctly heard what seemed to be sounds from the organ in the darkened edifice after midnight. John G. Lawton, auditor of the church, ventured the opinion that what was heard was the sound of the Mormon Tabernacle organ in Salt Lake City, Utah, coming in over a nearby radio in the broadcast between midnight and 2 o'clock, and that the sound has been thrown by the walls of the buildings so that it seems to be coming from the interior of the church.

According to ancient newspaper traditions the so-called "dog days" of August always brought their crop of remarkable stories which, however, lacked verisimilitude to a high degree. The tradition seems more than a mere superstition when we read of the "world's champion endurance pipe organ player," in the person of a Texas man who recently completed "a continuous performance on the organ with seventy-nine hours and thirty-eight minutes to his credit"—or discredit.

The record broken by the Texas champion was said to have been that made by a New York man who played continuously for sixty hours. And if that does not interest you, read of the lady radio organist who broadcasts through the press that she keeps cool at her work by wearing nothing except a one-piece garment, extremely low-cut in

the back, and socks rolled down to her ankles. To give more color to her story she explains that she is compelled to buy the socks first and then have the dress made to match them in shade. All of which seems a total loss since only sounds, and not views, have thus far been transmitted by radio.

## For American Music if Good.

Andover, Mass., July 26, 1929.—Editor of The Diapason: Under date of June 18, 1929, E. Harold Geer, of Vassar College, wrote you an interesting and illuminating letter setting forth the reasons for the failure of organists to interest their public.

May I say that his arguments seem to me to be singularly potent and timely. I do not concur with him altogether in his animadversions on organ transcriptions, for I believe that there is a type most useful for historical program building. But it is his paragraph upon American music propaganda that makes an imperative appeal to me.

He says: "What our composers need is not encouragement, but discrimination." I firmly coincide with Mr. Geer's position. I speak with the best and most sympathetic interest of our composers at heart when I say that far too much American music is played. And the tragedy is that we possess American organ music that is worth playing, but fail to use it. When the two symphonies of Barnes, many of the pieces of Sowerby, the best work of Jepson, the sonata of Parker and other music of this type appears frequently on American programs we shall hear much less about the "Divertissements made in Europe."

Organists as a class are notoriously reactionary! Musical movements of the present have hardly touched the organ literature, yet there is much grumbling among organists about the "modern" programs some of our more progressive recitalists are playing. Cesar Franck was hardly a reactionary, neither was he diatonic up to his eyes. It is my contention that we should play the representative works in the literature—American, if you please, when they exist.

Just a word more. If our publishers decline to take major American works, may it not be that they suspect American organists will not take the labor of learning to play them? Our catalogues are filled with cradle songs and cathedral chimes, but it is because our American organists themselves place their stamp of approbation upon these things. But I say no more lest I become acrimonious.

Yours cordially,

WALTER EDWARD HOWE.

## Toronto Organ with "Pedal to Great."

Toronto, Ont., Aug. 10, 1929.—Editor of The Diapason: I have read with much interest the August number of The Diapason. I note on page 40, in an interesting article by Dr. Lovelace on "Organ Oddities" he speaks of seeing an organ with a stop (coupler) pedal to great.

Clark of Indianapolis, the organ builder—Horatio Clark—installed an organ in Toronto in the late seventies or early eighties, in the Jarvis Street Baptist Church, in which was a coupler pedal to great. Dr. Clark himself played on this organ for many years. As an improviser he had few equals, his subjects, always melodious and beautiful, being worked out in a most scholarly, unique and tasteful manner. Dr. Clark used this coupler to produce certain effects in "storm" numbers and also for certain solo effects with the soft 4-ft. pedal stops.

I might say the organ is still in use in the church, with its glorious diapasons, beautiful flutes and strings and very fine reeds, which may now need "fixing up." Some years ago the action was changed to electric by Warren & Co. of Toronto. That was when the late Dr. Vogt was organist and at that time the reeds were voiced.

Yours sincerely,

NORMAN ANDERSON.

Charles Roy Castner of Montclair, N. J., has announced his resignation as organist and director of music of the First Congregational Church of Verona, which position he has filled for nearly three years.

**The Free Lance**

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

Somewhat to my surprise in July I found myself playing the organ in a small church while the regular organist was on vacation. The instrument was a Hutchings of seventeen or eighteen stops, two manuals, tracker action, about 35 years old, in excellent condition. I do not in the least regret the universal passing of this action and the installing of the electro-pneumatic, but I once more realized what a pleasure there is in feeling an organ. You may play a modern organ and yet, in this sense, not feel it. There is something in the tracker action that corresponds to the sensation you have when you drive a horse—the reins connect you directly with the animal; imagine push-buttons to operate the reins, and you have the indirectness, so far as feeling goes, of the modern action.

Mr. Koussevitsky, now doctor of music as well as doctor of laws, acknowledged the latter degree given him at Harvard by reading an essay, "Concerning Interpretation." The first part of the paper is devoted to what seems to me an unsuccessful attempt to show that "music and poetry first formed a united and indivisible whole." Indeed Mr. Koussevitsky goes contrary to the generally accepted notions in saying, "good verses must be read to oneself, and not aloud." How else is the music of the words—taken apart from idea or sense—to be made effective? Are not poetry and music both arts that appeal to the ear?

But when Mr. Koussevitsky touches on the subject of interpretation, particularly as concerns the orchestral conductor, he speaks as an acknowledged master. Read the whole paper: you will find it in the Musical Courier of June 20. The following is very striking: "It is a mistake to think that the great conductors of the nineteenth century were better than those of today. \* \* \* The technics of the former are indissolubly connected with the romantic period and in our time they would leave these old conductors weak and helpless. There is reason to suppose that such excellent conductors as Hans von Buelow and Hector Berlioz would be unable to do anything with the modern orchestra and modern music."

For over forty years I have been hearing the Westminster chimes, first in England, later also in the United States. As everyone knows, there are five sequences of four tones each; one sequence is heard at quarter past the hour, two sequences at half-past, three at forty-five minutes past, and four at the hour. If your "grandfather" clock gives the Westminster chimes, check them up with the notes of the chimes as given in Grove; see the new edition, volume 1, page 626. It is not uncommon to find hall clocks giving the sequences in rotation instead of in selective order. At the hour—let us say 2 o'clock, the sounds will be *doh mi re sol; doh re mi doh; mi doh re sol; sol re mi doh*; (hour bell) *fa fa*. (The italics indicate a drop in pitch.) Here are two questions: Where does the musical ear place the rhythmical accent? Grove's musical notation implies accents on the first and fourth sounds in each sequence; it is impossible for me to make it go that way; I hear accents on the second and fourth sounds. The second question is: What is the justification either in logic or music for the pitch, *fa*, of the hour bell? The four sequences preceding the hour bell are unmistakably the tonic chord; the *fa* is a slap in the face, although I admit that after forty years I get a curious, infinitesimal pleasure from its whimsicalness. I will appreciate any word from readers of this column in regard to their reactions to the rhythm and tonality of the Westminster chimes.

Speaking of J. S. Bach, let me state as accurately as I can the views of Dr. E. H. Turpin (1835-1907), my old

organ master, on the registration of the typical Bach fugue. Much condensed they are somewhat as follows: It is important to bear in mind that the organs of Bach's day were not provided with facilities for stop changing, that in one only of the four organs that he played (see Hull's "Organ Playing," pages 219-220) was there a coupler for pedals and manuals. Further, the proportion of pedal stops to manual stops was much greater in his organs—and in other German organs—than is usual today. For example, Bach's organ in the University of Leipzig had thirty-eight stops on the three manuals and sixteen on the pedals. It is highly probable, then, that Bach set the stops on each manual before playing and balanced the pedals with the great: practical deductions from these conditions are: (1) When a Bach fugue has a part for pedals the great manual is to be used; (2) episodic passages (that is those without a pedal part) are to be played on choir or swell. Think this over a bit. Better still, try it out on three or four of your favorite fugues. Turpin did not favor the "bringing out" of the fugue subject by special registration.

"When I was young," he said with a smile, "I took great delight in doing that, but now I believe in letting the counterpoint speak for itself." This, too, is worth thinking about a bit.

Those of us who are dimly conscious of our musical old-fogvism would do well to take counsel of Ernest Newman, the English critic, who analyzes, discriminates, and comes to conclusions that upon examination express clear ideas and not the vaporistic fuddle-fuddle that too often passes for criticism. In regard to Goossens' "Judith," produced in London last June, Newman writes in the Sunday Times (London): "The harmonic basis of 'Salomé' is the ordinary diatonic scale, with chromatic subtilizations; the harmonic basis of the greater part of 'Judith' is something so remote from this that on the comparatively rare occasions when the common chord is insisted on it has a quite astonishing effect. There are people to whom all harmonic systems that depart from the tradition of the last 300 years sound the same, all equally incomprehensible and horrible. \* \* \* No doubt some day a composer of the highest genius will discover a type of vocal melody that is both the natural counterpart of modern harmony and intellectually satisfying in itself; harmony has developed so rapidly and so enormously that the melodic side of our composers has not been able to keep pace with it."

Hopeful chap, this Newman!

My old friend Uncle Mo is a queer duck, but he has his good points; indeed, I think his average in good sense and general intelligence is high. He thinks it is useless to protest against the mechanical music of the "talkies," as the American Federation of Musicians did a year or so ago, and the Union of Swiss Musicians did even more recently. He says that Mrs. Partington did not succeed in sweeping back the ocean with her broom.

A story lately picked up in an orchestral manager's office reminded me that there are tricks in all trades. It seems that J., a composer known everywhere, wrote a song for K., a tenor equally well known and almost idolized by all concert audiences. This song ended *molto furioso* on the tenor's high C, supported by the brass, woodwind and strings going full tilt.

"I hope, K., I haven't drowned you out on the top note."

"No! I'll strike the high C and then just keep my mouth wide open;

**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.

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

their imaginations will hear me all right."

If you were in London on Aug. 17 of course you went to Queen's Hall and heard Sir Henry Wood and his Orchestra—please note the capital—play Leo Sowerby's suite, "From the Northland," impressions of the country around Lake Superior.

**A. G. O. Examination Dates for 1930.** Announcement is made by Frank Wright, chairman of the examination committee, of the requirements and dates for the associateship and fellowship examinations of the A. G. O. in 1930. Examinations will be conducted at various centers May 29 and 30.

Candidates must be elected to membership as colleagues not later than April, 1930, and will then be admitted to the examination for the associateship, upon payment of the fee in advance. The associateship must be attained before proceeding to the examination for fellowship. The fellowship examination can be taken not less than one year after the attainment of the associateship. Candidates for either of the certificates must secure 50 per cent of each item and 70 per cent of the total marks in each section of the examination, that is, organ tests and paper work. The fee for the associateship is \$15 and for the fellowship \$20. Fees for re-examination in one section are: Associateship, \$10; fellowship, \$15.

Complete details may be obtained from Frank Wright, chairman of the examination committee, 46 Grace court, Brooklyn, N. Y.

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## Beauty in Worship Chief Aim in Work at Union Seminary

By DR. CLARENCE DICKINSON

[Subjoined is an address delivered recently by Dr. Dickinson, head of the school of sacred music of Union Theological Seminary, at Teachers' College, Columbia University, and at a luncheon given by Mrs. Bruce S. Keator to the Monmouth chapter of the National Association of Organists. It is here reproduced because of the light it throws on the importance of special training for church musicians and on the methods adopted in the new school at the seminary.]

Some of you may not be interested in Union Theological Seminary and you may think you are not interested especially in sacred music, but you are, for two reasons: First, you will have to spend a certain amount of time throughout your lives listening to it, at least, and, second, anything and everything that is done in the service of any branch of serious music is done in the service of Music, who is the mistress of the lives of all of you upon whom she has cast her spell. If we can lift the music in all our places of worship to a higher plane of beauty and dignity, in quality and in presentation, we shall serve Music well; if we can bring into the service of worship the beauty, the emotional appeal, the spiritual lift of music that is nobly written and truly interpreted we shall also serve God and His fellow children, our fellow men.

The school of sacred music of Union Seminary does not try to do the work of any other school of music, or to offer such courses as are offered in other schools. It seeks to place the work of organist and director of music more definitely among the specialized professions. And the remarkable response seems to indicate that even finely educated musicians feel that the time has come for such professional specialization. The lawyer, for example, first of all obtains his undergraduate degree, then studies law, and then, if he wishes to become an international law specialist, for instance, he specializes still further in international law. Since Union Theological Seminary is entirely a graduate institution, the school of sacred music is obliged to require of candidates for its graduate degree, "master of sacred music," a degree in arts or a degree in music from a university or from an institution sponsored by a recognized college or university. A certificate of graduation may be given, however, to those equally well equipped musicians who did not find time to complete their college work.

More and more there is a demand for people equipped for the ministry of music in the church. Of course, there are still churches in which the tired business man plays the organ on Sundays—and I am not saying that he may not play it as well as many an organist would, or even better. But then there might be those in the congregation who could preach or speak as well as the minister! Yet they do not commonly take that office. Both substitutions may be resorted to in emergencies, of course; but five years ago I would hardly have known what it means if I had received a letter from a church asking me to recommend a "minister of music." Now I receive such requests every little while, as well as requests from colleges for people prepared to carry on specialized work in a department meant to take care especially of the needs of the church musician.

With a view to determining the best curriculum we tried to stand off and look at the requirements of the churches of all kinds and to consider how we could best help meet these needs through our courses. First of all, we had to consider the forms of worship in the various denominations (if we may so call them) and the music that particularly appertains to each. This means that we offer such courses as the one in music of the liturgies, which includes:

1. The Jewish liturgy; the music of

the synagogue, the traditions and true character of such music; the proper interpretation of it; that is to say, the purpose, significance and spirit of the service and its characteristic music. It is possible to render a real service here, too, as the music in many temples has been going through a period of dull mediocrity no less than in many Christian churches. To assure the appreciation of the true character of this music each member of the class this year set to music in the Jewish scale one number in the service.

2. Music in the Greek and Greco-Russian churches. "Why do you do that?" I was asked the other day when someone inquired what was going on in one of my classes and I told him we were studying Byzantine-Greek chanting and the Greek service. "No American will ever conduct the music in a Greek church!" We do it for two reasons. First, for general background and what might be called "churchly" culture. Here is a very great and ancient branch of the Christian church about whose history and music we are woefully ignorant; we want to know something of it. The knowledge of this music may also help our own work in music—interpretatively, by helping us to get a feeling for the color and rhythms of this different music; creatively, because the study of such music as the ancient Byzantine may add a new note to our own writing—a possibility which has interested even some of our greatest orchestral conductors. The second reason is very interesting and very "American." Our people may never, it is true, take charge of a Greek cathedral choir, but, since the opening of the school I have had two persons come seeking especially this Greek and Byzantine music because in the neighborhood of their churches or settlement-houses there were many Greeks. The only means of approach to their young people from a churchly angle was through singing; so they wished to learn the Greek modes and the ancient traditional music. This gave some common ground on which to meet and a sympathetic understanding which was a means of effecting the desired contact. For better appreciation, each member of the class set to music a Greek poem in the appropriate mode, some of them adding accompaniment of flute and harp.

3. We offer special work in the music of the Lutheran liturgy, and we have not only organists and directors of music, but pastors of that denomination enrolled for such study of its musical heritage and resources.

4. Music for the Episcopal church service is also studied, historically and practically.

5. Music for services in nonliturgical churches is taken up, with consideration of all the different periods of musical development, and as related to different themes around which a service may be built in nonliturgical churches, or as it may serve to illuminate or re-enforce the message of the sermon. Suggestive lists of services and anthems suitable to seasons, occasions and themes and for every kind and equipment of choir are given.

To assure more thorough knowledge of all branches of church music courses are given in plainsong, Anglican chant and the old polyphonic music.

While material of every kind is thus being assembled, classified and both theoretically and practically added to the student's repertory, another department devotes itself to the media through which such material is presented. Such means of presentation are, in the main, the organ and choirs.

In the organ we have two classes—one which studies technique and interpretation and repertory for preludes, postludes, interludes, offertories and all that pertains to organ playing in the church and for organ recital work, while the other concerns itself with choral accompanying, with the study of anthems and oratorios, the accompanying of their choruses and solos and also the conducting of them from the organ bench.

As for the choirs, we offer separate courses in everything pertaining to the volunteer choir, the children's choir, the boy choir, the choir of trained

voices and soloists, the choir in nonliturgical churches. These courses include the technique of choral conducting, choir organization, voice placing and training, phonetics, etc. For illustrative purposes we have an adult choir and a children's choir.

There is also a voice class—a sort of "master class"—for those who sing and who are planning to be directors and not organists; but all students must take this work for one year at least, since all must know the fundamental principles of tone production and breathing.

The congregation comes in more especially for its share in the lectures on hymnology, the practical work in hymn leading, singing and playing, and in the study and analysis of hymnals; there is also a class in methods of work with choir and orchestra of children in the church school, with practical illustrations.

Thus the first division concerns itself with all sorts of material for the different kinds of worship; the second with the media of interpretation, that is to say organ and choir. The third concerns itself with the creative use of the material. In this department is offered:

1. Philosophy of music and aural harmony, which carries with it training in technical appreciation, in judgment and critical faculty, and therefore supplements the conventional courses in harmony.

2. Improvisation, or rather composition through improvisation. This is an aid to creative work; it also supplies a lack in the training of the church musician who at times finds himself in sore need of skill in improvisation.

3. Transposition. Even an 8:30 o'clock chapel service demands ability to transpose, for with the voices all still asleep the high-pitched hymns have to be put down half a tone or more to be "reached" at all!

4. Vocal score reading.

5. Instrumentation, especially for choir needs. Further advanced courses in orchestration and instrumentation are also offered.

Dearmer has defined art as "the sacrament of the unseen"—a sacrament, because it is "an outward and visible sign of inward and spiritual grace." With the idea that the study of the parallel development of the sister arts of painting, sculpture and architecture may deepen our understanding of our own art and enlarge our ideas in its interpretation, the school offers also a course in the history of sacred art.

You will see that in organizing this school we did not in anything enter into competition with other schools of music; we try to offer everything that is necessary to the musical ministry of the church, so that what might be called the smaller positions may be made great by the equipment of the men who fill them and the men themselves be prepared for any position, no matter how exacting. The school has

attracted men and women with excellent preliminary college and musical training and with profound enthusiasm for the church and their ministry in it.

The association of minister and minister of music in such an institution as Union Seminary is, in itself, tremendously valuable. They can come to know one another, to get at one another's purposes and conceptions of worship; and it seems as if this could not fail to result in a clearer understanding and closer fellowship which must result in harmony and beauty in church worship. Students in theology are now allowed eight points of music credit toward the degree of bachelor of divinity, besides the credits formerly allowed in the history of sacred music and hymnology. Students in the school of sacred music must have ten points of theological credit for the degree of master of sacred music, conferred for two years' work.

It has seemed to us necessary that the ministers of music in our churches should know something of the history of the church, of its historic liturgies, of the Bible, and of the life and teachings of Christ. We have all felt that these studies would surely serve to deepen our feeling for the church and for the church's endeavor to serve mankind. We are seeking to inject more "churchly sense" and Bible knowledge and appreciation of the aims and purposes of worship and service into the musical end of the church on the one hand, and on the other to make the purest element of worship, music, entirely worthy, and to make the minister of music realize the significance of his ministry and that it is, indeed, to use St. Paul's phrase, "a high calling."

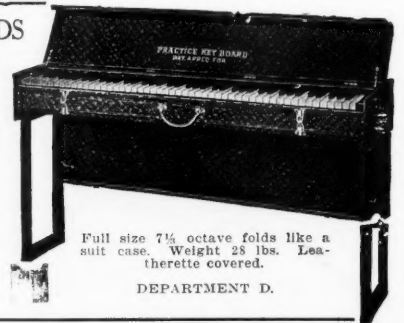
Music can impart to the service an emotional quality; it can speak to the hearts of men this way at times when their minds are incapable of intellectual response; it can give, and it alone, perhaps, can give, a realization of the insubstantial, the incorporeal, the eternal world which is beyond reason and experience. And it can help preserve something we are in danger of losing out of life as well as out of church worship. The scientist is so busy with his quest for the truth of fact, the clergyman is so concerned about the goodness, the morals of men, that we are in danger of losing beauty. Yet there are three ultimate values in the life of man, three doors to the kingdom of heaven—truth, goodness and beauty. The great central door is indeed goodness and the priest is apt to spend all his thought and care upon pointing it out to men, while the scientist is apt to see only the one door of truth. Yet there are many who enter the kingdom through the door of pure beauty. Beauty is so richly present in all of God's created world. Shall we not make also His worship beautiful? This is surely the aim and goal of the work of every organist and choirmaster.

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**DEDICATION AT ENSLEY, ALA.**

**Kimball Three-Manual in Baptist Church of Birmingham Suburb.**

The week of July 7 marked the opening of the Kimball organ in the Baptist Church of Ensley, Ala., a suburb of Birmingham. It was also the occasion for the dedication of the new church auditorium, an edifice seating 1,600. The organ is a three-manual with echo and chimes, admirably situated in chambers on each side of the baptistry, which forms the central feature of a large and beautiful screen back of the choir. The exceptional acoustical results received special attention. Wood fibre plaster was used in all wall surfaces and ceiling of the main auditorium, a small percentage of masonite is exposed and the floor is bare of covering except for two aisles and the pulpit rostrum. Just the right amount of resonance has been achieved in this way and the auditorium is ideal for both speaking and music. With the echo organ and chimes in a remote location, entirely outside the walls of the church proper and above the ceiling, the effect is excellent.

The services opened with Sunday morning worship, followed by an afternoon service at which the cornerstone was laid, the regular evening service and special evening services the next five days. Several Birmingham organists were invited to play, the choir being in charge of Theodore Farr, director. The opening service was played by Orla D. Allen, formerly choirmaster and organist of the Church of the Advent, Birmingham, whose selections were: Introduction and Finale, "Lohengrin," Wagner; Prelude, "Otho Visconti," Gleason; March, "Symphony Lenore," Raff; "Damascus Triumphal March," Costa. Sunday evening L. Orville Erwin, Jr., organist of the First Methodist Church, Birmingham, and of the Alabama Theater, played the following: Symphonic Piece, Franck; "Ave Maria," Schubert; "Gloria in Excelsis," Twelfth Mass, Mozart; Finale in D, Lemmens. Monday evening Mr. Erwin played: "Suite Gothique," Boellmann; "At Twilight," Frysinger; Toccata from Fifth Symphony, Widor. Tuesday evening Mr. Allen played: Canon in B minor, Schumann; "Morning Mood," "Peer Gynt" Suite, Grieg; Offertoire in G, Wely. Wednesday evening Ernest B. Buchi, organist of St. Andrew's Episcopal Church, Birmingham, played these compositions: "Resurrection Morn," Johnston; Triumphant Chorus, Guillemant; Toccata in D, Dubois. Thursday evening Mrs. Beatrice Tate Wright, organist of the Sixth Avenue Presbyterian Church, Birmingham, played as follows: "Hymn of Glory," Yon; "Will o' the Wisp," Nevin; Military Polonaise in A major, Chopin. Friday evening Miss Earline Ezell, the organist of the church, was at the console.

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**Clarence Eddy at Winnetka.**  
Mr. and Mrs. Clarence Eddy have left their apartment in the Edgewater district of Chicago and are now at 483 Sheridan road, Winnetka, where they are enjoying the breezes of Lake Michigan from the spacious porch of the attractive guesthouse on the Sheridan road estate of Charles M. Hayes. Mr. Eddy has been recovering gradually from his severe illness of last year and is again able to play. It will be a source of satisfaction to his friends in every part of the world to know that his strength and his organ technique are both returning and that he is thoroughly comfortable.

**Dupre at Chicago Stadium Oct. 10.**  
Marcel Dupre, the noted Frenchman, well known to Americans through his former recital tours on this side, has been engaged by the management of the Chicago Stadium to give a recital there on the evening of Oct. 10 in conjunction with the Paulist Choristers, under the direction of Father O'Malley. Mr. Dupre will play the large new Maxcy-Barton organ in the Stadium, which seats 20,000 people, and this lends added interest to his appearance. Further details will be announced in The Diapason Oct. 1.

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**EDITH LANG AT HONOLULU**

**Boston Organist Plays New Skinner Organ While on Trip.**

From Honolulu comes news of a successful recital by Edith Lang, the Boston organist, on Monday evening, July 29. Miss Lang and her mother left Boston June 22 for a vacation trip through New Mexico, Arizona, California and thence to Hawaii, where among the many other attractions may be found a fine new three-manual and solo Skinner organ in the Central Union Church (called "The Church in a Garden") in Honolulu. In addition to the usual needs this organ has a very effective tuba maracas and a gallery and solo organ, besides a rather unusual equipment of mixtures, giving a brilliant ensemble. The local organist is Carl Sanders, also head of the music in the Honolulu public schools.

Miss Lang's program was as follows: Festival Prelude on "Ein Feste Berg," Fauley; "O Sacred Head," Bach; Elevation, Lang; "March Heroique," Saint-Saens; "Echoes of Spring," Friml; "March of the Little Fauns," Pierson; "Pilgrims Chorus," Wagner; "Scherzo Lullabye," Jadschohn; "Reve Angelique," Kuhnstein; Fugue in G minor, Bach; Londonderry Air, traditional; Toccata from Fifth Symphony, Weber.

**Richards at Cathedral of St. John.**

G. Darlington Richards, organist and choirmaster of St. James Church, New York, is filling a ten-weeks' engagement at the Cathedral of St. John the Divine in that city during the absence abroad of Dr. Miles Farrow. This is the fifth year Mr. Richards has substituted at the cathedral, and a choir of twenty-five men's voices sings the service under his direction. The cathedral attracts many visitors from outside the city, from three to four thousand being present at the services every Sunday during the summer. This year Friday afternoon organ recitals were given, followed by pilgrimages, conducted by the Cathedral Laymen's Club, through the various chapels, the choir and the great nave, now under construction. So great was the success of this venture that plans are under way for a more extended series of recitals and pilgrimages next summer.

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**MANY PROGRAMS BY FARNAM**

**Will Begin Bach Series of Ten Recitals in New York Oct. 6.**

Lynnwood Farnam left New York late in July to spend the summer with members of his family in Saskatoon, Sask. He returns to New York in September to resume his work as organist and choirmaster at the Church of the Holy Communion.

Aug. 29 Mr. Farnam gave a recital on the new Casavant organ in Grace United Church, Saskatoon.

On Sunday, Oct. 6, at the Church of the Holy Communion, he begins his series of recitals, devoted to "Bach and his forerunners," consisting of ten programs, each to be given on a Sunday afternoon with a repeat the following Monday evening. This series runs until the middle of November, to be completed in April, 1930.

On Oct. 9 Mr. Farnam will be the organ soloist at the Coolidge Foundation Festival of Chamber Music in the Library of Congress, Washington, D. C., playing with orchestra under Stokowski the arrangement by Graeser of Bach's "Art of Fugue" and the new Hindemith manuscript organ concerto. He has also four dates as soloist with the Society of the Friends of Music of New York and three dates at St. James' Church, Philadelphia. Early in October he resumes his teaching at the Curtis Institute of Music, Philadelphia, and as his faculty recital there will give a Bach program Dec. 4.

In January and February, 1930, under the management of Bogue-Laberge, Inc., Mr. Farnam will make a recital tour of this continent.

**BUSY IN WANGERIN FACTORY**

**August Marked by List of New Contracts at Milwaukee.**

Work at the factory of the Wangerin Organ Company, Milwaukee, has been going on at top speed, with overtime in several departments. New contracts secured during the last month include a large two-manual organ for the Immaculate Heart College, Hollywood, Cal., a three-manual organ for Salem Lutheran Church, Moline, Ill., and two-manuals for the following:

Our Saviour's Lutheran Church, Milwaukee.

Congregational Church, Rhinelander, Wis.

St. John's Lutheran, West Bend, Wis.

Concordia Teachers' College, River Forest, Ill.

First Baptist, Milwaukee (rebuild).

Contracts were also closed for five funeral home organs, all two-manuals with reproducing and reperforming player attachments.

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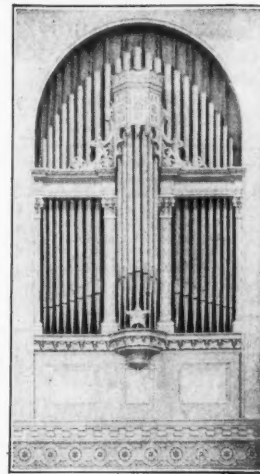
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In the hope that lightning, according to tradition, will not strike twice in the same place, the Church of the Messiah, formerly the Church of the Redeemer, at Paterson, N. J., has entrusted the Austin Organ Company with the task of building a new organ to take the place of the one built by the same firm which was a victim of the lightning and a resulting fire a year ago. The old organ was installed in 1922. The new one is to be a large three-manual, with an additional two-manual console from which a part of the instrument may be played, this second console to be for use in the chapel. The console is to be of the stopknob type, with stopkeys for couplers, etc. The sale was arranged by Herbert Brown of New York, representing the Austin factory.

The scheme of stops of the instrument will be as follows:

- GREAT ORGAN.**  
First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Clara-bella, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Mixture (Twelfth and Fifteenth), 2 ranks, 122 pipes.  
Tuba, 8 ft., 73 pipes.  
Chimes (from Choir), 25 notes.  
Tremolo.
- SWELL ORGAN.**  
Lieblich Gedeckt, 16 ft., 73 pipes.  
Horn Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Mixture (Twelfth, Fifteenth, Seventeenth, and Nineteenth), 4 ranks, 244 pipes.  
Flautino, 2 ft., 61 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.  
Chimes (from Choir), 25 notes.  
Harp, 49 bars and resonators.  
Tremolo.
- CHOIR ORGAN.**  
Geigen Principal, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Rohrflöte, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Chimes (Deagan), 8 ft., 25 tubular bells.  
Harp (from Swell), 8 ft., 49 notes.
- PEDAL ORGAN.**  
Resultant Bass, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Octave (extended Open Diapason), 8 ft., 12 pipes, 20 notes.  
Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.  
Still Gedeckt (from Swell), 8 ft., 32 notes.  
Violone, 16 ft., 32 pipes.  
Cello (extended Violone), 8 ft., 12 pipes, 20 notes.  
Trombone, 16 ft., 32 pipes.  
Tromba (extended Trombone), 8 ft., 12 pipes, 20 notes.  
Clarion (extended Trombone), 4 ft., 12 pipes, 20 notes.  
Chimes (from Choir), 25 notes.
- A separate two-manual console is to be installed in the chapel and connected so that it will have the following stops playable from the main organ:
- GREAT ORGAN.**  
Geigen Principal, 8 ft., 73 notes.  
Concert Flute, 8 ft., 73 notes.  
Dulciana, 8 ft., 73 notes.  
Rohrflöte, 4 ft., 73 notes.  
Clarinet, 8 ft., 73 notes.  
Chimes, 25 notes.  
Tremolo.
- SWELL ORGAN.**  
Stopped Flute, 8 ft., 73 notes.  
Aeoline, 8 ft., 73 notes.  
Salicional, 8 ft., 73 notes.  
Voix Celeste, 8 ft., 73 notes.  
Flauto Traverso, 4 ft., 73 notes.  
Oboe, 8 ft., 73 notes.  
Vox Humana, 8 ft., 61 notes.  
Chimes, 25 notes.  
Tremolo.
- PEDAL ORGAN.**  
Bourdon, 16 ft., 32 notes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Still Gedeckt, 8 ft., 32 notes.

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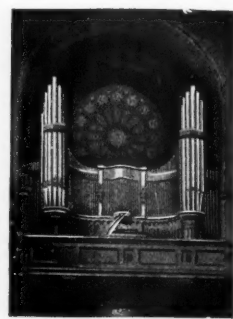
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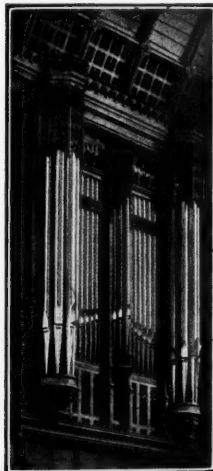
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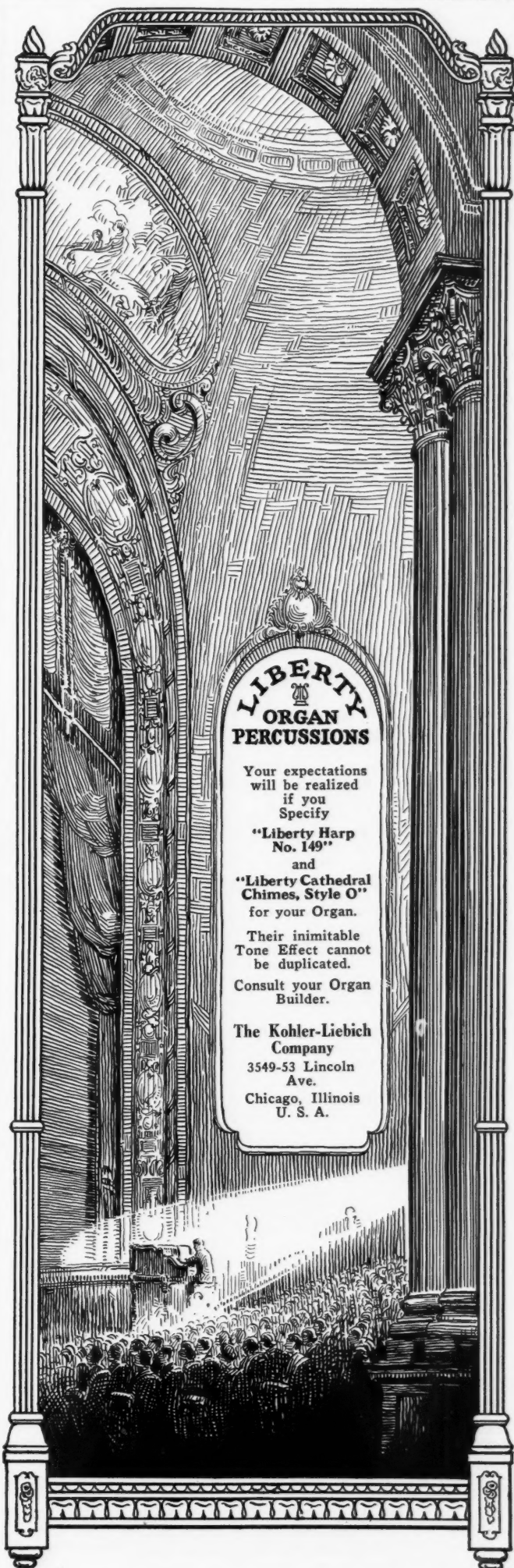
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**Vesper Programs at University of Illinois on Two Organs.**

The record for the year of the vesper organ recitals at the University of Illinois is contained in a handsomely printed paperbound volume presenting all the programs, just issued by the university. It is shown that the recitals are given on Sunday afternoons at 4 o'clock, in the university auditorium and in the recital hall of Smith Memorial Hall. The university possesses two concert organs. The one in the auditorium was built by Casavant Brothers, and has four manuals, fifty-eight speaking stops and twenty-two couplers. The organ in recital hall was built by the Skinner Organ Company and has three manuals, forty-two speaking stops and twenty couplers.

The vesper recitals have been given by Director Frederic B. Stiven, Professor Russell Hancock Miles, Harold W. Baltz of the faculty of the school of music, and Dr. Charles Hopkins of the department of mathematics of the faculty of the college of liberal arts and sciences. During the year 137 compositions for organ and forty-four transcriptions, besides ten solos and ensembles, were performed. The composers whose works have appeared most frequently are: Bach, 15; Guil-mant, 11; Franck, 10; Widor, 6.

**Picnic for Theater Players.**

The Capital City Theater Organists' Club held the first of its social affairs in the form of a picnic on the Severn in July and everyone had such a good time that it was decided to hold another. Traffic arrangements were in charge of Harold Pease, who had the block in front of the union rooms cleared and about thirty cars gathered at 8:30 a. m. While Harry Manville, club president, directed the decoration and tagging, Irene Juno, in charge of transportation, was busy getting a place for all the guests. With only three flat tires en route, the crowd reached the harbor and stampeded the bathhouse. After a swim pictures were taken and then came the lunch baskets. In a game of baseball which followed Mr. Pease fractured a toe. This was the only untoward incident.

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**Pittsburgh Items;**  
**R. W. Crawford Takes**  
**Steubenville Post**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Aug. 19.—Ralph W. Crawford, who was graduated from the Carnegie Institute of Technology this year, has been appointed organist and choirmaster of St. Paul's Episcopal Church, Steubenville, Ohio. St. Paul's is the oldest active parish in Ohio, and has a beautiful church and a splendid three-manual organ. There has been a boy choir there for the last forty years.

Clarence E. Watters, who for the last year has been organist and choirmaster of the Church of the Ascension, is leaving that position to become organist and choirmaster of St. John's Episcopal Church, Hartford, Conn., Oct. 1. At St. John's Church Mr. Watters will have a choir consisting of twenty-five boys, four male altos, three tenors and three basses. It is expected that a new three-manual organ of about fifty stops will be installed in the spring. St. John's has a beautiful new Gothic building and is equipped with a fine choir room, built in the form of a chancel. It is considered the strongest parish in Hartford. Mr. Watters studied organ, harmony and counterpoint with Mark Andrews and organ and improvisation with Marcel Dupre.

Neal Russell has resigned as organist and director at the Second United Presbyterian Church and has taken a similar position with the First Presbyterian Church at McKeesport, Pa. The McKeesport position was formerly held by Herbert M. Kidd, who has moved to Perth Amboy, N. J.

A group of about thirty organist friends of Mr. and Mrs. James Philip Johnston gathered at the Rittenhouse Monday evening, Aug. 19, and entertained them at a farewell dinner. Short speeches were made by Charles A. H. Pearson, Albert Reeves Norton and W. K. Steiner, with a response from Mr. Johnston. A gracious poem composed by Nellie Risher Roberts was read by her and passed over to Mr. Johnston. We will miss Mr. Johnston's enthusiasm and ability as an organist in Pittsburgh. He will begin his new duties at Dayton Sept. 1.

Frederick William Chapman, who has served for a number of years as assistant to Harvey B. Gaul at Calvary Episcopal Church, will leave soon for New York, where he intends to study at the school for sacred music of Union Theological Seminary under Clarence Dickinson.

Mrs. James H. Greene has resigned as organist and director of the First Presbyterian Church of Sewickley. Mrs. Greene has been active in musical circles in Pittsburgh, particularly in

connection with the Tuesday Musical Club.

About thirty churches of the Oakland-Bellefield district are again holding union services at Carnegie Hall Sunday evenings in the summer. Earl Mitchell, organist and director at the Shadyside Presbyterian Church, is in charge of the music.

Two important churches are making extensive repairs this summer. Trinity Cathedral, downtown, is having its interior redecorated, and from present indications the result will be beautiful. Services are being conducted in the parish-house. Alfred Hamer, organist and choirmaster at Trinity, is enjoying an extended visit to his home at New Bedford, Mass. The Third Presbyterian, where Dr. Charles Heinroth officiates, is also closed for renovation, rewiring, installation of a new lighting system and some remodeling.

Matthew Frey, organist at the Point Breeze Presbyterian Church, is studying in France. He is expected to return about the middle of September.

C. Arthur Neppach, organist of the Lawrenceville Presbyterian Church, spent his vacation at Kennebunkport, Maine, with relatives. E. C. Timmerman, Jr., of the Mount Lebanon U. P. Church, with his wife and son, journeyed to Batesville, Ind., and to Meridian, Miss. Arthur B. Jennings, Jr., of the Sixth U. P. Church, and his wife spent August touring in the East.

John Groth has been substituting for C. E. Watters at the Church of the Ascension during August.

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**FOR HAZLETON, PA., CHURCH**

**Hall Company to Place Three-Manual in Christ Evangelical.**

Christ Evangelical Lutheran Church at Hazleton, Pa., is to have a three-manual organ of comprehensive proportions, under construction at the factory of the Hall Organ Company at West Haven, Conn. The scheme of stops is as follows:

- GREAT ORGAN.**  
 Diapason, 16 ft., 85 pipes.  
 First Diapason, 8 ft., 73 pipes.  
 Second Diapason, 8 ft., 73 notes.  
 Gross Flöte, 8 ft., 73 notes.  
 •Erzähler, 8 ft., 73 pipes.  
 •Clabella, 8 ft., 73 pipes.  
 •Octave, 4 ft., 73 pipes.  
 •Harmonic Flute, 4 ft., 73 pipes.  
 •Tuba, 16 ft., 97 pipes.  
 •Tuba, 8 ft., 73 notes.  
 •Clarion, 4 ft., 73 notes.  
 Tremolo.

- Enclosed in Choir swell-box.  
**SWELL ORGAN.**  
 Bourdon, 16 ft., 101 pipes.  
 Diapason Phonor, 8 ft., 73 pipes.  
 Salicional, 8 ft., 73 pipes.  
 Vox Celeste (tenor C), 8 ft., 61 pipes.  
 Virole d'Orchestre, 8 ft., 73 pipes.  
 Gedeckt, 8 ft., 73 notes.  
 Aeoline, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Violina, 4 ft., 61 notes.  
 Flute d'Amour, 4 ft., 73 notes.  
 Piccolo, 2 ft., 61 notes.  
 Nazard, 2 2/3 ft., 61 notes.  
 Tierce, 1 3/5 ft., 61 notes.  
 Dolce Cornet, 3 rks., 61 notes.  
 Cornopean, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Tremolo.

- CHOIR ORGAN.**  
 English Diapason, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Melodia, 8 ft., 73 pipes.  
 Unda Maris (tenor C), 8 ft., 61 pipes.  
 Cello, 8 ft., 73 pipes.  
 Flauto Traverso, 4 ft., 73 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 English Horn, 8 ft., 73 pipes.  
 Harp, 8 ft., 49 notes.  
 Tremolo.

- ECHO ORGAN.**  
 (Playable from Great manual).  
 Muted Viol, 8 ft., 73 pipes.  
 Fern Flöte, 8 ft., 73 pipes.  
 Vox Angelica (tenor C), 8 ft., 61 pipes.

- Vox Humana, 8 ft., 61 pipes.  
 Chimes, 8 ft., 25 bells.  
 Harp, 49 notes.

- PEDAL ORGAN.**  
 Resultant, 32 ft., 32 notes.  
 Diapason, 16 ft., 44 pipes.  
 Bourdon, 16 ft., 44 pipes.  
 Grand Principal, 16 ft., 32 notes.  
 Lieblich Gedeckt, 16 ft., 32 notes.  
 Gross Flöte, 8 ft., 32 notes.  
 Gedeckt, 8 ft., 32 notes.  
 Dolce Flute, 8 ft., 32 notes.  
 Cello, 8 ft., 32 notes.  
 Tuba, 16 ft., 32 notes.

**For Henry Ford's Village Church.**

An interesting order for an organ reported in the last week is that for a two-manual received by the Aeolian Company from the Henry Ford Village Church of Dearborn, Mich. This edifice, largely built of bricks from the home in which Mrs. Ford was born, is one of a group of buildings being erected by Mr. Ford to preserve the atmosphere of the typical old New England villages, for which a large collection of contemporary furnishings is being assembled. This village has created great public interest.

**Ruth Julia Hall to Europe.**

Miss Ruth Julia Hall, organist of the Old John Street M. E. Church in New York City (said to be the oldest Methodist church in America) sailed July 16 for a visit to relatives in England and her old home in Florence, Italy. Before resuming her musical work in New York and Boston in October, Miss Hall will play a service in City Road Chapel, London, when her pastor preaches there in September. It was from this church that John and Charles Wesley started Methodism in America. Miss Hall will visit Mme. Calve in Paris, afterwards proceeding via Marseilles and the Riviera to Florence, where she founded and for several years directed the Scuola di Cultura Musicale.

**Lemare Plays at San Francisco.**

Edwin H. Lemare, former municipal organist of San Francisco, recently gave a recital in the Exposition Auditorium of that city.

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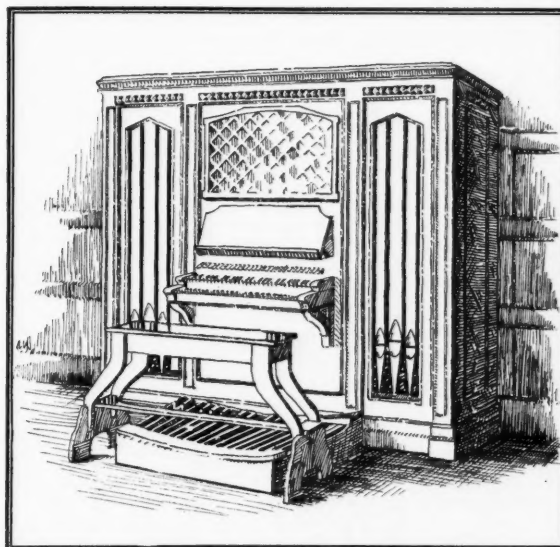
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BY RULER OF DENMARK**

**SIGNAL HONOR IS CONFERRED**

**Organ Builder Returns from Great  
Lutheran Convention at Copen-  
hagen, Where He Is Greeted  
by Royalty.**

M. P. Möller, Sr., returned to Hagerstown, Md., late in August with Mrs. Möller after an unusually interesting trip to Denmark, where they attended the great Lutheran convention in Copenhagen, to which Mr. Möller was selected as a delegate from the United States. Mr. Möller received signal honor while in Denmark, having been summoned to a private audience with King Christian X. At a dinner at the bishop's palace the church dignitary informed the American organ builder that the king wished to see him and would be at Christiansborg Palace the following Monday to receive him.

Mr. Möller also had the honor of being invited to Bornstoft Palace to meet Prince Valdemar, who is an uncle of the king and a brother of the last Queen Alexandra of England and Dagmar of Russia, and a brother of King George of Greece, who was king of Greece for fifty years, father of Constantine and brother of the father of the present king of Denmark. The palace of Bornstoft, where he met Prince Valdemar, is one of the most beautiful places, situated in a great forest and park. The prince is 71 years of age. One of his sons is married to an American.

Mr. and Mrs. Möller crossed the Atlantic on their voyage to Europe on the President Roosevelt and had an especially interesting trip through the Kiel canal. Owing to delays they were a day late in getting to Copenhagen and arrived there the morning of the first meeting of the convention, which was held in the Church of Our Lady and attended by the bishops of all the

Lutheran nations of Europe, as well as the clergy. The sermon was preached by the bishop of Denmark. The meeting was attended by the king, his staff officers and cabinet. The group picture in which Mr. Möller appeared is composed of three college presidents, several theological seminary professors and representatives of five general bodies of the Lutheran Church.

**Poem to an Organist.**

Chicago, Aug. 9, 1929.—Dear Diapason: I quite enjoyed the article in the last issue on poetry of organs and organists. I have let the writer's name slip, but thank him for the pleasant handful of quotation.

Perhaps your readers will care to look over the following lines of Dr. Ozora S. Davis, president of the Chicago Theological Seminary, which he dedicated to the organist of his church who was playing for him at the time the inspiration came to him. They are included in his book of poems. And there is added poignancy as well as insight in the fact that he has recently had to resign his position and face the fact that he has an incurable disease. A recent letter from him does not breathe a hint of insurgence or regret. He is as serene when tested as he ever was in his splendor of accomplishment—a big soul.

ALBERT COTSWORTH.

**The Organist.**

BY OZORA S. DAVIS.

As when the soul, forespent with mortal care  
Seeks refuge in God's stars and boundless space;  
And finds relief when morning's splendid grace  
Transfuses spectral shapes to vision fair;  
As when, with stifled breath, one seeks for air  
When fiercely pressed in life's keen, cruel race,  
And finds at last a quiet meadow place  
With crystal waters sweetly flowing there;  
So, gracious minister to human souls,

You send God's harmony athwart our pain;  
You open vistas into fairer spheres  
Until the vision glorious unrolls  
And discords cease, and strength returns again,  
And heaven's peace has overcome our fears.

**A Lesson from Bach.**

"No one, he maintained, could build a true organ who had not some special gift from God—it was not like building a cabinet or even a harpsichord, a little of a musician's soul must be imprisoned within the pipes before they could speak fitly and well. If love did not make the organ it would never really live. And Silbermann certainly loved his organs and put more into them than was ever paid him in money. That was why Sebastian liked him and his instruments and minded little his rough speeches and intractable ways. . . . 'Nothing is small,' he said, 'that concerns an organ.'—The Little Chronicle of Magdalena Bach.

More of this feeling, more of the rugged honesty of Sebastian Bach and John Ruskin, is needed in organ building today. Gottfried Silbermann and Father Willis fought for their beliefs against ignorance, and against error—which sometimes is even harder to overcome. "Sebastian did not often lose control of his temper; and when he did there was no doubt about it," continues Dame Bach. Those occasions were quite certain to be demonstrations of incompetency, even more of competence indifferent or careless. Devoutly conscious of right, Bach gave that which was within him to give, and expected of others equal faithfulness to their trust."

And then she adds: "To me it all

*Summer Visitors at  
The Diapason Office*

Among visitors who passed through Chicago in August and called at the headquarters of The Diapason were the following:

Ernest Prang Stamm, St. Louis, Mo.  
Warren D. Allen, Stanford University, Cal.  
Senator Emerson L. Richards, Atlantic City, N. J.  
Alfred L. Booth, St. Louis, Mo.  
Albert Riemenschneider, Cleveland, Ohio.  
Frank Wrigley, Detroit, Mich.  
Frank H. Colby, Los Angeles, Cal.  
Wilbur H. Rowand, Toledo, Ohio.  
Franklin Glynn, Memphis, Tenn.  
George Fischer, New York City.  
Charles F. Hansen, Indianapolis, Ind.  
Mrs. Helen Ross, Memphis, Tenn.  
F. Arthur Henkel, Nashville, Tenn.  
Mrs. Sue Goff Bush, Kansas City, Mo.  
Miss Edith Lang, Boston, Mass.  
Stanley R. Avery, Minneapolis, Minn.  
Julian R. Williams, Sewickley, Pa.  
Leslie P. Spelman, William Woods College, Fulton, Mo.  
Glenn M. Tindall, Los Angeles, Cal.

ways seemed that one entered a different world in his music—serene, outside, above all trouble. At the heart of him continued this center of peace and beauty."

The consciousness of work well done.

R. P. ELLIOT.

**HORACE WHITEHOUSE, A. A. G. O.**

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**Milwaukee Notes;  
Sheldon B. Foote  
Goes to New Post**

By ARTHUR GRIEBLING

Milwaukee, Wis., Aug. 18.—Sheldon B. Foote is touring south to El Dorado, Ark., to become organist and choir-master of the First Methodist Church South. The instrument he will play is a four-manual and echo Skinner. Milwaukee is unfortunate in losing such a fine musician, and his new church is to be congratulated upon choosing him.

Elmer Ihrke, who was organist at Salem Evangelical Church and also at several downtown theaters, is now in Chicago as service man for the R. C. A. Photophone. He has charge of machines in six theaters, spending a day with each machine.

Herman A. Nott, of the Kenwood M. E. Church, reports an interesting and profitable six weeks in Albert Rienschneider's master class at Berea, Ohio. As a vehicle for the advancement of wide-awake organists, this class seems to be gaining in popularity right along.

Earl P. Morgan took his St. Paul's choir boys to camp for two weeks on Aug. 17. This is an annual pilgrimage which is enjoyed immensely both by the boys and by their choirmaster.

A recent visitor to Milwaukee was Frank Colby, organist and choirmaster of the Catholic cathedral in Los Angeles, Cal. Mr. Colby played the benediction service at St. John's Cathedral Aug. 4, and for the postlude used the last movement of the F minor Sonata by Mendelssohn. Mr. Colby is the editor of the Pacific Coast Musician. He is a former Milwaukeean, having left this city about thirty-five years ago. He will soon have at his disposal in Los Angeles the new Wangerin four-manual organ, with seventy-three speaking stops and a floating string organ of five ranks. The console itself has caused much favorable comment, since it is built in the Italian Renaissance style.

**Fairclough Finishes Busiest Year.**

George H. Fairclough has just concluded his busiest year at the University of Minnesota, where he is organist and head of the organ department. In addition he is organist and choirmaster of St. John's Episcopal Church, St. Paul, where he has a large boy choir. He has also many private pupils at his downtown studio in that city. A new organ composition by him, "A Song of Happiness," has been published by the H. W. Gray Company.

A. A. Goldsworthy



Albert Arthur Goldsworthy, of Schenectady, N. Y., has gone to East Hampton, L. I., where he will be organist in St. Luke's Episcopal Church, playing for his uncle, William A. Goldsworthy of New York, founder and director of the Modern Scientific Organ School. W. A. Goldsworthy is also choirmaster and organist in St. Mark's Episcopal Church in the Bowerie. Albert Goldsworthy first played the organ in All Souls' Unitarian Church at Schenectady and was organist in the Amsterdam Methodist Church for a short time. In 1926 he played in the Johnstown Episcopal Church. At present he holds the position of organist and choirmaster in the Scotia Methodist Church.

**AMERICAN WORKS IN BRITAIN**

**Herbert Westerby Plays Programs by Composers of U. S.**

A knowledge of organ recital pieces by American composers is gradually making its way in Great Britain, as evidenced by the programs given by Herbert Westerby, Mus. B., London, F.R.C.O., in his radio recitals from the new Grosvenor Hall, Belfast. The following are recent exclusively American programs:

May 31—Allegro, Sonata in E minor, James H. Rogers; "A Southern Fantasy," Hawke; "Told by the Camp-Fire," Hugo Goodwin; "The Jugglers," Harry Jepson; "Nuptial Song," H. Alexander Matthews.

July 5—For Independence Day: Allegro, Second Sonata, Mark Andrews; "Burlasca e Melodia," Baldwin; Scherzo in G minor, Macfarlane; "Chanson du Matin," Gaul; Liberty Fantasia, Maxson.

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**MANY TASKS FOR DICKINSON**

**He and Mrs. Dickinson at Work During Summer at Storm King.**

Dr. and Mrs. Clarence Dickinson are at their summer home at Storm King, N. Y., where they are preparing the new catalogue for the school of sacred music (graduate) of Union Theological Seminary, arranging some of the carols of Czechoslovakia and Jugoslavia which they picked up in those countries during their European wanderings last year and making next year's programs for the Brick Presbyterian Church, New York.

Dr. Dickinson's recent dedicatory recital on the four-manual Austin organ in the new First Baptist Church of Cleveland aroused great enthusiasm and was attended by so large an audience that many were unable to gain admission to the church even after all the rooms adjoining the auditorium had been opened. Dr. Dickinson was kept busy during June making addresses on church music before ministerial conferences such as those at Rutland, Vt., New Brunswick, N. J., and the summer conference of several hundred ministers of all denominations which met at Union Theological Seminary.

**Stelzer Made Doctor of Music.**

Theodore G. Stelzer of the Concordia Teachers' College at Seward, Neb., well known as a recital organist in the central West, received the degree of doctor of music from the Detroit Conservatory of Music June 19 after a course of study under Dr. Wilhelm Middelschulte. During the early part of this summer Mr. Stelzer made a recital tour through Kansas. A year ago he received his degree from the University of Nebraska. Professor Stelzer is professor of education and music at Concordia. He was graduated in 1910 from the Concordia Teachers' College at Addison, Ill., near Chicago. Besides extensive work in piano and voice he has been a pupil of Dr. Middelschulte since 1917. Before going to Nebraska he was principal of Trinity Lutheran school at Oshkosh, Wis.

**Pupils of Frank M. Church in Recital.**

Pupils of Frank M. Church, director of music at Athens College, Athens, Ala., gave an organ program at the First M. E. Church South of Tusculumbia, Ala., Aug. 26. Those who took part were Mrs. John M. Williams of Florence, Miss Ruth Porter of Florence, Miss Elizabeth McNutt of Tusculumbia, Mrs. John D. Clement of Tusculumbia, Miss Grace Jones, Mrs. B. M. Ingram of the First Methodist Church of Florence, and Miss May Isbell, organist of the First Presbyterian Church of Tusculumbia. The program was played on the three-manual Möller organ installed in 1927.

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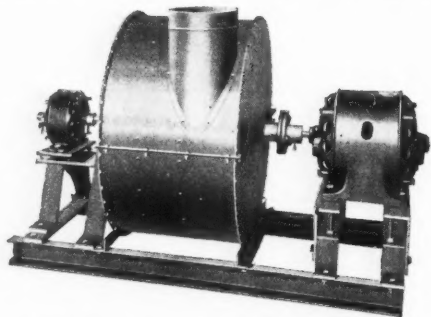
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By JOSEPH H. GREENER, A. A. G. O.

Seattle, Wash., Aug. 19.—The opening recital on the new three-manual Möller organ in the First Baptist Church, Spokane, was given July 18 by Judson Waldo Mather. Mr. Mather is organist of the Lewis and Clark high school of Spokane and a former organist and choir director of Plymouth Congregational Church, Seattle. Mr. Mather's program was as follows: Toccata and Fugue in D minor, Bach; Evensong, Johnston; Pastorale in D major, Wolstenholme; "Marche Religieuse," Guilman; "The Bells of St. Anne de Beaupre," Russell; Concert Variations on an American Air, Flagler; Suite, "Fireside Fancies," Clokey; "Troika," Mather; Magic Fire Scene ("Die Walküre"), Wagner.

There are forty-six stops in the organ, with 2716 pipes, harp and chimes.

The First United Church of Everett, Wash., will dedicate a rebuilt Kimball organ Sept. 8 in the new church edifice. The organ has been changed from a pneumatic action to electric and is thoroughly modern. The work has been done by the able representative of the Kimball Company, A. D. Longmore, who has represented the company for twenty-four years, of which twenty-one have been in the Pacific Northwest.

The First Congregational Church of Everett, Wash., will dedicate a rebuilt Kimball organ in September. This organ has been changed from pneumatic to electric action by A. D. Longmore in his Seattle shop.

Fire occurred recently in the new Mormon Tabernacle at Sixtieth and East Harrison streets, Portland, Ore., doing considerable damage to the new two-manual Kimball organ. The

organ had been dedicated only three days before the fire. The instrument has been rebuilt by the Kimball Company and is doing service again.

Judson Waldo Mather, organist of the First Presbyterian church, Spokane, and organist of the Lewis and Clark High School, Spokane, is spending his vacation in Seattle and renewing acquaintances.

Harold Heeremans, organist of the First Methodist Church of this city, after a strenuous year is spending his vacation in Victoria, B. C. Mrs. Helen McNicoll, a capable substitute, is filling the position during Mr. Heeremans' vacation.

**Post for Mrs. A. Leslie Jacobs.**

Mrs. Arthur Leslie Jacobs, wife of the organist and director of music at Wesley Church, Worcester, Mass., and herself a contralto soloist and accomplished musician, has been appointed director of music at Central Congregational Church, Worcester, where on Sept. 1 she assumes her new work. Mrs. Jacobs was formerly head of the voice department at the Bluffton College school of music at Bluffton, Ohio, during which period she had supervision of music at a large church in Lima. With her husband she has been a student of choral work under John Finley Williamson, director of the Dayton Choir, and in addition to years of study in this country, she spent two years in Berlin, studying voice and piano under German masters. With Mr. Jacobs she spent the early part of the summer studying at the University of Michigan at Ann Arbor.

Harold Vincent Milligan, organist of the Riverside Church, New York, and executive director of the National Music League, with his family spent August in the Adirondacks. He took a cottage on Auger Lake, in Keeseville, N. Y. Services will be held in the Riverside Church after its completion next year. Meanwhile the congregation has been offered the use of Temple Beth-El, beginning Sept. 1.

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**PROGRAM NOTES**

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2. **Primavera:** An attempt through music to capture something of the fleeting, rhythmic joy in Botticelli's great painting.
3. **Savonarola:** The tragic conflict between frivolous Florence and the stern Dominican preacher-monk. A bronze tablet in the Place of the Signoria in Florence marks the spot where Savonarola was burned.
4. **Twilight at Fiesole:** The changing light, reflected from the Apennine heights above the valley of the Arno, gradually melts into a luminous dusk; the quiet is broken only by the sound of a convent bell.
5. **March of the Medici:** The Medici's heralds, retainers and men-at-arms debouch on the Place of the Signoria; they are followed by an ever-increasing number of courtiers; Lorenzo the Magnificent swings by in gorgeous array, and the procession disappears out of the further corner of the square.

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**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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**THE DALLAS HOTEL COMPANY**

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Dallas, Texas.

Dallas, Texas,  
June 10, 1929.

Gentlemen:—

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.

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

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

Very cordially,

[Signed] EDW. P. KIMBALL,  
Senior Organist Mormon Tabernacle,  
Salt Lake City  
(Official Organist  
International Rotary Convention,  
Dallas)

**HILLGREEN, LANE & CO., Alliance, Ohio**

**For "Movie" Player;  
List of Selections  
for World Series**

By WESLEY RAY BURROUGHS

When the tired business man goes (no, not to a musical comedy) to the baseball game, he becomes a boy again for the afternoon, and when the theater organist engages a substitute and does likewise—if he is a true baseball fan—he not only enjoys the contest, but the change and relaxation from playing pictures.

The news weekly during the first two weeks in October contains scenes of the world's series games, and as these occur annually there is a desire on the part of the organist to play something different for a musical accompaniment that will not sound stereotyped. During the last year and a half we played two features, both of which were stories of baseball. They were: "Babe Ruth" in "Babe Comes Home" and "Richard Dix" in "Warming Up." There was a great deal more of a dramatic nature to these films than would appear at first sight. The usual formula of fitting themes, dramatic pieces, popular and comedy numbers was followed in arranging the cue sheets, and because of our classified library we were able to add considerably to the effectiveness of unusually pertinent selections.

Of course "Take Me Out to the Ball Game," a song of the vintage of 1908 (the chorus of which is still familiar) is the first piece of which one naturally thinks in this connection. Very good, but don't work this to death! We mean, do not play it every week in October on the world's series scenes as the only accompaniment.

The following list has been culled from American catalogues: "Back to the Bleachers for Mine," by A. von Tilzer; "Brother Noah Gave out Rain Checks," by Sorensen (Morris); "In Our Baseball Family," by T. Morse; "You Made a Home Run with Me," by B. Scott (Marks); "Strike!" by Ager (Feist); "Play Ball," by M. B. Kaufman (Robbins), and "The National Game," by Sousa (Fox), the last number being a stirring march. The latest issue, "Sultan of Swat," by W. Donaldson (Berlin) refers, of course, to the one and only Babe Ruth. This number and "Play Ball" and "Strike!" are snappy one-steps, and next to the song first mentioned are the best for repeated use.

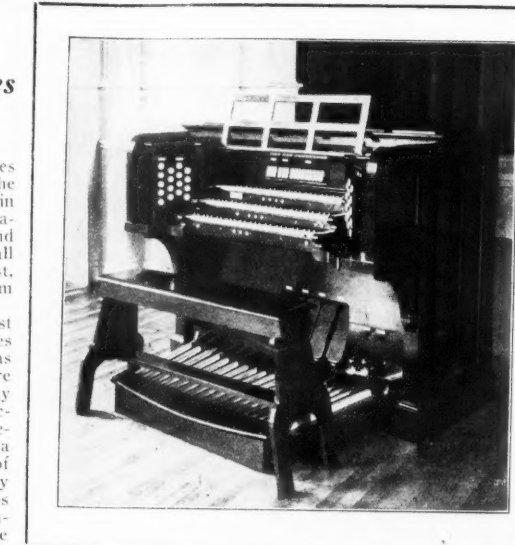
In response to a recent request we list the five pieces in our repertoire labeled "Salvation Army Pieces": (1) "Don't Forget the Salvation Army," by R. Brown (Broadway Music Company); (2) "Fires of Faith," by M. K. Jerome (Waterson); (3) "Salvation Army Patrol," by A. Herman (C. Fischer); (4) "Salvation Lassic of Mine," by Story (Feist); (5) "The Advance and Retreat of the Salvation Army," by C. J. Orth (C. Fischer 1435).

At the conference to choose a successor to Thomas A. Edison, the famous inventor was asked his opinion of talking pictures, and he replied: "Without great improvements people will tire of them. Talking is no substitute for the good acting we have had in silent films!" And judging from comments on every hand, the public has already tired of them.

Impresario Sol Hurok, while in Paris recently engaging opera stars for an American tour, said: "The first producer who dares to stage the return of the silent 'movie' will make a fortune. The 'talkies' can't last. Men and women driven by machines all day long want something else than machinery for relaxation. They want the human artist on the stage, or else the silent 'movie,' with the opportunity to let the imagination have its fling. The 'talkies' try to combine the two and lose both."

**New Photoplay Music.**

In choosing the best and most useful new issues for the theater organist this month out of numerous arrivals we decided on Schirmer's new series—volume 7—and two booklets of "Cinema Incidentals" (Bosworth). The first



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series contains ten numbers of various timbre and usefulness. (1) "Sombre Timbres" (Schad) is a dramatic mysterious in G minor with a splendid theme. (2) "Evening at the Oasis" (Schad) pictures desert tranquility (C minor) and offers opportunity for use of the delicate strings, vox humana and quintadena, as well as the soft reeds. (3) "Marche Grotesque" (Schad) is a fantastic patrol beginning staccato, with clarinet accompanied only by single bass notes. The theme then appears in the relative dominant key with the addition of a second reed and in thirds. A gradual exposition and crescendo to fortissimo occurs and then it recedes, to end like the beginning. (4) "In Siberia" (Schad) is a tragic lament full of pathos. (5) "Agitato," by Dubensky, is a frenzied allegro in E minor portraying fury. (6) "Sorrow" (Dubensky) is a melancholy movement in B minor for use on pathetic scenes. (7) "Mysterioso" (Dubensky) in G minor denotes impending tragedy and fear. (8) "Adagio Pathetique" (Dubensky), subtitled "Transfiguration Scene," is especially valuable. It is in A major and contains an expressive theme with correct exposition. (9) "Scherzando," by Bergunker, is a light G minor allegro depicting perpetual motion. (10) "Anguish," by Lowitz, is a dolorous D minor movement voicing agony and mental distress.

The fourth book of "Cinema Incidentals" (Bosworth) has six new issues. (19) "The Horsemen" is indicated for quick scenes, chases and Western scenes. (20) "Hurry," for fights and riots, is in the usual key (for a theater piece) of F sharp minor. (21) "The Poison Cup" is a strong dramatic

work listed as for "uncanny tragic scenes." (22) "Storm Scene" opens with tremolo octaves in the right hand and ascending thirds in the left, followed by a gradual increase in registration and an accompaniment of descending chromatic passages. (23) "The Flirt" in B flat major, is a light characteristic capriccio. (24) "A Virginian Night" proves to be a sentimental romance in F, full of interesting harmonies and pleasing melodies. All these are by Joseph Engelman. The fifth book: (25) "The Hum of the Engines" (Laitl) is an unusual novelty for theater use. The mechanical hum of the engine is illustrated by D, E, F sharp and G, the hum rising or falling, and accompanied by full chords. (26) "Oriental Fantasy" in D minor is suitable for Eastern scenes, bazaars, slave markets, etc. (27) "The Land of the Midnight Sun" is peculiarly fascinating in that it opens the melody in fourths and thirds. (28) "Pizzicato Misterioso" is indicated for horror, fear and stealthiness. (29) "Love Theme" is in G major at the opening. A second section is in G minor. It is a short, effective cinema piece. (30) "The Great Ice Floe" will be found useful not only on Alaskan, Canadian and other scenes in the north, but also on many strictly dramatic ones. All composed by Edgar Martel.

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**Catholic Church  
Music; Services in  
the Paris Churches**

By ARTHUR C. BECKER, A. A. G. O.

I have spent a month in Paris and naturally visited as many churches and found out as much as I could of church music. After all this visiting and inquiry I do not feel justified in saying that the music in the French churches is what it might be. The only place I found in which the singing was tolerably fair was at the Madeleine. At this church, which, of course, caters principally to tourists, the choir, which is a mixed one, did some very acceptable work showing excellent direction and well-schooled singers, but as to carrying out any liturgical rulings, it was sadly amiss.

The proper, of which only the introit and gradual were sung, was done in a slipshod manner by a group of men who sang as if they were reading at sight, while the common of the mass, done, as I said before, in an artistic manner, was extremely long and the intonation of the priest in the Gloria and Credo was repeated and dwelt upon for a long period of time. No doubt this grand manner and extensive repeating of the text is done for the benefit of strangers.

At St. Eustache things were better. While the choir was not possessed of quite as good voices as at the Madeleine, the mass sung on the Sunday of my visit was most beautiful—one of Perosi's best works, containing exquisite counterpoint.

In many ways, however, the most satisfactory service and at the same time the most typically French singing at the high mass was at St. Sulpice. I was so impressed by the service that I attended St. Sulpice twice. On one Sunday Widor presided at the grand organ and on another Sunday Marcel Dupre was at the console. I was in the organ loft both times. Throughout the high mass the choir of men and boys in the sanctuary would sing one line of the common of the mass and then the grand organ would thunder forth with a short improvisation on the next line. With a well-trained choir doing excellent Gregorian chant and the magnificent organ at St. Sulpice giving this antiphonal effect, the rendition was superb. Of course this method could obtain only when Gregorian is used, but the true artistry and exquisite sublimity I shall never forget.

The organ in France has much attention paid to it. It seems to me that in every church there is a magnificent organ (however old it may be so far as action is concerned) and a truly great organist to play it.

To hear a Bach prelude and fugue played at the offertory by Dupre is an event never to be forgotten.

**PLAYS INDIANAPOLIS ORGAN  
Hansen Gives Programs on Scottish Rite Skinner Four-Manual.**

Among the many features planned for the inspection of the new Scottish Rite Cathedral at Indianapolis by members and master Masons the week of Aug. 11 was the playing of the great cathedral organ, a four-manual Skinner. In the absence of Clarence H. Carson, the regular Scottish Rite organist, who is away on his vacation, the organ was played every morning by Charles F. Hansen, organist at the Second Presbyterian Church, who is widely known in musical circles in Indianapolis and elsewhere. The specification of this instrument has been published in The Diapason.

**Death of Josef Noll.**

Josef Noll, 34 years old, associate professor of piano at the University of Oklahoma, died in August at Oklahoma City, after suffering a relapse from an appendicitis operation. Mr. Noll, who was widely known in musical circles and was an active member of the Oklahoma A. G. O. chapter, went to Oklahoma in 1921. He returned last year from leave, during which time he continued his piano studies in Paris. The body was taken to Chicago. Mr. Noll is survived by his father and mother, both of Chicago.

**Classified Advertisements**

**FOR SALE.**

**FOR SALE—ST. THOMAS' P. E. Church, Battle Creek, Mich.**, has an old Johnson & Son organ for sale, with tracker action, two manuals, of fifty-eight notes compass and pedals of twenty-seven-note compass, blown by 3/4 H.P. Zephyr blower. Great has nine stops, swell has ten stops, pedal two stops. Can be seen by applying to E. H. Davis, 30 Guest street, Battle Creek, Mich. [10]

**FOR SALE — TWO-MANUAL UNIT console** with many extra, blank, stop-keys; three-rank unit electro-magnetic chest, divided; twelve-note pedal chest; blower and generator; reservoir; vox humana, 61 pipes; fifty-foot cable; and swell shades with individual motors. Was installed but not used. Would make excellent nucleus for a small organ. Make an offer. Address J-8, The Diapason.

**FOR SALE—NINE-STOP SCHUELEK** pipe organ, two manuals, tubular-pneumatic action, good condition, excellent tone, reasonable. Eight-stop Kimball pipe organ, two manuals, electro-pneumatic action, completely overhauled, very good condition, reasonably priced. N. Doerr, 2420 West Sixteenth street, Chicago, Ill.

**FOR SALE—PIPE ORGAN, FLOOR space** must be 15 feet, 6 inches front, 15 feet, 8 inches high, 9 feet, 6 inches front to back. To wind up an estate will sacrifice this fine used organ for \$400. P. O. Box 24, Chattanooga, Tenn.

**FOR SALE—KIMBALL ORGAN,** eight stops, chimes, electric action. Two-manual console. Overhauled and guaranteed. Will sacrifice for quick sale. H. Frank, 4948 Waveland avenue, Chicago.

**FOR SALE—AT SACRIFICE, SIX-STOP Wurlitzer unit.** A1 condition, \$1,250 f.o.b. New York City. Also, electro-pneumatic relay, nine switches, like new. Möller harp. Address J-5, The Diapason. [10]

**FOR SALE — ESTEY REED ORGAN,** two-manual, electric motor and blower, perfect condition, case walnut finished. Price \$350.00, f. o. b. St. Louis. Address J-7, The Diapason.

**FOR SALE—STORY & CLARK TWO-** manual and pedal bass, twenty-two stops, \$500.00; with motor and blower, \$600.00. We manufacture very fine heavy chapel organs for churches and lodge halls, prices reasonable. Direct from factory. A. L. White Manufacturing Company, 215 Englewood avenue, Chicago.

**FOR SALE—ELEVEN-STOP ELECTRIC** pneumatic organ; detached console. Bargain. For particulars address H. E. Hodgson & Son, 608 Duke street, Norfolk, Va.

**FOR SALE—MÖLLER ORGAN, FOUR** manuals, in good condition. Will sell at very attractive price, as must dispose of organ quickly. E. L. Brown, 1560 Broadway, New York City.

**FOR SALE—TWO-MANUAL ELECTRO-** pneumatic organ. Detached console with harp and chimes. Address J-4, The Diapason. [10]

**Big German Work at Barcelona Fair.**  
A five-manual organ of 154 speaking stops has been built by E. F. Walcker & Co., the famous German builders, at their Ludwigsburg plant for the national palace at the world's exposition in Barcelona, Spain. The instrument is thoroughly modern, and is equipped with chimes, various other percussions and a piano, played from the organ manuals. The organ is said to be attracting great attention at the exposition.

**POSITIONS WANTED.**

**POSITION WANTED — ORGANIST-** choirmaster of exceptional ability, qualifications and experience, desires position in Protestant church. European trained, with international record. Brilliant player, fine accompanist, recitalist. Expert trainer-director, boy, mixed chorus and quartet choirs. Good modern organ and field for teaching essential. Address Arthur Edward Jones, 6617 Ogontz avenue, Philadelphia, Pa. [10d]

**POSITION WANTED—ORGANIST** and teacher, organ and piano (lady), experienced, best references, desires church position (Protestant). Available September. Modern three-manual organ, splendid teaching field and use of organ for teaching and practice requisites. Quartet choir preferred. Would consider college or conservatory position. Address F-3, The Diapason. (7)

**POSITION WANTED — ORGANIST-** choirmaster, thoroughly experienced, desires position working with boy choir. Has excellent record and best of references. Played in prominent churches. Prefers position in Eastern states. Reasonable as to salary. Address J-10, The Diapason.

**POSITION WANTED—FLUE VOICER,** thoroughly experienced in church, residence and theater organ work, desires position. Exceptional quality for high-class voicing work. At present employed by first-class concern and seeks similar connection only. Address J-12, The Diapason.

**POSITION WANTED—ORGAN SALE-** man with six years' experience, now employed, but anxious to represent old, reliable manufacturer of church organs. Any territory, but prefer Northwest or Southern territory. Address J-9, The Diapason.

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**WANTED — COMPETENT ORGAN** representatives throughout Eastern part of country. State full qualifications, experience and reference. Good reliable concern. Address H-2, The Diapason. [9]

**WANTED—REED VOICER EXPERI-** enced on high-class church organs. Steady work guaranteed. Address H-6, The Diapason.

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**Boston News-Notes;  
Changes in Positions  
Mark Late Summer**

By S. HARRISON LOVEWELL

Boston, Mass., Aug. 21.—Word has been received from Miss Caroline Higgins, chairman of the music committee, that Lewis R. Fall, for many years organist and choirmaster at the Baptist Church, West Somerville, has accepted the position at the First Baptist Church, Arlington.

During the last years Union Congregational Church, Columbus avenue and West Newton street, has seen many changes in its musical forces. After a short term of service Irving Bartley has resigned to accept a position as instructor of piano and organ at Baker College in Kansas. This summer Mr. Bartley has been pianist for a trio ensemble at Shattuck Inn, Jaffrey, N. H.

The Skinner Organ Company will shortly install a fairly large two-manual in the Congregational Church at Madison, Maine, and the dedicatory recital is scheduled for October, Francis W. Snow being the performer for the occasion.

Charles Raymond Cronham, assisted by Royal Dadmun, baritone, presented the following attractive program Aug. 22, in the afternoon, for the seventeenth anniversary of the municipal organ in Portland: Sonata in the Style of Handel, Wolstenholme; "In a Chinese Garden," Stoughton; "Chansonette," Banks; "Melody for the Bells of Berghall," Sibelius; "In Fairyland," Stoughton; Old Welsh Air ("All through the Night"), and Overture to "Merry Wives of Windsor," Nicolai.

In June the Frazee Organ Company installed organs in churches at Hancock and Sunapee, N. H., Gerald Frazee being the recitalist. The new organ in the studio at Houghton & Dutton's department store is being used almost daily for broadcasting. It is a unique instrument and is giving great satisfaction.

**Blind Organist to Retire.**

Thomas White, a clever blind musician, is to retire in September after having served for thirty-four years as organist at Chilvers Coton Parish Church, Nuneaton, Warwickshire, the Musical Times of London reports. Mr. White was blind when born in 1862, and in addition he had the misfortune to be left an orphan when only a few months old. At the age of 10 his love

for music and his fine voice attracted the attention of the late Rev. G. R. Pennington, who, with the help of the Guardians and some friends, had him sent to the Birmingham School for the Blind. Mr. White has given concerts in London, Birmingham and other large cities. He has also sung at Edinburgh, Glasgow, Dundee and Belfast. In later years his services have always been in great demand, and, despite his advancing age, his fine tenor voice has retained a great deal of its quality. Prior to becoming organist at Coton Church—the Shepperton Church of George Eliot's novel—Mr. White was organist at St. Mary's (Abbey) Church, Nuneaton, and afterwards at Hartshill Parish Church.

**Boy Wins Gold Medal.**

J. Nelson Walter, the 13-year-old boy soprano of St. James' Church, New York, won the gold medal in the New Jersey State Music League contest recently. For over two years Master Walter has been the pupil of G. Darlington Richards and has a large repertoire of sacred and secular songs. Since June 22 he has given weekly Saturday morning recitals from station WOR. Master Walter is a living exponent of Mr. Richards' system of boy-voice culture, having been trained exclusively in the method outlined in the address Mr. Richards made at the American Guild of Organists' convention in Memphis, which was printed in the July Diapason.

**R. Wilson Ross at Wellsboro, N. Y.**

R. Wilson Ross, formerly organist of Trinity Presbyterian Church, Philadelphia, who recently moved to Wellsboro, N. Y., with his family, has been appointed organist at the First Baptist Church. Mr. Ross was a pupil of Pietro Yon and of Henry S. Fry and John Crist. He is a member of the N. A. O. and the American Guild of Organists. He has held positions at the Tabernacle Methodist Church, Philadelphia, and St. Philip's Episcopal and Broadway Methodist in Camden.

**Farewell to E. P. Kimball.**

Five hundred friends of Edward P. Kimball, one of the organists at the Mormon Tabernacle in Salt Lake City, joined in a farewell service in his honor at the Twentieth ward chapel Aug. 4. Mr. Kimball left Aug. 11 with his family for Dresden, Germany, where he will be in charge of the Latter Day Saints' German and Austrian mission. Several organ numbers by Mr. Kimball opened the service. Later he gave his farewell address, stressing the importance of missionary work and expressing his pleasure at being named to the German-Austrian mission.



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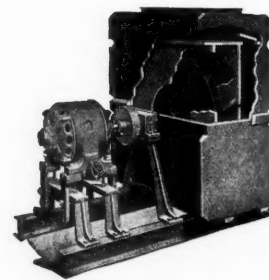
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16' Man. Bourdon	-----	CC-61
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8' Gr. Flute	-----	CC-49
8' Melodia	-----	CC-49
4' Flt. Traverso	-----	CC-49
4' Flt. D'Amour	-----	CC-37

**METAL**

**SCALE**

8' Open Diapason	G°-54	40-42-43	44-45-46
8' Violin Diapason	"	48	
8' —can be used	C°-61	58	
8' —for Gamba	"	60	
8' —Sal. Cel &	"	62	
8' V. D. Orch.	"	64	
8' Aeoline	C°-61-58-60		
8' Dulciana	"	-55-56-58	
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*The console pictured above is to be installed with new organ in the Third Church of Christ, Scientist, Brooklyn, N. Y.*

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