

THE DIAPASON

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FIVE-MANUAL BUILT FOR BARCELONA FAIR

HAS 154 SPEAKING STOPS

Walcker Installed at Spanish Exposition Represents Latest Developments in Organ Construction in Europe.

An organ of five manuals and 154 speaking stops just installed in the national palace of the International Exposition at Barcelona, Spain, mention of which was made in The Diapason last month, is attracting widespread attention. The instrument was built by E. F. Walcker & Co., the noted German organ builders, at their plant in Ludwigsburg, Bavaria. The instrument contains a total of more than 10,000 pipes. The action is electric and three blowers provide the wind. It is a thoroughly modern organ, with a piano and a full line of percussions as part of its equipment, and is calculated to represent the latest developments in European organ construction. The scheme of stops, received by The Diapason from the Walcker firm, shows the following ensemble:

GREAT ORGAN.

1. Double Diapason, 16 ft.
2. Bourdon, 16 ft.
3. Diapason, 8 ft.
4. Diapason Flute, 8 ft.
5. Violoncello, 8 ft.
6. Bourdon, 8 ft.
7. Concert Flute, 8 ft.
8. Dulciana, 8 ft.
9. Praestant, 4 ft.
10. Hohl Flöte, 4 ft.
11. Rohr Flöte, 4 ft.
12. Twelfth, 2 2/3 ft.
13. Fifteenth, 2 ft.
14. Mixture, 3 to 4 rks.
15. Cornet, 8 ft., 3 to 5 rks.
16. Great Mixture, 4 to 6 rks.
17. Cymbal, 3 rks.
18. Trombone, 16 ft.
19. Tuba, 8 ft.
20. Trumpet, 4 ft.

SWELL ORGAN.

21. Rohr Flöte, 16 ft.
22. Diapason, 8 ft.
23. Flute, 8 ft.
24. Quintaton, 8 ft.
25. Spitz Flöte, 8 ft.
26. Salicional, 8 ft.
27. Unda Maris, 8 ft.
28. Diapason, 4 ft.
29. Gemshorn, 4 ft.
30. Twelfth Flute, 4 ft.
31. Nazard, 2 2/3 ft.
32. Piccolo, 2 ft.
33. Tierce, 1 3/5 ft.
34. Nineteenth, 1 1/2 ft.
35. Septima, 1 1/7 ft.
36. Siff Flöte, 1 ft.
37. Progressio, 4 to 7 rks.
38. Bassoon, 8 ft.
39. Clarinet, 8 ft.
40. English Horn, 4 ft.
- Tremolo.

CHOIR ORGAN.

41. Gamba, 16 ft.
42. Lieblich Bourdon, 16 ft.
43. Diapason, 8 ft.
44. Viola, 8 ft.
45. Gemshorn, 8 ft.
46. Bourdon, 8 ft.
47. Gamba, 8 ft.
48. Voix Celeste, 8 ft.
49. Octave, 4 ft.
50. Viola, 4 ft.
51. Quintaton, 4 ft.
52. Night Horn, 4 ft.
53. Gemshorn Twelfth, 2 2/3 ft.
54. Schwegel, 2 ft.
55. Larigot, 1 1/2 ft.
56. Flautino, 2 ft.
57. Cornet, 4 ft., 3 to 4 rks.
58. Mixture, 3 to 5 rks.
59. Bassoon, 16 ft.
60. Trumpet, 8 ft.
61. Oboe, 8 ft.
62. Clarinet, 4 ft.
- Tremolo.

SOLO ORGAN (Expressive).

63. Night Horn, 16 ft.
64. Great Diapason, 8 ft.
65. Double Flute, 8 ft.
66. Night Horn, 8 ft.
67. Fugara, 8 ft.
68. Viola Celeste, 8 ft.
69. Quint, 5 1/2 ft.
70. Praestant, 4 ft.
71. Bourdon, 4 ft.
72. Tierce, 3 1/5 ft.
73. Twelfth, 2 2/3 ft.
74. Septima, 2 2/7 ft.
75. Doublet, 2 rks.

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Harold Vincent Milligan, F. A. G. O.



FOR TRINITY AT NEWPORT, R. I. DUPRE AT GREAT STADIUM

Skinner Three-Manual Instrument Will Be Installed.

The Skinner Organ Company has been commissioned to build a three-manual for Trinity Church at Newport, R. I. The stop scheme decided upon is as follows:

GREAT ORGAN.

- Bourdon (Pedal extension), 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, 2 rks., 122 pipes.

SWELL ORGAN.

- Diapason, 8 ft., 73 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Flute Triangulaire, 4 ft., 73 pipes.
 Mixture, 3 rks., 183 pipes.
 Trumpet, 8 ft., 73 pipes.
 Flügel Horn, 8 ft., 73 pipes.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Flute, 4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Diapason (bearded), 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Octave, 8 ft., 12 pipes.
 Gedeckt, 8 ft., 12 pipes.
 Flute, 4 ft., 12 pipes.

Christian at Highland Park Oct. 27.

Palmer Christian of the University of Michigan is to give a recital Sunday afternoon, Oct. 27, at the Highland Park, Ill., Presbyterian Church. This recital will mark the opening of the rebuilt Kimball organ of three manuals, which has been completely reconstructed and modernized by the original builders.

TORONTO CONVENTION UNITES TWO NATIONS

HISTORY MADE BY MEETING

Four Days of Recitals and Fellowship Attended by More than 300—Milligan President of N. A. O. to Succeed McAll.

NEW OFFICERS OF THE N. A. O.

President—Harold Vincent Milligan.
 Vice-Presidents—Reginald L. McAll, Mrs. Bruce S. Keator and Dr. Roland Diggle.
 Secretary—Willard I. Nevins.
 Treasurer—George W. Volkel.
 Chairman Executive Committee—Herbert S. Sammond.
 Executive Committee—Miss Lillian Carpenter, Miss Mary A. Coale, Mrs. Charlotte M. Lockwood, Miss Jane Whittemore, Mrs. Lily Moline Hallam, Dr. William C. Carl, Henry H. Ducklee, Lynnwood Farnam, Henry S. Fry, George W. Kemmer, Dr. J. Christopher Marks, Dr. T. Tertius Noble, Emerson L. Richards, Dr. Alexander Russell and Walter Peck Stanley.

By WILLARD I. NEVINS AND ALBERT COTSWORTH.

The first international convention of the Canadian College of Organists and the National Association of Organists, which was held at Toronto, Ont., the four days of Aug. 27, 28, 29 and 30, will go down in organ history as a most delightful and successful one. It was evident from the registration on Monday evening, the 26th, that there would be a good attendance, and the final registration figures revealed that over 300 had come to enjoy the hospitality of Canada and to hear a program of unusual variety and interest. Of that 300, two-thirds were from the United States.

No convention program has provided a more abundant feast for the soul of the organist. The recitals were of high order, excellent papers were presented, the lecture on hymn singing, with a public rehearsal, was of unique interest, the playing of the two organ compositions which won the prizes in the recent competition sponsored by the Skinner Organ Company was another valuable feature, and few will ever forget the thrill of hearing the Toronto Exhibition Chorus of 2,000 in a program of classical and modern compositions.

Ideal weather prevailed throughout the four days and many, when not attending convention sessions, found it pleasant to spend hours in viewing the exhibits of the Toronto Exhibition on the adjacent shores of Lake Ontario. All convention delegates were, through the courtesy of the exhibition directors, given the freedom of the grounds during their stay in Toronto, and on Thursday evening preceding the choral concert they were tendered a dinner in the Coliseum by the exhibition officials. The Canadian College of Organists as hosts left nothing undone to add to the pleasure of those gathered for the convention. Their officers, and especially H. G. Langlois and T. M. Sargent, deserve great credit for the management of the countless details under their supervision. The Royal York Hotel, latest of the magnificent chain of Canadian Pacific Railway hotels, provided a luxurious home for the convention.

Monday.

The "get-together" night did not fail as the keynote. The Royal York Hotel and Mr. Sargent unitedly gave the convention every sort of convenience in the way of meeting-places, large and small. There was seldom any confusion or interruption. The registration began early on Monday evening, the reunions and greetings made the rendezvous a beehive of animation, inaugurating an era of good fellowship which did not slacken thereafter.

Tuesday, August 27.

Registration began briskly at 9:30 a. m. and continued until the official

DUPRE AT GREAT STADIUM

Crowd Expected at Concert Oct. 10 with Paulist Choristers.

On the evening of Oct. 10 Patrick T. Harmon will present Marcel Dupre in joint concert with the Paulist Choristers of Chicago. This initial concert in the Chicago Stadium has aroused unusual interest. The Paulist Choristers, under the direction of Father O'Malley, with an enlarged choir of 100 boys' and men's voices singing in the huge Stadium, will constitute an event in itself.

MRS. PIETRO A. YON PASSES

Wife of Noted Organist Dies in New York after Long Illness.

Mrs. Pietro Yon passed away in New York after a long illness on Sept. 9. During the many months of heart trouble hope was always maintained for her recovery until a short time before her death. On Tuesday morning, Sept. 10, funeral services were held at her late home on West End avenue, and later requiem mass was celebrated at St. Patrick's Cathedral, of which Mr. Yon is the organist.

Porter to Church of Heavenly Rest.

Announcement was made the last week of September of the appointment of Hugh Porter as organist of the Church of the Heavenly Rest, New York. Mr. Porter will assume his new duties Oct. 1 and will preside over the large new Austin organ, succeeding Dr. J. Christopher Marks, who has been made organist emeritus, as previously told in The Diapason. Mr. Porter will continue as a member of the faculty of the school of sacred music of Union Theological Seminary, New York.

opening in the convention hall of the Royal York an hour later. About 200 had assembled by that hour to listen to the first address of welcome by W. H. Hewlett, president of the Canadian College of Organists. Mr. Hewlett spoke of the fitness of the city of Toronto for a convention by explaining that the name itself, of Indian origin, means a place of meeting. He told how on the present site of the city 300 years ago the French explorers came to trade with the Indians and how the town was first called York; that it eventually became Toronto, "the place of meeting," and that literally it had been a place of meeting ever since that time. He spoke of the long years of international peace and the close association of Canada and the United States in all efforts to promote peace and good will. He then extended a special welcome to the members of the National Association of Organists and expressed the hope that this visit would be but one of many. In a hearty welcome to the members of the Canadian College of Organists he expressed gratification that so many were present from the various parts of Canada and especially from the far West.

T. J. Crawford, chairman of the Toronto center, followed Mr. Hewlett with words of welcome. He told of just returning from a trip to Europe and remarked that a comparison of the condition of the organist generally in the mother land and in the new world showed on the whole very much to the advantage of the organist in the new world. He spoke of the tonal beauty of English organs and the superiority of our mechanical control, but went on to add that the English builders are rapidly adopting our details of console construction. After a few humorous references to the eighteenth amendment, Mr. Crawford expressed the desire that this joint convention might foster a spirit of brotherhood which should prevail among all those who follow such a glorious and beautiful art as that of music. In closing he emphasized the importance of sincerity in our musical work, declaring that one must be sincere to create something which will go straight to the listener.

A response to the two Canadian officials was made by Reginald L. McAll, president of the N. A. O. He began by stating that undoubtedly this was the first time there had ever been an official joint convention of two great bodies of organists, as far as he knew, in the world. He spoke of the happy element in this event—that an academic body which gives degrees, which sets up standards, had chosen for the last decade to have fellowship with an unacademic body of organists which had been seeking to promote the welfare of the profession through social and educational methods. He told how the dream of this joint convention had been in the minds of several for many years as the C. C. O. and N. A. O. exchanged official delegates year after year. He mentioned several good things the two bodies might unite in doing, such as raising the standard of music in worship; taking a greater share in the musical education of the young and developing and holding at its highest point the art of organ building. He voiced the opinion that it should be a perpetual goal for all to place the organist and his work on the same level with the musical public, including even our friends, the critics, as that of the violinist, the pianist or the singer. He closed by expressing the hope that this might be the greatest convention of organists—the greatest in the best sense of the word—ever held on the continent, and that in the not distant future the C. C. O. would come to the United States for a joint convention with the N. A. O.

Following this first session the N. A. O. and C. C. O. met for separate business meetings.

With President McAll in the chair the N. A. O. business meeting opened with the reading of the minutes of the preceding meeting. After their approval the treasurer's report was presented. Incidental to the report, Mr. White announced that the membership stood at 1,550. It was moved and ordered that the treasurer's report be accepted with a vote of thanks

to Mr. White for his splendid work during the last year.

The secretary then gave a brief report which showed the formation of one new state council and one local chapter during the year.

Messages of greetings and good wishes were read from Dr. William C. Carl, in Switzerland; Warden Frank L. Sealy of the American Guild of Organists, Lynnwood Farnam and Dr. Roland Diggle.

The report of the president followed. "My report is in the nature of brief observations of the present condition of the association, which I think will be of value to us as we start this convention," said Mr. McAll. "The National Association of Organists has grown from the nucleus of a group of good fellows, both men and women, who knew each other well, and who got together because of the splendid impulse of 1908. It has grown from that small group to being a national organization, and it is that process through which we have been passing which has made the history of the last ten years so wonderfully interesting.

"We never had much harness or overhead. Volunteer work and the sharing of ideas have brought us where we are. Our journal has been changed three times. Beginning with the Musical at Ocean Grove, and coming up through our own Console, we have come up to The Diapason, where I am sure we are quite happy. The dues are now \$3 for the calendar year. It is, of course, the businesslike way to conduct our work. The growth of the executive committee, which has the responsibility for the organization, has been of itself a guaranty that things would be attended to—however badly, they would be handled to the best of our ability. The state presidents have done magnificent work in conjunction with the local chapters in developing the spirit of the N. A. O. through the winter programs, and then again the value of the convention, in which we were absolutely the pioneers, has been supremely vindicated. The convention has been really the mainspring of our work.

"Now these three years of the incumbency of your president have seen some growth of activities and some new activities started. From 1,550 to 1,575 copies of The Diapason were mailed to members this year. In 1926 the number was a trifle under 1,200, and then there were twenty-three centers, including headquarters, and now there are thirty-six. Then the prize competition plan has been instituted entirely in these three years. Five prizes have been already awarded, including the two in the last competition, and a sixth is now offered.

"The activities of the local chapters have been splendidly varied—carol services, choral festivals, recitals by local and guest players, courses of musical study for organists and for the community, and in the annual gatherings of the states, which have in the case of Pennsylvania assumed the proportions of a real convention. These annual rallies may prove to be the forerunner of what will happen when we become national in size as well as in spirit—regional conventions where groups of organists, say in the middle West and South and in the East, may come together.

"The N. A. O. is national in spirit and aim. It is alone in its own field, but the country still remains to be occupied. I am completely convinced that our method of approach is correct, and that any body which would bring the great number of organists under its influence must do as we have done. Young and old have been at these conventions and have gone out to get their friends interested. We suffer now from a lack of touch between the local centers and headquarters. A new plan for our office has just been made which will provide for a paid assistant who shall keep the records and accounts, and also establish closer touch with the chapters and councils, and during this convention I am hoping that there will be a meeting of all the state and local officers, so that we can talk over the things we actually must do to increase our contact with each other.

"I must refer again to finances. We must make our present dues go as far as we can. That is what we are all

trying to do at headquarters. The paid assistant is guaranteed for three years through the personal generosity of several of our members, and while their names will not be mentioned or published, let us gratefully utilize their gift, and all recognize, as we do, the real value of this help until we can increase our membership and bring the overhead to a smaller proportion of the total income.

"Then again, in these last three years there has been increased contact with organ builders. I am delighted to find that they come to us as individuals, not with a business motive, but with just the desire to get to know us better and to get us to know them better, and I thoroughly endorse the holding of such events as they may prepare and help to bring about visits to organs, pilgrimages to factories and 'get-togethers' at which construction of organs will be discussed.

"We have been pioneers in developing young organists. Many acknowledge their debt to us. Many young men and women look to us for encouragement and are eager to serve their day and generation because of our guidance. It was amazing to hear at Portland last summer that until we brought a woman organist for our convention there, no woman had ever given a recital on the municipal organ. Ever since the early days of the N. A. O. women have appeared on its programs. They have always worked hard on the winter programs, and they have amply earned their right to share in the work of the executive committee, of which five are now women. Equal rights and opportunity and reward for the woman organist are rapidly coming.

"The N. A. O. has thrived through a spirit of co-operation. It sees a great task ahead, and it joins hands with all who will work with it, and it invites the service of those who through that service will be the leaders through the coming years. You will bear with me while I make these remarks, because they summarize the situation as I perceive it, and may stimulate some discussion as the convention progresses."

Council and chapter reports from the following cities and states followed the president's report: Connecticut, Delaware, Illinois (Quincy), Iowa, Maine, Maryland, Massachusetts, Missouri, New Jersey (Union-Essex, Central, Monmouth, Atlantic City, Camden and Hudson), Orange County, New York; Pennsylvania (Easton, Lancaster, Harrisburg and Williamsport) and Rhode Island.

The nominating committee was next appointed and the following were chosen to serve on that committee: Senator Richards (chairman), Mrs. Keator, Mrs. Fox, Miss Darnell and Messrs. Tilton, Fairclough, Fry, Sammond, Tussey and Wisner.

For the resolutions committee the following were nominated: Dr. Eversden, chairman, and Messrs. Marks, Cotsworth and Maitland.

The convention city committee, with Mr. Sammond as chairman, was constituted as follows: Messrs. Ambrose, Dunclee and Avery.

After a few announcements the meeting adjourned.

At the conclusion of the morning business sessions 214 sat down to an informal luncheon in a private dining-room adjacent to the convention auditorium of the Royal York. These luncheons have always been among the happiest events of the N. A. O. and C. C. O. conventions and this proved to be an especially delightful one. It served to foster good fellowship and gave neighbors of many years an opportunity to become close friends. There were no set speeches, but T. J. Crawford, after a few announcements, added to the merriment of the occasion by telling a few good stories from his apparently inexhaustible supply. He recalled the days of organ blowers with the story of the pumper who upon being unbribe'd by the organist because the supply of wind gave out in the climax of the Walmsley service in D minor replied that he was blowing Cook in G minor. Dr. Ernest MacMillan told of his former contacts with the N. A. O. and said that he was delighted to have so many of its members present in Toronto. Reginald L. McAll in a few words voiced the ap-

preciation of all for the way in which T. M. Sargant had handled the problem of providing hotel accommodations.

Senator Emerson L. Richards, in speaking for the N. A. O., told of the inspiration it gave that body to receive an invitation to Canada. He spoke of the bodies as living with the same desire for good fellowship and the same aspirations for the ideal in a true, sincere art. He gave some details regarding the two large organs for Atlantic City. In closing his remarks he said that he considered coming to Toronto to be one of the big milestones in the progress of the N. A. O.

After a few announcements everyone was free to do with the afternoon as he wished, as no convention event had been scheduled for that period.

In the evening at Old St. Andrew's, a stately non-liturgic (as distinguished from the Anglican) church, Dr. Ernest MacMillan delivered his paper on "Hymn Singing." It appears in another column. Illustrating his engrossing address Richard Tattersall presided at the organ and a picked choir of 100 was in the gallery. Dr. MacMillan proved a forceful, lucid speaker, punctuating his written words with some terse asides such as: "Prettiness in church music is my particular abhorrence." Five hymns were selected for "public rehearsal." In one of these, a simply stunning setting, by Vaughan Williams, to "For All the Saints," Dr. MacMillan put the crowd through goodly paces, keeping the interest vivid by using sections of men or of women, singing with or without organ, but most of all by using the fauxbourdon or descant, that decorative feature which only the English seem to find easy of management. Against regular harmonies or unison singing a group of voices supplies additional harmonies which blend even while asserting themselves. At the close Dr. MacMillan played for a superb hymn of many verses, giving an example seldom encountered of what might be done for enrichment. There was infinite variety and suggestion in the treatment and an exaltation of that form of devotion to rare heights. It took fully fifteen minutes to do it—which aroused wonder as to how many ministers would sanction something so splendid—and destructive of sermon time!

Wednesday Morning.

The convention auditorium of the Royal York was again the scene of the sessions Wednesday morning, when there was a large attendance to hear the much-talked-of new five-manual Casavant organ and to hear the two prize-winning compositions of the Skinner prize contest. T. J. Crawford presided at the meeting. He called upon President McAll to give an explanation of the N. A. O. competitions and especially the new one for which the Skinner Organ Company had donated generous prizes. Mr. McAll stated that each composition would be played twice.

Ernest White thereupon played the first prize winner, the Passacaglia by Zoltan Kurthy. Mr. White's sterling performance amply confirmed the earlier opinions reached at the first hearing of the work in New York City, that it is a solid, worthwhile composition and one not of such great length that it is useless for church or concert work. The several variations have contrast and they reach a broad, impressive climax. This work proved even more interesting when heard twice upon the same program.

The second prize winner, "Dedication," was played by its composer, Walter Edward Howe, as it was at its first presentation in New York City. It has arresting themes and Mr. Howe has done much with them, but for practical use one is led to believe that it might be cut in one or two sections. Mr. Howe gave a convincing performance and was rewarded with much applause.

Following these prize compositions Mr. Crawford announced that Harvey Robb, official organist of the Royal York, had consented upon short notice to play Dr. Healy Willan's Introduction, Passacaglia and Fugue. Dr. Willan's master work is already well known and in it Mr. Robb found ample opportunity to demonstrate the ample solo effects, as well as the various

ensembles, of the instrument over which he presides. While the Royal York convention auditorium is of large dimensions, one can hardly feel that it has enough height for this Casavant of over 100 stops. It is a splendid organ—such as you would like to hear in a large cathedral.

The remainder of the morning session was devoted to a talk on "The Organ Builder's Art," by Ernest M. Skinner. Mr. Skinner's talk evoked some discussion of organ transcriptions. His belief in their great value was shared by Messrs. Howe, Maitland, Crawford and Hewlett. Mr. Maitland told of having discovered in England a fine orchestral oboe built many years ago by the Hill Company. This was related to show that orchestral imitations such as Mr. Skinner heartily believes in had been sought after early in the history of organ building. Mr. Skinner mentioned the founding of the Royal College of Organists by Sir Arthur Sullivan and expressed great admiration for the music of that master. Mr. Crawford added a few personal experiences with Sullivan and told of sitting near him at the first presentation of Sullivan's last light opera.

The afternoon session was devoted to a paper on "Choral Conducting," by Dr. Herbert A. Fricker, and a paper on "Present-day Conditions in Church Music," by Wilfred Layton of the Winnipeg Center, C. C. O. Arthur H. Egerton, formerly of Winnipeg, also read a paper upon the subject treated by Mr. Layton.

Wednesday Evening.

It would be difficult to picture a more ideal place for an organ recital than St. Paul's Church, where the first recital of the convention was given on Wednesday evening. St. Paul's is a spacious edifice well calculated to enhance the tonal beauty of any organ and it boasts of having Casavant's masterpiece, an instrument of four manuals and 107 speaking stops.

The program was shared by Charles A. H. Pearson of Pittsburgh and Thomas J. Crawford, organist of St. Paul's, and a delightful violin solo was added by Mrs. Crawford. Mr. Pearson chose to open his part of the program with the massive Symphonic Prelude and Fugue in C minor by Bach. It was a happy choice and was played with deep reverence for the art of Bach. The fugue was capped with a superb tonal climax. Some of MacDowell's finest music was written in his Second Orchestral Suite, and how fortunate we are in having had it transcribed for the organ by a man of the ability of the late W. H. Humiston! In the "Love Song" from that suite Mr. Pearson evoked delightful tonal tints of great charm. Melody seems to be the God-given heritage of our blind composers. In a Madrigal by Anthony Javelak, a blind musician of Pittsburgh, Mr. Pearson has found a manuscript which ought to have a ready sale as soon as it is released by the Gray Company. This number was given with an engaging rhythm and tastefully selected solo stops. Coming to the last number of his portion of the program, Mr. Pearson turned to the moderns and played the Finale of Vierne's Fifth Symphony. This brilliant carillon-like toccata movement gave Mr. Pearson ample opportunity to display his facile technique and feeling for orchestral colors. This is music in the real modern symphonic style and Mr. Pearson played it as such.

The program committee hit upon a clever idea when it invited Mrs. Crawford to add one violin solo to the musical numbers for the evening. It was refreshing to hear Wieniawski's "Romance" after the modern Vierne and Mrs. Crawford played it with a beauty of tone and technique which won for her many hearty congratulations. Mr. Crawford was at the organ for this family ensemble.

As Bach opened the first portion of the program, so the Great B minor Prelude and Fugue of the same master was the first number of the second part, which was played by Mr. Crawford. Some consider this Bach's greatest organ work. Certainly it is magnificent in its depth of feeling and dramatic color and Mr. Crawford gave it a moving performance and, as we were told, strictly in keeping with the

Reginald L. McAll



best of English traditions. His second number, the Psalm-Prelude No. 3 by Herbert Howells, carried his listeners from the early classical school of Bach right into the modernistic harmonies of the present day. And here Mr. Crawford used his magnificent organ to produce fitting orchestral color. He did beautiful work here, as he did in the following "Harmonies du Soir" by Karg-Elert. Being of the same school, however, the Karg-Elert suffered to some extent, and one could only feel that here would have been an ideal spot for a scherzo. Mr. Crawford's last number was the brilliant Finale from the G minor Sonata of Piutti. Piutti is seldom heard in these days of the modernist, but it should be and, played with Mr. Crawford's superb technique and enthusiasm, it brought the evening to a brilliant close.

Thursday.

At Yorkminster Baptist Church Alfred E. Whitehead represented the C. C. O. and Ernest White the N. A. O. in recital on another good Casavant organ. A visit to the organ chamber revealed one of the rarities of the organ world. The space was so vast that twenty visitors could stroll about, see everything and disturb nothing. The architect explained to the organ builders he hoped he had planned ample room for the organ. When the builder saw the space he almost fainted. It is 53 by 30 by 30!

Dr. Whitehead brought a serious and earnest attitude to his task, using a sure technique and a certain dignified purity of style which fitted well the music he used, a Prelude from Rheinberger's F minor Sonata and the Adagio from Bach's D minor—this latter a delicate bit of elusive grace. Franck's Pastorale made for fine contrast. Stanford's arrangement of "Farewell to Cucullain" proved a graceful insert of winsomeness. Arthur Foote's Pastorale was beautifully done, as charming music as is to be met with, and Karg-Elert's elaborate and not always coherent Toccata afforded a stately finale to a well-chosen group, thoughtfully worked out.

Ernest White repeated his dramatic interpretation of Maleingreau's "Tumult in the Praetorium," securing a rapt attention and bringing the scene graphically forward. This work is long involved and exacting. Mr. White played it and his remaining

numbers from memory. An Allegro from a Trio-Sonata of Bach was an agreeable, even refreshing, relaxation from the "Tumult." Karg-Elert's "Landscape in the Mist" abounded with the essence of what the title indicates and a very happy Bach ran through the Concerto in G as Mr. White delivered its phrases with unfailing geniality, warmth and colorful decoration. The joint recital won cordial approval on all sides.

Following the morning recital several members of the executive committee were guests of the directors of the Toronto Exhibition at a luncheon in honor of music day. President McAll of the N. A. O. was the principal speaker.

At 2:15 everyone met on the steps of St. Paul's Cathedral and the official photograph was taken. Large sight-seeing buses provided through the courtesy of the Toronto center of the C. C. O. then drew up and took the visitors on a tour of the city. After passing through the residence section a stop was made at the University of Toronto. There an inspection was made of Hart House, where many fine musicales are given during the winter season, both by visiting artists and local talent. Dr. Ernest MacMillan has a large share in the arrangement of these programs. There was no time to visit the conservatory buildings of the university, but Dr. MacMillan gave a special invitation to all to make such a visit before leaving Toronto. Leaving the university buildings, the tour continued past the court-house, the houses of Parliament, through Hyde Park and to the Coliseum at the Toronto Exhibition grounds.

There at 6 p. m. all sat down to a delightful dinner by the president and directors of the Canadian National Exhibition. Following the dinner everyone joined in singing "God Save the King" and then, to the same tune, "America." Thomas Bradshaw, president of the Canadian National Exhibition, voiced a greeting and called upon the Hon. G. Howard Ferguson, premier of Ontario, for a short address. The premier told of the profound value of music and of the really great disadvantage in not being a musician. For illustration he related an experience in trying to start the national anthem with no instru-

ment to lead the way and of being able to think only of the tune for "Praise God from Whom All Blessings Flow." In closing he spoke of the strong bond of unity between the United States and Canada through common ancestors.

The premier was followed by Mayor Samuel McBride of Toronto. He extended a cordial welcome to all, from, as he expressed it, "the greatest city in the world," and he praised our choice of the city for our convention.

Mrs. Bruce S. Keator spoke of this convention as the happiest and best of any and expressed the deep appreciation of all the women for the hospitality and kindness of the directors of the Toronto Exhibition. Mr. McAll continued with the expression that all the anticipations in coming to Toronto had been fully justified. He praised Dr. Fricker for arranging such a magnificent affair. Mr. Hewlett on behalf of the C. C. O. added his expression of thanks for those residing in Canada.

Everyone was then provided with reserved seats for the concert by the Toronto Exhibition Chorus which followed in the Coliseum auditorium.

As before intimated, the concert by 2,000 voices, directed by Dr. Herbert A. Fricker, seemed to eclipse all other incidents of the busy days. The volume of tone from the splendidly balanced body was everything from a masterful, resounding torrent of sound to a whisper that floated away into the silences of the arches of the huge building. It had a buoyancy, a pliant weave of sturdy solidity like the waters of the sea, a maturity which still carried youthful zest, a resilient sonority that swept like resistless waves, and withal a shifting color like the sun on a restless Lake Ontario, tenuous, bronzed and glistened with the arabesques tossing spirited birds over the crest.

Beginning with Stanford's opulent setting of the national anthem and using "Choral Song of Empire," by James H. Murray, in which the voices were supported by Edwin Franko Goldman's band, which numbers went with a leaping fervor, there ensued an unforgettable period when two Bach chorales, "Break Forth, O Beauteous Heavenly Light" and "Now Let Faith's Triumphant Chorus," were sung with a purity and sentiment so emotional in result as to set a mark for any future. In the same group a delicate, fleecy "Eriskey Love Lilt" remains another token of loveliness. Mounting splendor was on hand for the great climaxes of Handel's motet, "Zadok, the Priest," sung in thanksgiving for the restored health of King George; "Agincourt Song," and "On the Alm" and Boughton's carol, "Holly and Ivy," and a delicious tripping style from the women's voices for "Pretty Polly Oliver," were of distinct enjoyment. And the way the chorus put over four selections from Gilbert and Sullivan operas requires more space for approval than is available. Just what a master can suggest to others by what he does himself was in the exquisite nuances, accents and inflections of Bohm's old and worn "Calm as the Night," which glowed and glistened with elegance of style and sinuous delicacy of tonal color. When it came to "Britannia" and how she rules the waves there was a spirit that included the high Cs as well. With the arrangement of O'Hara's in the "Star-Spangled Banner" the event closed, leaving a definite sense of regret that such beauty should have to cease. Emerging from the building there was encountered a great display of fireworks to top off an eventful day.

Friday.

The annual business meeting of the National Association of Organists was held Friday morning with President McAll in the chair. Howard S. Tussey was elected secretary pro tem in the absence of Mr. Nevins. After the reading and approval of the minutes of the last meeting reports were presented from chapters and state councils which did not report at the Tuesday session.

Herbert S. Sammond, as chairman of the convention city committee, re-

Organists of Two Nations Fraternize in Session at Toronto



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Milligan President of N. A. O.
to Succeed McAll.

By WILLARD I. NEVINS AND
ALBERT COTSWORTH.

[Continued from page 3.]

ported that, although invitations were received from several places, it was the feeling of the committee that the far West should be given consideration—preferably Los Angeles—and he urged the acceptance of the recommendation of the executive committee, which was as follows: That the selection of the next convention city be left in the hands of the executive committee and that this committee in its deliberations give the far West first consideration in selecting the city for 1930. This recommendation was adopted unanimously.

It was announced that the executive committee recommended to the convention in session the name of Dr. Albert Ham for election to honorary membership in the N. A. O.

Senator Richards, chairman, reported for the nominating committee, presenting the ticket printed at the head of this account. A motion by Percy B. Eversden, seconded by Walter D. Hardy, was duly passed, accepting the report. As no nominations were made from the floor, the previous question was moved and the secretary was instructed to cast the ballot, electing the officers and executive committee for the year 1929-30.

Mr. Milligan, the newly-elected president, took the chair and offered a few words of acceptance of the office.

The report of the resolutions committee was presented by Dr. Eversden and was unanimously accepted.

Mr. McAll then referred to a letter from Powell J. Weaver concerning the first Anglo-American summer holiday music conference at Lausanne, Aug. 2 to 9, in which attention was called to a discussion of church music and the organ and an address by Dr. Bairstow on the training of church choirs.

After expressing appreciation and gratitude to Mr. McAll for his excellent work on behalf of the N. A. O., both as chairman of the executive com-

mittee and as president, Mr. Sammond proposed a "rising vote of thanks for Mr. McAll's signal service not only to the N. A. O., but to the cause of music in general." The meeting showed unanimous and overwhelming approval.

A motion to adjourn brought the meeting to a close, after which the Canadian College of Organists joined the N. A. O. to hear an address by Harold Vincent Milligan.

At Westminster Church Warren D. Allen of Stanford University and Charlotte Matthewson Lockwood carried matters to a brilliant conclusion in programs that were all-embracing. As Mr. Fry pointed out in his toast the list began with an American and ended with an Englishman. In between was practically a symposium of the heart of both countries. Mr. Allen brought beautiful authority and a serene emotion to his unfolding of Arthur Eger-ton's Prelude, "Veni Emanuel," Healy Willan's elaborate, scholarly, but un-faillingly melodious and rhythmical chorale prelude, "Puer Nobis Nascitur," and three reverently presented but warm and pulsing chorales of Bach, full of devotion and always lovely in flow and feeling. Turning from these he did Seth Bingham's flashing "Rou-lade" with irresistible dash, and used Joseph W. Clokey's "Dripping Spring" for further scintillant technique, closing his group admirably with Sower-by's "Comes Autumn Time."

Mrs. Lockwood met all the standards set for her by those who knew her; then dazzled and electrified a great group of newcomers who will be her "fans" henceforth. Almost incredible fleetness, surety and clarity are in her keeping, varied by an uncanny sense of color, a prodigious power and a poise which puts a listener into a sort of rocking-chair sense of satisfaction and comfort. Her program began with sterling old English excerpts like "King's Hunt" of John Bull, "Giles Farnaby's Dream," a quaint three-movement bit that is most ingratiating, then the known and likeable Introduction and Allegro from Wolsten-holme's Sonata a la Handel, an adagio of grave purity from a sonata of Camidge, the enduringly refreshing Wesley Gavotte, done to a turn, a Vaughan Williams Prelude ("Rhosymedre") of soft and winning texture, as good as anything used, and the gorgeous Allegro Maestoso from Elgar's Sonata, which became a veritable masterpiece through Mrs. Lockwood's insight and competency. The echoes of her suc-

cess are rightly sent on to Dr. Clarence Dickinson, whose pupil she is.

The Banquet.

As usual a number of people went home before the banquet, but there remained groups sufficient to fill the noble banquet hall of the Royal York, a most imposing place. The ladies appeared in full regalia, the repast was well worthy the occasion, the speeches and stories for the most part of happy and exhilarating character and the fraternal mood of continued significance to the last sound. For special music there were songs by Edward Murch of Ernest Mitchell's Grace Church choir, New York. He is a Toronto lad with fine voice and training. Other music was the composite of "God Save the King" and "My Country, 'Tis of Thee," done most roisterously, and a remarkable display of masculine sentimental balladry when Herbert Sammond guided the brethren through the one verse they knew of "Sweet Adeline," in tribute to the toast, "To the Ladies." Though the line wavered and sagged

THE DIAPASON.

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more than once, it was a noble effort.

Dr. T. J. Crawford, as the newly-elected head of the C. C. O., and Harold Vincent Milligan as the newly-chosen head of the N. A. O., presided, and the following toasts were given:

To the executors—Proposed by Senator Richards, seconded by Wilfred Layton. Response by Dr. Crawford.

To the N. A. O.—Proposed by Wil-

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William Neidlinger, Hugh Porter, Franklin Robinson,
Frederick Schlieder, Stephen Townsend, Christos Vrionides.

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Group Picture Taken at Joint Convention of N. A. O. and C. C. O.



liam Hewlett, seconded by Ernest MacMillan. Response by Reginald McAll. To the C. C. O.—Proposed by Henry S. Fry, seconded by Albert Cotsworth. Response by Dr. Fricker. To the visiting artists, both associations and the chorus—Proposed by J. W. Bearder. Response by W. D. Allen. To the Ladies—Proposed by Mr. Sargant, seconded by Mr. Maitland. Response by Mrs. Keator. In a few words Dr. Crawford voiced the regret that the end must come and got a good hand as he dropped into poetry. With "Auld Lang Syne" in true cross-arm fashion the goodbyes were said.

Business of Canadian College.

There were two meetings of the C. C. O. separate from the combined meetings at Toronto. The council meeting was occupied mostly with reports from the treasurer and registrar and a discussion of the policy in respect to examinations and methods of increasing membership. The importance of a high standard for examinations both in organ and theory tests was emphasized. The president for 1928-1929, W. H. Hewlett, Mus. B., occupied the chair. At the close of the meeting it was moved by C. E. Wheeler, seconded by Dr. A. E. Whitehead, and carried unanimously "that this council express its pleasure and satisfaction in meeting with the members of the National Association of Organists in joint convention."

The general meeting of the college was held Friday at 10 a. m. with a good attendance of officers and members. The president, after welcoming the members, asked the secretary-treasurer to read his report, which was adopted, after some discussion. Good reports from local centers, showing continued interest and progress, were read as follows: Toronto, by T. M. Sargant; Ottawa, by H. Huggins; Montreal, by W. Uffelman; Hamilton, by C. E. Elliott; London, Ont., by J. Parnell Morris, A. C. C. O., and Winnipeg, by Wilfred Layton. The meeting was glad to welcome Mr. Layton as being the first representative of Winnipeg center who has been able to be at a convention gathering in the East.

The ballots for officers and council for 1929-30 were counted and the tellers announced the following elected: Honorary President—Dr. Albert Ham, F. R. C. O.

President—T. J. Crawford, Mus. B., F. R. C. O. Vice Presidents—W. H. Hewlett, Mus. B., R. W. Gibson, A. C. C. O., G. M. Brewer. Registrar—C. E. Wheeler. Secretary-Treasurer—H. G. Langlois. Council—Dr. Sanders, Mr. Bearder, Dr. Fricker, Dr. McMillan, Mr. Robb, Mr. Tattersall, Mr. Wheeler, Dr. Willan, Dr. Whitehead, Mr. Clarke, Mr. Sharpe, Mr. McLaughlin, Parnell Morris, Mr. Turton and Mr. Atkinson. President Hewlett then relinquished his office in favor of the incoming president, T. J. Crawford, Mus. B., F. R. C. O. Mr. Crawford in a happy speech expressed his appreciation of his new office and urged greater efforts toward increasing the membership and maintaining interest in both the social and the academic side of the Canadian College of Organists activities.

"Membership," he said, "is important at the present time, because the stronger the organization is in membership the greater its ramifications, and the more it will be thought of by outsiders, and we want to impress the clergy and church committees."

In conclusion Mr. Crawford said: "I feel it is my privilege and honor as incoming president to refer to the excellent manner in which the past president has fulfilled his duties. Mr. Hewlett is a man of pleasing personality and outstanding character and musicianship, both as organist and choral conductor. He has carried on splendidly and I am sure we owe him a deep debt of gratitude."

A hearty vote of thanks was unanimously carried amid applause for Mr. Hewlett.

The following resolution was then adopted:

Resolved, That the Canadian College of Organists express its pleasure and gratification at the success of the joint convention of this week. The occasion may be regarded as a climax to an interchange of courtesies which began in the year 1922. The growth of mutual interest and understanding since that date, fostered by visits of prominent organists of both bodies, has proved one of the most pleasurable features of our college life. That the unanimous invitation sent by the college to the N. A. O. last year was accepted with evident enthusiasm was a matter of great gratification to members. We wish to thank the officers and members of the N. A. O. who were instrumental in overcoming practical difficulties, and to say with what delight we have seen so large a representation from the sister body, and to assure them of an equally warm welcome if at any time

in the future they see fit to return to Canada.

We wish to record our appreciation of the untiring courtesy and able chairmanship of the president of the N. A. O., Mr. McAll, whose eloquent and inspirational address at the directors' luncheon of the Canadian National Exhibition carried our aims and ideals far beyond the bounds of the musical profession. We wish to express our admiration for the able administrative work done in connection with this convention by all the officers and members of the N. A. O., and in this connection we would mention particularly Mr. Sammond and Mr. Nevins, secretary, and Mr. White, treasurer. We thank the visiting organists who have given us such pleasure and inspiration through their fine playing, and also those members of the National Association who have stimulated our interest by fine papers and addresses.

The meeting then adjourned.

DEATH OF WILLIAM B. KING

Veteran Organ Expert and Son of Elmira Builder Passes Away.

William B. King, a veteran organ expert and descendant of a family at one time prominent in the construction of organs, died in August at his home at Jackson Heights, N. Y., and the burial took place Aug. 12 at Elmira, N. Y., his boyhood home.

Mr. King was born at Elmira and entered his father's organ factory at an early age, being trained as a voicer. After the firm of William King & Sons went out of existence he was connected with other builders. Until last December he was on the staff of the W. W. Kimball Company in New York. Ill health brought about his retirement at that time.

Mr. King in 1904 married Sophie Herndon Morse of St. Louis, who survives him. Besides his brother, Edward J. King of Cassopolis, Mich., and sisters, Jennie C. and Margaret S. King and Mrs. R. H. Gardiner of Elmira, he leaves a host of friends and relatives who admired his beauty of character.

The funeral was held at Woodlawn chapel, the Rev. Bradford Tite of Trinity Church officiating. Burial was in Woodlawn cemetery.

Christian Opens Saginaw Organ.

The three-manual Skinner organ in the First Congregational Church of Saginaw, Mich., was dedicated by Palmer Christian Thursday evening, Sept. 26, with the following program: Chorale Prelude on "Ein Feste Burg," Hanff (1630-1706); Prelude, Clerambault (1676-1749); Adagio in A minor

Detroit Organists Back on the Bench As Vacations Close

By GUY C. FILKINS

Detroit, Mich., Sept. 20.—October will find Detroit organists refreshed from their vacations and the choir lofts of most churches filled with choirs reorganized and busy at work on the season's programs.

The first musical program at St. Paul's Cathedral consists of Haydn's "Creation" given by the adult choir of over one hundred voices.

Francis A. Mackay, who is organist and choirmaster at the cathedral, opened his Sunday evening musical program Sept. 15 with the Tone Poems of Oliver King.

The musical program at the Detroit Institute of Arts will be under the direction of Frank Bishop, Detroit pianist, who will present lecture recitals each Sunday afternoon. At these programs both the Casavant organ and piano will be used to illustrate the development of musical art.

(Toccata, Adagio and Fugue in C), Bach; Fugue in C minor, Bach; Prelude, Schmitt; Scherzo, Rousseau; Fantasia, Bubeck; "Benediction," Karg-Elert; "Up the Saguenay," Russell; "The Swan," Saint-Saens; Toccata, "Thou Art the Rock," Mulet. This marks Mr. Christian's tenth dedicatory recital in the last twelve months, in addition to numerous appearances on organs installed over a period of years.

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Brief Sidelights on Toronto Convention

By ALBERT COTSWORTH

The twenty-second annual convention of the National Association of Organists, held at Toronto, in conjunction with the Canadian College of Organists, carried three significant features. These might be classified as human, practical and spiritual. The human element was the royal fraternal spirit, amply incorporated in Dr. Fricker's story that "blood is thicker than water, as the loidy said when she accepted the butcher and rejected the milkman." In united chorus the Canadians and the States people sang their national anthems, differing only in words, with a heartiness which destroyed differences and barriers.

Closely allied was the unity of aims and desires between an exacting academic body like the C. C. O. and a non-academic body such as the N. A. O. The joint discussions were impartial, the problems largely identical and the aspirations all-embracing, simple and clear ringing. The spiritual climax came in the convention chorus of 2,000 voices before an audience of 10,000, where part singing reached such a perfection as to arouse a species of ecstasy. Before the convention closed Dr. Fricker was told without hesitation that he had been the great man of the meeting, that his message was so far-reaching and inclusive as to touch alike the sophisticated and the most modest attending visitor. Hardly anyone failed to recognize the sense of consecration which actuated the chorus and its leader.

A host of pleasant memories circled the renewal of former friendly convention contacts. Refreshing to find Ernest MacMillan the same genial spirit as when he won the Chicago fraternity seven years ago, not only giving a notable paper and playing royally, but direct in business detail and unflinching in personal courtesy and attention; to enjoy once more the remarkable personality of Senator Richards; to touch hands with kindly Paul Ambrose; to chaff Henry Fry; to believe anew in the cordiality of Mr. and Mrs. Rollo Maitland; to watch what Richard Tattersall could do apart from such a recital as he gave at Atlantic City; to find Harold Tower and George H. Fairclough as inseparable as usual; to delight in the honor paid Mr. Booth of Worcester, Mass., who rarely misses a convention, and meet Mr. Dexter, who has missed but one or two and is already booked for Los Angeles; to have the genial presence of Ernest M. Skinner about and renew friendly greetings with Alfred Kilgen and Mr. Pilcher, so helpful in the Chicago crowd, as well as Florence Ames Austin, who had part then also; to hail C. D. Irwin, long time a Chicago player and still most awfully fond of the place; to have good times with Mr. and Mrs. Arthur Jennings, who made hosts of friends in Chicago; to have Palmer Christian drop as from the sky and have a glorious reunion with the Chicago bunch; to mix quite a lot with Harold Vincent Milligan, now selected for the head of the association; to rejoice again in the quiet poise of Willard Nevins and, dominating in unquenchable zeal, the preparedness and executive supremacy of Reginald McAll.

New contacts of great satisfaction were to know William Hewlett of Hamilton, president of the C. C. O., and T. J. Crawford, the Toronto chairman, an irresistible pair of wise and energetic engineers. He is the Crawford of the much-used Tocata and sent greetings to Clarence Eddy as one of the first to give it program place. He was an inveterate story-teller, a man of poise and intelligence, and he and Mr. Hewlett were in the forefront throughout, vying in endeavor to make things go happily. Then there were Mrs. Bruce Keator, who has yet to bring her way to Chicago; Mrs. Kate Elizabeth Fox; Warren D. Allen of California, as good a speaker as organist; Ernest F. White and Herbert

S. Sammond, Henry Hall Duncklee, J. Parnell Morris of London (Ont.), recently honored for a long-time term at one church; a strong personality in Dr. William A. Wolf of Lancaster; Mr. and Mrs. Egner of St. Catharines, gratefully remembered as furnishing the whereabouts of "Jalna," and Mr. Egner breaking all laughing records by falling from his chair at one of Laberge's humorous stories; Mr. and Mrs. Morton of Minneapolis; Dr. Whitehead, H. M. Turton and Harvey Robb, the latter official organist of the Royal York Hotel, where the convention was held; Charles Kilgen, Sr., who met friends right and left, and Stephen Stoot, the Casavant representative who also made friends right and left; Lilian Carpenter, fresh from Europe, and Charlotte Lockwood, who was given the title of "The Queen," and wore her royalty well; Dr. Fricker, who became a sort of beacon for all; Henry Overley of Kalamazoo, who recalled also to Chicagoans that he is at St. Luke's, where Arthur Frazer held sway long; and Dr. Eversden of St. Louis, crisp and sparkling in speech and wielder of a fluent pen; a sight again of Francis Mackay who had Chicago memories despite his long stay in Detroit, recognizing me after a thirteen-year interim; to delight in the superior abilities of quiet, retiring Charles A. H. Pearson, a wonderfully fine player. Stanley R. Avery of Minneapolis, mercurial, witty, genuine, must have his own line. We had never met until we drove (that is, he did) to Toronto and part way back. We were together for eight days and nights. In recollection I would have no moment of the happy hours altered.

The Chicago contingency was headed by Walter Hardy of the W. W. Kimball Company, Edward Eigenshenck, H. J. Dreiske, Mr. and Mrs. William H. Barnes, Horace Whitehouse and Albert Cotsworth. The latter, offered as a substitute, was not able enough professionally nor acceptable enough personally to "lift" the faces which fell when it was learned that the editor of The Diapason would not be present at the gathering.

Perhaps George H. Fairclough got more fun than anyone else from the occasion. Canadian-born and Toronto schooled, he took a group of us to the university, finding his old room in the dormitory, and then to the church where he played as a lad of 16.

Senator Richards aroused my keen enjoyment. He is a choice example of what we term the "cultured amateur." Which definition means one who pursues artistic impulses for pure joy in using his gifts, but does not enter the professional ranks as a livelihood. Senator Richards has seconded his leadings with exacting technical study. He is accepted as an authority of importance. Equal to his abilities is his personal charm, a geniality and genuine spirit of unassuming sincerity.

A most happy interlude was the impromptu luncheon Friday by a group of States people to the officers of the Canadian College. The meal itself circles about the most delicious mutton chops met up with in many moons. The speeches were short and hearty, including talks from J. Christopher Marks, Palmer Christian, Reginald McAll and Harold Milligan and responses from Mr. Hewlett and Dr. Crawford.

A familiar name on many sheets of music is that of J. Christopher Marks, now emeritus at the Church of the Heavenly Rest, New York, after a splendid record of service. He proved a delightful comrade, gay, witty and broadminded.

Mr. Skinner wittily quoted the late Speaker Thomas B. Reed anent an interpolation that cribbed time allotted for speaking: "Don't worry, brother, a speech is like bologna sausage, you can cut it off anywhere and not mar symmetry."

Beside Westminster Church door on Bloor street is the office of Dinty Moore. It needed only Roland Diggle standing in front for completion.

A much appreciated incident was the written greeting from Warden Sealy of the A. G. O., sent through Mrs. Keator.

Pittsburgh News; Wentzell Assumes East Liberty Post

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Sept. 23.—William Wentzell of Greensburg, Pa., has been appointed to the important position of organist and director at the East Liberty Presbyterian Church, Pittsburgh, the post formerly held by James Philip Johnston. Mr. Wentzell formerly played at the Reformed Church of Greensburg. He will begin his new duties Oct. 1. He studied with the late William Sherwood in Chicago, did some organ work in Paris and has a number of compositions to his credit. He is not a stranger in Pittsburgh, being on the faculty of the Pittsburgh Musical Institute as instructor in piano. During the war he served in France with the Y. M. C. A.

On Sunday evening, Sept. 8, Charles A. H. Pearson gave a very fine recital at St. Luke's Lutheran Church, West View. The occasion was the first anniversary of the dedication of the church and organ. The program was made up as follows: Triumphant March, Ferrata; "Berceuse Bretonne," Milligan; Four Chorale Preludes, Bach; Prelude and Fugue in C minor, Bach; "Evening Bells and Cradle Song," Macfarlane; "An Evening Melody," Crawford; Gavotte from "Circe," arranged by Ghys; "A Madrigal" (manuscript), Jawelak; Concert Variations, Bonnet. Mr. Pearson was assisted by Eugene Baldrige, tenor.

Dr. Charles Heinrich returned Sept. 22 after a three months' stay in Europe. He will begin the regular Saturday evening and Sunday afternoon recitals at Carnegie Hall Oct. 5.

The Western Pennsylvania chapter of the Guild held its first meeting of the season Sept. 23 at the Congress of Women's Clubs, Pittsburgh, and heard enthusiastic reports of the Toronto N. A. O. convention by Charles A. H. Pearson, who, by the way, is the new dean of this chapter. Miss Snyder spoke of her experience in Europe this summer and Miss Genet told of spending the summer at Dramamont, in New York state, working on her symphony. Dramamont is the summer home of T. Carl Whitmer, organist and director at the Sixth Presbyterian Church, Pittsburgh, and one of our most noted musicians and composers. Twenty-six were present.

The September issue carried an item concerning Mrs. James H. Greene's resignation at the First Presbyterian Church of Sewickley, but she has changed her mind and has decided to complete her contract, staying until next May. She expects then to go to South Bend, Ind., where her husband recently established new business connections. Mrs. Greene will also continue as director at St. Peter's Lutheran Church, Pittsburgh, and will carry on her various other musical activities throughout the winter.

Newton H. Pashley



Newton H. Pashley, who, as announced in The Diapason, has left Rochester, N. Y., to become dean of the Denver College of Music, has also assumed his duties as organist and director of music at the Central Presbyterian Church of Denver. He will have a chorus of thirty-two picked voices, all trained, in addition to a quartet of soloists. The organ is a three-manual Farrand & Votey of about forty straight stops. It was built in the nineties, with an electrified action. Mr. Pashley won his degree as master of music at the Eastman School in Rochester last June, in composition. While in Rochester he served as organist and choirmaster of Immanuel Baptist Church, playing a large three-manual Möller organ.

Marcel Dupre Opens Tour.

Coming to the United States for his fourth transcontinental American tour, Marcel Dupre arrived on the Aquitania Sept. 27, accompanied by Mme. Dupre. Sept. 28 he was tendered a reception and dinner by the American Guild of Organists in the Hotel Gotham, New York City. His first recital was arranged for Princeton University Sept. 29, and on the following day he played his first New York recital in the Wanamaker Auditorium. Immediately thereafter he starts on his tour, during which he will play nearly every day during the seven weeks for which he has been booked. On most of his American programs M. Dupre will include a new work composed last summer especially for the tour—his Second Symphony in C sharp minor. This work, which is in three movements—Preludio, Intermezzo and Tocata—had its first performance at the New York recital. As a tribute to the United States, this program opened with a work by an American composer—the Concert Overture in D minor by James H. Rogers.



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Yours sincerely
(Signed) MARCEL DUPRÉ

Thus writes Marcel Dupré of a Skinner Residence Organ just completed by us in France.

These organs are playable both manually and by automatic rolls accurately reproducing the playing of great organists.

SKINNER ORGAN COMPANY

Organ Architects and Builders

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677 Fifth Avenue
New York, N. Y.

FACTORY
Boston, Massachusetts

SCHIRMER CENTENARY BRINGS UP HISTORY

CAME TO AMERICA AS YOUTH

One Hundredth Anniversary of Birth
of Founder of Publishing-House
Sept. 19—Great Growth from
Small Beginning.

The centenary of the birth of Gustav Schirmer, founder of the New York music publishing-house bearing his name, occurred Sept. 19 and the anniversary recalled many interesting events in the musical history of America.

Gustav Schirmer was born in Thuringia, where his father and grandfather had been pianomakers to the little court of Sondershausen. At the age of 8 years he emigrated to this country. At 24 he became manager of the music business of Kerkstieg & Breusing, founded six years earlier. In 1861 he and a man named Beer bought out Kerkstieg & Breusing, and in 1866 Mr. Schirmer acquired the controlling interest.

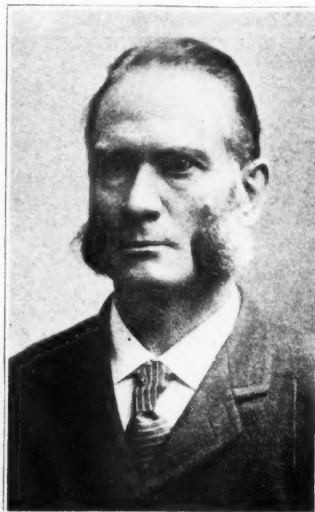
From that day to this the house of Schirmer has stood for progress in American music. Walter Damrosch relates, for example, in "My Musical Life" how his father wished very much to go to Bayreuth for the first performance of the Nibelungen Ring there in 1876. But the material rewards of a conductor's life in those days were not what they are now and Leopold Damrosch did not see how he could afford the trip. When Gustav Schirmer heard of his desire he insisted on lending him \$500, to be repaid at Damrosch's convenience.

The relations between the Schirmer family and composers and musicians have always been close. In the executive offices of the firm there hang photographs personally inscribed to members of the Schirmer family by Liszt, Wagner, Verdi, Debussy, Tschai-kowsky, and many other and younger mu-

sicians of world repute, a collection seldom surpassed in Europe and nowhere equalled or approached in America. Tschai-kowsky visited America in 1891, conducting some of his own compositions at the opening of Carnegie Hall. April 30 of that year he wrote in his journal: "We went to see the Brooklyn bridge. From there we went on to see Schirmer, who owns the largest music business in America; the warehouse—especially the engraving plant—resembles Jurgenson's in many respects." At this time Gustav Schirmer lived in the new and then immense Dakota apartment-house at Seventy-second street and Central Park West—nine stories high and the talk of the town. "De Sachs," writes Tschai-kowsky, "came for me at 12 o'clock. We walked into the park. Then we went up by the lift to the fourth floor of an immense house where Schirmer lives. Besides myself and Sachs there were at table the conductor, Anton Seidl, a Wagnerian and well known in this country * * * and the Schirmer family. De Sachs accompanied me to a rehearsal in the Schirmer carriage. After it was over I went back with Sachs to the Schirmers. We found a number of people there who had come merely to see me. Schirmer took us to the roof of his house. This huge, nine-story house has a roof so arranged that one can take a delightful walk on it and enjoy a splendid view on all sides. The sunset was indescribably beautiful. When we went downstairs we found only a few intimate friends left, with whom I enjoyed myself most unexpectedly. We sat down to supper at 9 o'clock. About 10:30 I was presented with the most splendid roses, conveyed downstairs in the lift and sent home in Schirmer's carriage. One must do justice to American hospitality; there is nothing like it—except, perhaps, in our own country."

The spirit of friendly cooperation between employes and employer received its initial impetus from Gustav Schirmer, who, at Christmas time, true to German traditions, used to give

Gustav Schirmer



each employe a goose in addition to his bonus.

The firm has expanded enormously since Mr. Schirmer's death in 1891, and he, or Tschai-kowsky, could he revisit the Schirmer printing plant, now on Long Island, would be amazed at its growth. The press-room contains thirty-five presses, including seven direct lithograph presses and five offset presses. Of these the largest is a tremendous web press with a capacity of 96,000 pages of the size of the Schirmer Library of Musical Classics per hour. The well-known yellow cover paper for that series, which now consists of more than 1,500 volumes, is bought in carload lots, twenty tons at a time. The entire Schirmer catalogue contains about 35,000 compositions.

PLAY SAN DIEGO CITY ORGAN.

Guest Organists Heard at Spreckels Pavilion, Balboa Park.

A group of summer organ recitals at the Spreckels organ pavilion, Balboa Park, San Diego, Cal., was played by guest organists of the city while Dr. H. J. Stewart, the official municipal organist, was on his annual vacation. July 16 Royal A. Brown presented the following: Sortie in F, Rogers; "Suite Latine" (Adagio), Widor; "Goblin Frolic," Jensen; First Sonata in A minor, Borowski; "Havanaise" ("Danse Creole"), Chaminade; "Religioso," Golttermann; Wedding March, Mendelssohn. July 18 and July 27 Mr. Brown gave works of Bach. July 20 and 23 he played: Pastoral Suite, Bach; Second Symphony, Widor; Prelude, "The Girl with Flaxen Hair," Debussy; Barcarolle, "The Mississippi," Dett; "Country Gardens," Grainger; Three Versets on the "Magnificat," Marcel Dupre.

July 25 Marguerite Barkelew Nobles was the recitalist, playing: Prelude and Fugue in E minor, Bach; "Abendlied," Schumann; "Will o' the Wisp," Nevin; Elegy (First Suite), Borowski; "Le Petite Berger," Debussy; "March of the Gnomes" ("In Fairyland"), Stoughton; Finale, Symphony 4, Widor. Aug. 30 Gladys Hollingsworth played: Prelude and Fugue in C minor, Bach; Serenade, Schubert; Rustic Scherzo, Rowley; Caprice Heroic, Bonnet; "Evening Bells and Cradle Song," Macfarlane; "Shepherds' Dance," ("Henry VIII"), German; Chorale in A minor, Franck; Sonata in G (Andante espressivo), Elgar; Symphony No. 4 (Finale), Widor.

Aug. 1 Charles Shatto was the recitalist. His program included: Concert Overture, Rogers; "By the Lake," Nevin; "Mountain Sketches, Clokey; Overture, "Comes Autumn Time," Sowerby; Gothic Symphony (Andante Sostenuto), Widor; Persian Suite ("Saki"), Stoughton; "Plantation Memories," Becker; Festival March ("Queen of Sheba"), Gounod.

Relief for Your Nerves

You play a Votteler Organ with *absolute confidence*
in the magnets.

Votteler Magnet Armatures have a polished surface. No felt,
leather or paper coverings to catch dust, or
come loose and curl up.

Votteler Magnets are equipped with air-strainers,
and they are *unusually quiet*.

THE VOTTELER-HOLTKAMP-SPARLING ORGAN COMPANY, CLEVELAND, OHIO

The Famous **AUSTIN ORGAN** of the Mormon Tabernacle
SALT LAKE CITY

With the Tabernacle Choir, Conducted by Anthony C. Lund, Can Be Heard Over the Air Early Monday Evenings



After Nearly Fifteen Years of Service the Following Is What the Tabernacle Organists
Have to Say About the

AUSTIN ORGAN

After having played over five hundred recitals on AUSTIN Organs, I can say, from experience, they are perfection itself. The Universal Air Chest, enabling one to make adjustments in a few minutes, that formerly took hours, and the great speed and ease with which one can play, because of the practical type of console, together with the lasting qualities of construction and beauty of tone, are only a few of the reasons why I would recommend the AUSTIN Organ.

(Signed) FRANK W. ASPER.

It is a pleasure for me to highly recommend the AUSTIN Organ as an instrument of superior workmanship and tone quality. I have played the wonderful AUSTIN Organ in the Tabernacle ever since it was rebuilt by the Austin Company. I have also played a number of other AUSTIN Organs and, therefore, feel that I am in a position to know their points of excellence.

(Signed) TRACY Y. CANNON.

Ever since the remodeling of the Tabernacle organ, I have been an admirer of AUSTIN Organs. There are three things the organist is interested in: First, tone; second, workmanship and materials, and third, durability. I have found AUSTIN Organs, without exception, to possess variety and strong individuality of tone in all stops, as well as a splendid balance in full organ. It is always a pleasure to play an AUSTIN Organ, because of the comfort and convenience of the console and the perfect dependability of the mechanism. The simplicity of the action and the whole system is so easy of access, that it requires a minimum of attention, and is of extremely long life.

(Signed) EDWARD P. KIMBALL.

For concerts and church purposes I have found the AUSTIN Organ to be supreme. Its tonal beauty always delights. Mechanically it is unsurpassed. In my semi-weekly concerts, I am always charmed with my instrument, which never fails to impress and please my audiences. The smaller AUSTIN Organs that I have played have given this same unexcelled satisfaction. The AUSTIN represents the highest in the art of organ construction.

(Signed) ALEXANDER SCHREINER.

AUSTIN ORGAN CO.
HARTFORD, CONN.

VOTTELER TO BUILD FOR SPRINGFIELD, MO.

NEW EDIFICE TO HAVE ORGAN

First Presbyterian Awards Contract for Three-Manual—Part of Great in Tower—Other Work of Cleveland Factory.

The First Presbyterian Church of Springfield, Mo., has awarded to the Votteler-Holtkamp-Sparling Company of Cleveland, Ohio, the contract to build a three-manual organ for its beautiful new edifice. The deal was closed after considering nineteen makes of organs, the committee of the church announced. The instrument is to be installed late in November. The heavy reeds and chimes on the great will be placed separately in the tower.

Following is the scheme of stops:

- GREAT.**
 Open Diapason, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Flute Harmonic, 8 ft., 73 pipes.
 Principal, 4 ft., 61 pipes.
 Gemshorn, 2 ft., 61 pipes.
- Tower Division:**
 Trumpet, 8 ft., 73 pipes.
 Clarion, 4 ft., 61 notes.
 Chimes, 25 bells.
- SWELL.**
 Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Rohr Flöte, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Flute Harmonic, 4 ft., 61 pipes.
 Fugara, 4 ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Doublette, 2 rks., 122 pipes.
 Oboe, 8 ft., 73 pipes.
- CHOIR.**
 Geigen Principal, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Ludwig'ston, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.

- PEDAL.**
 Basso Profundo, 16 ft., 32 pipes.
 Diapason, 16 ft., 32 notes.
 Bourdon, 16 ft., 32 notes.
 Octave, 8 ft., 12 pipes.
 Flute, 8 ft., 32 notes.
 Choral Bass, 4 ft., 32 pipes.
 Trumpet, 8 ft., 32 notes.

The Votteler-Holtkamp-Sparling Company announces that it has under construction other organs at its factory for the following:

- Case School of Applied Science, Cleveland, Ohio, laboratory organ.
- Woodland Hills Presbyterian, Cleveland, two-manual.
- St. Mary's College, Burkettsville, Ohio, two-manual.
- St. Peter's Episcopal, Lakewood, Ohio, additions.
- Joseph A. Lethert residence, Buffalo, Minn., additions.
- St. Matthew's Lutheran, St. Paul, Minn., additions.
- St. James' Episcopal, Cleveland, two-manual.
- Kneipp Sanitarium, Rome City, Ind., two-manual.
- Bergen Lutheran Church, Roland, Iowa, two-manual.
- First Methodist Church, Rochester, Pa., three-manual.
- Blake School Chapel, Minneapolis, Minn., two-manual.
- Sacred Heart Church, Wadsworth, Ohio, two-manual.
- Notre Dame College, South Euclid, Ohio, three-manual.

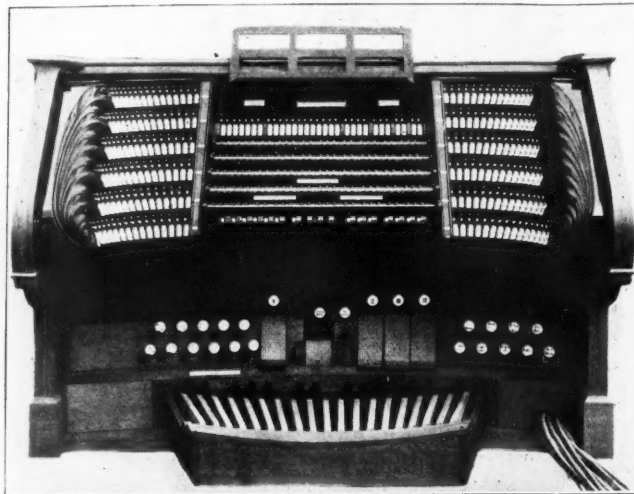
Miracle Play Company Orders Kilgen.

The company producing the Miracle Play, which had a very successful run in several cities last year and for which the firm of George Kilgen & Son, Inc., built several organs, has ordered another Kilgen for the opening of the present season in Detroit in October. The same company has ordered another Kilgen for the opening in Milwaukee, following the Detroit performance.

Farnam Programs Announced.

Lyndon Farnam announces his series of recitals for the coming season under the title "Bach and His Fore-runners," each program to be given twice, on the Sunday afternoons of October, November and April at 2:30 and on the Monday evenings of the same months at 8:15, at the Church of the Holy Communion, of which Mr. Farnam is organist.

Console of Walcker Organ at Barcelona Fair



USE FIRST TENTH OF ORGAN

Atlantic City Instrument Already Being Played for Visitors.

Reports late in September from Atlantic City are to the effect that the great convention hall organ is now 10 per cent completed and has already been placed in service. The Midmer-Losh Company is making rapid progress in its work.

String organ No. 2 represents an interesting and important advance in organ engineering. It consists of thirty-seven ranks of pipes, a number of which are unified to a total of fifty stops. The accessories for the management of this department include the ordinary melody couplers as well as a solo device by which only the melody appears when this floating division is drawn to a manual, no matter how many keys are depressed, so that the other material drawn furnishes a complete and independent accompaniment from the same manual. This department is provided also with a pizzicato and will be available to double-touch in its key control. The new swell shades will appear on the double-touch, so that the organist may play with the true spiccato by striking firmly through the first touch.

The swell shades are not only of a totally new engineering design, which is said to furnish a much higher degree of diminuendo, but, being made of Duralumin, are only about one-tenth the weight of the ordinary shade and are so fast in their action as to be practically instantaneous. The double-touch on the shades provides a new quality of accent.

Installation of the fifty-stop echo organ is proceeding rapidly and it will be in service soon in addition to the brass chorus and the string organ No. 2, already completed.

The great number of visitors to the huge buildings are shown through in hourly relays and an effort is made to afford each group a few minutes of music from the organ, which has aroused immense interest.

ROBERT U. NELSON RETURNS

Work Written for Him in Vienna Played by Bavarian Orchestra.

Robert Uriel Nelson, instructor in organ and theory at the State College of Washington, returned the latter part of August from Europe to resume his work at the college. During the past year Mr. and Mrs. Nelson have been living abroad, principally in London, Paris and Vienna, to enable Mr. Nelson to do advanced work in composition and allied subjects. In London he concentrated upon choral music and was fortunate in being able to study with the eminent English composer, Gustav Holst. In Paris he worked with Marcel Dupre in improvisation and in Vienna with Dr. Eugen Zador. While in Vienna Mr. Nelson composed and orchestrated a "Ballet

Suite" in five movements which was performed by the Stadt Orchestra at Bad Reichenhall, Bavaria, where Mr. and Mrs. Nelson spent a few weeks with Dr. Zador before leaving Europe for America.

KILGEN FOR GLENS FALLS, N.Y.

Three-Manual to Be Installed in the Church of the Messiah.

The Episcopal Church of the Messiah, Glens Falls, N. Y., has ordered a three-manual, forty-two-stop organ from George Kilgen & Son, Inc., to be installed this fall. Norman Foss of the New York office collaborated with the organist and committee in drawing up the following specification:

- GREAT ORGAN.**
 (Enclosed with Choir Organ, Except Numbers 2 and 3.)
 Contra Gamba (tenor C), 16 ft., 49 pipes.
 Open Diapason, 8 ft., 61 pipes.
 Doppel Flöte, 8 ft., 61 pipes.
 Gamba, 8 ft., 12 pipes, 61 notes.
 Melodia, 8 ft., 61 notes.
 Dulciana, 8 ft., 61 notes.
 Octave, 4 ft., 61 pipes.
 Flute, 4 ft., 61 notes.
 Chimes, 20 notes.

- SWELL ORGAN.**
 Bourdon, 16 ft., 73 pipes.
 Violin Diapason, 8 ft., 73 pipes.
 Stopped Diapason, 8 ft., 12 pipes, 73 notes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Aeoline, 8 ft., 73 pipes.
 Quintadena (synthetic), 8 ft., 73 notes.
 Flute d'Amour, 4 ft., 12 pipes, 73 notes.
 Salicet, 4 ft., 61 notes.
 Flautino, 2 ft., 61 notes.
 Vox Humana, 8 ft., 73 pipes.
 Wald Horn, 8 ft., 73 pipes.

- CHOIR ORGAN.**
 Dulciana (tenor C), 16 ft., 49 pipes.
 Violoncello, 8 ft., 61 notes.
 Melodia, 8 ft., 61 pipes.
 Dolce, 8 ft., 12 pipes, 61 notes.
 Flute, 4 ft., 12 pipes, 61 notes.
 Dulcet, 4 ft., 12 pipes, 61 notes.
 Piccolo, 2 ft., 12 pipes, 61 notes.
 Orchestral Oboe (synthetic), 8 ft., 61 notes.
 Clarinet, 8 ft., 61 pipes.
 Chimes (from Great), 20 notes.
- PEDAL ORGAN.**
 Sub Bass, 16 ft., 32 pipes.
 Bourdon, 16 ft., 12 pipes, 32 notes.
 Lieblich Gedeckt, 16 ft., 32 notes.
 Flauto Dolce, 8 ft., 32 notes.
 Cello, 8 ft., 32 notes.

Ralph A. Harris Takes Bride.

Announcements from Kentville, Nova Scotia, tell of the marriage of Miss Bernice Pelton to Ralph Arthur Harris of New York, which took place at Kentville Sept. 12. Mrs. Harris is the daughter of Mrs. Archibald Leander Pelton and Mr. Harris is the organist and choirmaster of St. Paul's Episcopal Church, Brooklyn; general secretary of the American Guild of Organists and correspondent of The Diapason. Mr. and Mrs. Harris returned to New York Sept. 21. On Aug. 28 Mr. Harris gave a recital in the United Church at Kentville.

ORGAN AT BARCELONA FAIR

[Continued from page 1.]

- 76. Fifteenth, 2 ft.
 - 77. Cornet, 8 ft., 4 to 8 rks.
 - 78. Tuba Magna, 16 ft.
 - 79. Tuba Mirabilis, 8 ft.
 - 80. Trombone, 8 ft.
 - 81. Orchestral Oboe, 8 ft.
 - 82. Horn, 4 ft.
 - 83. Clarinet, 2 ft.
 - 84. Pianoforte.
 - 85. Banjo.
 - 86. Xylophone.
 - Tremolo.
- STRING ORGAN (Expressive).**
- 87. Quintaton, 16 ft.
 - 88. Diapason, 8 ft.
 - 89. German Flute, 8 ft.
 - *90. Echo Bourdon, 8 ft.
 - *91. Echo Gamba, 8 ft.
 - *92. Vox Angelica, 8 ft.
 - 93. Octave, 4 ft.
 - *94. Spitz Flöte, 4 ft.
 - 95. Flageolet, 2 ft.
 - *96. Sound of a Bell, 1 to 3 rks.
 - 97. Mixture, 4 to 5 rks.
 - *98. Double Trumpet, 16 ft.
 - 99. Horn, 8 ft.
 - *100. Vox Humana, 8 ft.
 - 101. Shawm, 4 ft.
 - 102. Celesta.
 - 103. Cymbal Bells.

*Echo Organ.

- PEDAL.**
- 104. Double Contrabass, 32 ft.
 - 105. Great Bourdon, 32 ft.
 - 106. Flute, 16 ft.
 - 107. Double Diapason, 16 ft.
 - 108. Contrabass, 16 ft.
 - 109. Violone (Choir), 16 ft.
 - 110. Gemshorn (Swell), 16 ft.
 - 111. Sub Bass, 16 ft.
 - 112. Bourdon (String), 16 ft.
 - 113. Octave, 8 ft.
 - 114. Violoncello, 8 ft.
 - 115. Violone (Solo), 8 ft.
 - 116. Bass Flute (Swell), 8 ft.
 - 117. Bourdon, 8 ft.
 - 118. Salicet (String), 8 ft.
 - 119. Octave, 4 ft.
 - 120. Diapason (String), 4 ft.
 - 121. Flute (Swell), 4 ft.
 - 122. Quint, 10 2/5 ft.
 - 123. Tierce, 6 2/5 ft.
 - 124. Quint, 5 3/4 ft., and Septima, 2 2/7 ft.
 - 125. Tierce, 6 2/5 ft.
 - 126. Flach Flöte, 2 ft.
 - 127. Night Horn, 1 ft.
 - 128. Cornet (Solo), 3 rks.
 - 129. Pedal Mixture, 6 rks.
 - 130. Contra Tuba, 32 ft.
 - 131. Trombone, 16 ft.
 - 132. Bass Trumpet (Solo), 16 ft.
 - 133. Fagotto, 16 ft.
 - 134. Trombone, 8 ft.
 - 135. Soft Trumpet (Choir), 8 ft.
 - 136. Fagotto (String), 8 ft.
 - 137. Trumpet, 4 ft.
 - 138. Cornet (String), 2 ft.

PERCUSSION STOPS.

- 139. Four Cathedral Bells (Pedal).
- 140. Cathedral Bells (aut.)
- 141. Church Bell.
- 142. Gong, pp-rolling.
- 143. Gong, p-striking.
- 144. Gong, f-striking.
- 145. Cymbals, pp-rolling.
- 146. Cymbals, f-striking.
- 147. Triangle.
- 148. Castanets.
- 149. Tambourine.
- 150. Little Drum Roll.
- 151. Great Drum, pp-rolling.
- 152. Great drum, f-striking.
- 153. Thunder, grave.
- 154. Thunder, high.

GOLDTHWAITE BACK IN U. S.

French Builders at Last Turn to Electric Actions, He Reports.

Chandler Goldthwaite, the concert organist, has returned to the United States after a season in France and is looking forward to a busy winter of recitals here. His family is to join him in October. Mr. Goldthwaite writes as to the situation in France:

"At last the French organ builders are turning toward electric actions and the latest organs being built in France are fully comparable to our best American actions. Also there seems to be much more activity in European organ building than at any other time since the war.

"I saw the organ recently finished by Skinner at the Chateau de Candé and it certainly opened the eyes of all who heard it. It is a three-manual with a player.

"One of the Cavaille-Coll men told me that they are building a number of residence organs for France and the colonies, something which was very rare until recently."

PALMER CHRISTIAN

THE most important matter for consideration after an organization has invested in a new organ for church or auditorium is the dedicatory recital; it should make certain that the people of the community be impressed with the resources of the instrument rather than with the virtuosity of the recitalist.

The public is not interested in technical display or profound musicianship if those two admirable qualities are evidenced to the exclusion of intriguing interpretation, a sense of balance in program making and a willingness to meet part-way the tastes of those (and their name is legion) who prefer agreeable music to, what is to them, uninteresting music.

The concert organist of today must make it easier rather than harder for succeeding virtuosi to hold the attention of the listener; otherwise he is not living up to the great possibilities of his art.

An examination of the press-reviews of Palmer Christian during recent seasons indicates that his success as a recitalist is as much due to a most unusual sense of how to show the resources of the organ as to technical display; as much to sympathetic interpretation of simple melodies as to musicianly readings of the classics; as much to a desire to interest the layman as the educated musician.

Who's Who Among American Organists

R. Deane Shure.

Forging to the very forefront of the list of American composers who are producing valuable and interesting works, not only for the organ, but for orchestra, is the name of R. Deane Shure. Mr. Shure writes in an original vein and is making an appeal all of his own to the most discriminating performers. He is organist and director at the Mount Vernon Place Methodist Church, South, of Washington, D. C.

Mr. Shure was born in Chillisquaque, Pa., in 1885 and received most of his musical education at the Oberlin Conservatory of Music, winning his degree with the class of 1907. Then he went abroad to study composition with M. de Blois Rowe in London, and Felix Draeseke and Alexander Wolff in Dresden, Germany.

On his return to the United States Mr. Shure was appointed director of music at Central University, in Iowa. After two years there he went to Clarendon College in Texas for a period of ten years. From Texas he moved to the Normal College at Indiana, Pa., and after two years there he was appointed to his Washington post and to the faculty of the American University. He has been at the capital for the last eight years.

Mr. Shure's work as a composer, which has made him nationally known, has been not only of high quality, but of such quantity that it has shown him as a most prolific writer. About seventy-five of his works have been published. Some 300 others are in manuscript.

"Muse Murals," a quintet for piano and strings, played by the National String Quartet during the season, is his latest work. The quintet is written over three murals in the Library of Congress—"Melpomene," "Erato," and "Terpsichore." A Symphonic Suite, played by the United States Marine Symphony Orchestra, was written over Saint-Gaudens' statue "Peace of God." His first piano suite depicts scenes in the national capital.

Mr. Shure uses a complete story for all of his works and has written few

R. Deane Shure



single pieces. All of his music is strictly program music. He believes in melodic writing richly harmonized. Four of his recent suites for organ are:

"Through Palestine"—"By the Pool of Bethesda," "The Sea of Galilee," "Mount Hermon" and "Gethsemane." (J. Fischer.)

"Across the Infinite"—"Wings of Light," "Weeping Mary," "Willow Whisper," and "Wilderness March." (J. Fischer.)

"Enchanted Isle"—"Angels' Grotto," "Sea Fan," "Pilot Gig" and "Cathedral Cliffs." (J. Fischer.)

"From Yonder Chapel"—"Dawn's Ecstasy" (Wedding March), "Fount

of Faith" (Baptism), "Altar Tears" (Communion), "Divine Adoration" (Prayer) and "Lament of Twilight" (Funeral March). (H. W. Gray.)

Caspar P. Koch.

For twenty-five and a half years Caspar P. Koch has been making musical history and entertaining large and regular audiences at the North Side Carnegie Hall in Pittsburgh as the presiding organist and has given nearly 1,000 recitals in this period. This epitome of one of the spheres of service of a remarkable figure in the American organ world suffices to give an estimate of his calibre.

Caspar P. Koch was born in Carnap, Rhine Province, Germany, in 1872. As a boy of 9 years he came to America. In his early youth he studied violin, piano and organ at Alton, Ill., under Henry Timper. He played his first church service at the age of 12 years. Later he attended college at St. Francis, Wis., studying piano, organ, theory and composition with Dr. John Singenberger.

In 1892 Mr. Koch was appointed organist of Holy Trinity Church, Pittsburgh, and he remained at that post for thirty-three years, with only two years' interruption, spent in Berlin and Ratisbon, Germany. In Berlin he studied piano under Franz Kullak, organ with Heinrich Reimann and composition with Heinrich Urban and Wilhelm Berger. In Ratisbon (Regensburg) he studied medieval church music at the Kirchenmusikschule under Franz X. Haberl, Michael Haller and others, and organ with Joseph Renner. During his stay at this school he was appointed organist of the Church of St. Cecilia, connected with the school. In 1903 he was official organist at the convention of the German Cecilia Society.

Mr. Koch was appointed city organist of Allegheny, Pa., March 1, 1904. Allegheny now is a part of Pittsburgh and Dr. Koch's official title is "city organist of Pittsburgh." In 1914 he was appointed instructor of organ at Carnegie Institute of Technology, a position he still holds.

In 1922 the honorary degree of doctor of music was conferred on him by Duquesne University. In 1925 he was appointed private organist at "Lyndhurst," the residence of Mr. and Mrs. Emil Winter. Here he plays an Aeolian of four manuals, the largest residence organ in western Pennsylvania.

Free organ recitals in Allegheny were inaugurated Feb. 11, 1890, and were the first municipal organ recitals in the United States. They have continued without interruption to the present day. The first city organist was Leonard Wales, who was followed in 1891 by Henry P. Ecker. Dr. Koch succeeded Ecker in 1904. The first organ was a Roosevelt of three manuals and thirty-three registers—the first organ donated by Andrew Carnegie, who spent his boyhood days within a stone's throw of the site of the present Carnegie Library and Carnegie Hall. A letter from Mr. Carnegie to Dr. Koch March 8, 1915, stated that organs donated by Mr. Carnegie, in whole or in part, numbered more than 7,000.

The present organ donated by the Carnegie Corporation was completed in 1925. It was built by the Skinner Organ Company according to specifications by Dr. Koch. It is a four-manual with a separate echo division of sixty-eight registers. It is the last organ donated with Carnegie money, the trustees of the residuary estate having voted to discontinue contributions toward the building of organs. This last donation was sponsored by Dr. W. J. Holland, a member of the board of trustees.

On March 3, 1929, a special program was given commemorating Dr. Koch's twenty-fifth anniversary. Dr. Clifford Brown Connelley, librarian, delivered the address, reviewing the history of the institution, of the recitals and of Dr. Koch's part in it.

Dr. Koch's programs represent all schools and nationalities. Of single

Dr. Caspar P. Koch



composers represented the one whose name appears oftenest is Bach.

Dr. Koch has given organ recitals in many parts of this country, as well as in Europe and has acted as architect and consulting architect in the construction of organs. He is the author of two books on organ playing and of many organ transcriptions.

In 1926 Dr. Koch won the prize awarded by The Diapason under the auspices of the National Association of Organists with a paper on organ construction. His published compositions, songs and Latin motets were all written before his twentieth year.

Harold Heeremans.

Harold Heeremans, a native of Bristol, England, began his piano studies at an early age under the guidance of his father, an excellent amateur musician. At the age of 10 he studied the violin under the direction of Arthur Lucas, one of Bristol's leading violinists. At a later period he became a member of the choir at St. Raphael's Church, where he worked up to solo boy. During this time he was pursu-

Harold Heeremans



Photo by Bushnell Studios

ing his organ studies under C. J. Parsons, organist of the church. At the expiration of his term as choir boy he became assistant organist at St. Luke's and deputy organist at St. Cuthbert's. For several years he continued his organ and theoretical studies under Professor Parsons, holder of the organ scholarship at Oxford University, studying the violin simultaneously with Maurice Alexander of the Queen's Hall Orchestra, London. Mr. Heeremans became deeply interested in symphony work as a violinist, besides being busy with his organ studies. As an organist he gave recitals in various cities, including one at Bonn, Beethoven's birthplace.

In 1920 he looked for new fields and opportunities and went to Canada, where he appeared as organist and teacher in the principal Eastern cities. Leaving Canada, he went to New York, where he became organist and choir director at Grace Episcopal Church, Riverhead. Launching out into further fields he won the position as conductor of the Eastern Long Island Choral Festival in May, 1928.

Desiring a change to a better climate he looked to the West and was appointed organist of the First Methodist Episcopal Church, Seattle, which post he is holding at this time. Mr. Heeremans is one of the best organists of the city. Being a man of good intellect, high ideals, with a thorough foundation laid for his profession, he has risen from a stranger to the closest friendship with his colleagues.

Prior to the Sunday evening service at the church Mr. Heeremans gives a fifteen-minute twilight organ recital. The church is in the downtown section and his playing has attracted many business and traveling men to hear his programs.

Schlieder Courses in the West.

With the close of his class in Denver in September Frederick Schlieder of New York ended one and one-half months of summer teaching. His western tour has already resulted in arrangements for similar classes in 1930. Mr. Schlieder conducted his intensive harmony courses at Philadelphia, June 17 to 30, in New York July 1 to Aug. 2, at Berkeley, Cal., Aug. 7 to 28 and at Denver Sept. 6 to 14. The Berkeley course drew musicians from Seattle, Portland and San Diego, as well as from San Francisco.

Takes Position at Hope College.

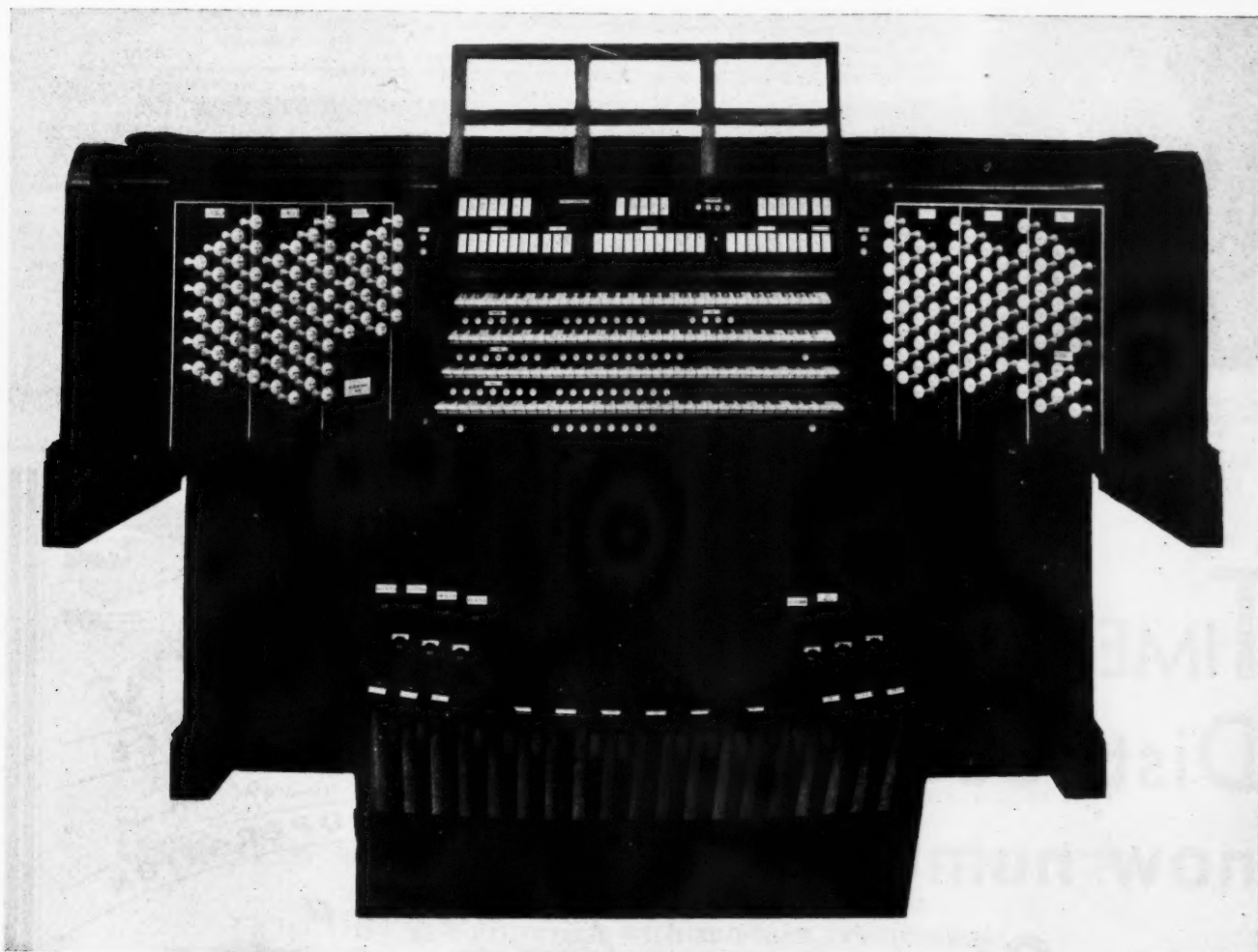
W. Curtis Snow has been appointed head of the organ department at Hope College, Holland, Mich., and also will be organist and director of music at Hope Reformed Church in Holland. Mr. Snow comes from Sioux City, Iowa. He gave the opening recital on the four-manual Skinner organ installed last winter in the new memorial chapel at Hope College.

CHRISTMAS MUSIC

By HUMPHREY J. STEWART

- ORATORIO
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- CHRISTMAS (Boston Music Co.)
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- HYMN OF THE NATIVITY (Ditson)
- CANTICLES
- TE DEUM AND JUBILATE, in C
- BENEDICTUS, in F (Arthur P. Schmidt) (The Canticles are also published for Male Voices)
- SOLOS
- THIS DAY IS BORN A SAVIOUR (Boston Music Co.) (Two Keys)
- SEE AMID THE WINTER'S SNOW (Boston Music Co.) (Two Keys)
- THE HEAVENLY STAR (Boston Music Co.) (Two Keys)
- ANGELS FROM THE REALMS OF GLORY (Ditson) (Two Keys)
- HARK THE HERALD ANGELS SING (John Church Co.) (Two Keys)
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- MASS, in honor of St. Anthony of Padua (J. Fischer & Bro.)
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Edward C. Haury



In a strategic location between the organist and the organ builder is the organ builder's representative, who,

being in one sense of the word neither builder nor player, is usually ignored. However, in some localities the builder's representative is truly appreciated. This is the case with Edward C. Haury, Southwestern representative for Henry Pilcher's Sons of Louisville.

Mr. Haury recently returned to Dallas, Tex., after eighteen months' absence, which was spent in traveling out of Louisville. Mr. Haury is a native of Louisville and has been with Henry Pilcher's Sons since his early boyhood. He started in the factory and worked up through the different departments of organ building so that he is thoroughly versed in the construction of the instrument. Though not a trained musician, he is sufficiently endowed by nature to be able to demonstrate his own organs. In addition to these qualifications he has a personality which has won for him scores of friends. Associated with Mr. Haury is his brother, Henry Haury, who has charge of the maintenance department, and who is located at Houston, Tex.

Mr. Haury is a patron member of the Texas chapter of the American Guild of Organists and has attended many of its state conventions and also the national conventions of the Guild and of the National Association of Organists.

REUTER TO SHEBOYGAN, WIS.

Church Being Designed to Give Proper Space for Three-Manual.

St. Paul's Evangelical Lutheran Church, Sheboygan, Wis., has placed a contract with the Reuter Organ Company for a large three-manual. The organ is to be one of thirty-five stops and is also to have provision in the console for the later addition of an echo division and for chimes and harp. The contract was handled by E. O. Haase, manager of the Reuter Company's Chicago office.

The organ has been purchased before plans of the new church are drawn, in order that ample and correct space may be allowed for it.

The following is the outline specification of stops which the instrument will have:

GREAT.

1. Dulciana, 16 ft., 97 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. Melodia, 8 ft., 73 pipes.
4. Dulciana, 8 ft., 73 notes.
5. Viola, 8 ft., 73 notes.
6. Octave, 4 ft., 73 pipes.
7. Twelfth, 2 2/3 ft., 61 notes.
8. Fifteenth, 2 ft., 61 notes.
9. Tuba, 8 ft., 73 pipes.
10. Chimes (Preparation). Tremolo.

SWELL.

11. Bourdon, 16 ft., 61 notes.

12. Open Diapason, 8 ft., 73 pipes.
13. Lieblich Gedeckt, 8 ft., 85 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 61 pipes.
16. Flute d'Orchestre, 8 ft., 73 pipes.
17. Flute d'Amour, 4 ft., 73 notes.
18. Posaune, 16 ft., 97 pipes.
19. Tromba, 8 ft., 73 notes.
20. Clarion, 4 ft., 73 notes.
21. Oboe, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 73 pipes.
23. Harp Celesta, 8 ft. (Preparation in console). Tremolo.

CHOIR.

24. Violoncello, 8 ft., 73 pipes.
25. Concert Flute, 8 ft., 85 pipes.
26. Flute Celeste, 8 ft., 61 pipes.
27. Dolce, 8 ft., 73 notes.
28. Flauto Traverso, 4 ft., 73 notes.
29. Clarinet, 8 ft., 73 pipes. Tremolo.

ECHO.

- (Preparation in console only.)
30. Fern Flöte, 8 ft.
 31. Violo Aetheria, 8 ft.
 32. Vox Angelica, 8 ft.

PEDAL.

33. Open Diapason, 16 ft., 56 pipes.
34. Bourdon, 16 ft., 32 pipes.
35. Dulciana, 16 ft., 32 notes.
36. Posaune, 16 ft., 32 notes.
37. Octave, 8 ft., 32 notes.
38. Cello, 8 ft., 32 notes.
39. Flute, 8 ft., 32 notes.
40. Super Octave, 4 ft., 32 notes.

The new church is to be one of the largest of the Lutheran faith in Wisconsin.

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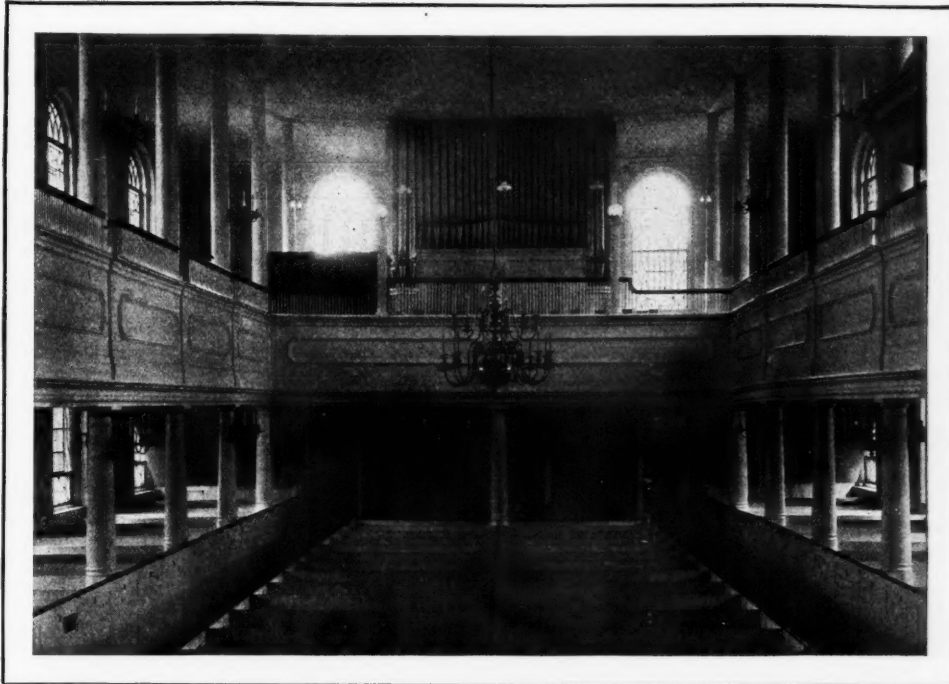
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Souls'), of Which Bruno
Huhn Is Organist.**

The First Congregational (All Souls') Church, Lexington avenue and Eightieth street, New York City, of which Bruno Huhn, the composer, is the organist, will have an Austin organ, under construction at the Hartford factory, in its new edifice. An interesting feature is to be a double enclosure plan by which certain stops in the swell organ will be in an additional swell chamber inside the regular swell chamber. The plan is thus to create an echo division. The instrument will be a three-manual with the following scheme of stops:

- GREAT ORGAN.**
 Double Open Diapason, 16 ft., 61 pipes.
 First Open Diapason, 8 ft., 61 pipes.
 *Second Open Diapason, 8 ft., 61 pipes.
 *Grossflute, 8 ft., 61 pipes.
 *Gemshorn, 8 ft., 61 pipes.
 *Harmonic Flute, 4 ft., 61 pipes.
 *Principal, 4 ft., 61 pipes.
 *Principal, 4 ft., 61 pipes.
 *Twelfth, 2 1/2 ft., 61 pipes.
 *Fifteenth, 2 ft., 61 pipes.
 *Tuba, 8 ft., 61 pipes.

*Enclosed in Choir expression-box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 †Chimney Flute, 8 ft., 73 pipes.
 †Flute Celeste, 8 ft., 61 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 73 pipes.
 †Aeoline, 8 ft., 73 pipes.
 †Voix Celeste, 8 ft., 61 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Nazard, 2 3/4 ft., 61 pipes.
 Flautino, 2 ft., 61 pipes.
 Tierce, 1 3/5 ft., 61 pipes.
 Mixture (drawing three mutation ranks).
 Double Oboe, 16 ft., 85 pipes.
 Oboe, 8 ft., 73 notes.

- Clarion, 4 ft., 73 notes.
 Cornopean, 8 ft., 73 pipes.
 †Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
 Tremolo.

†To be doubly enclosed in an expression chamber within the regular swell chamber.

CHOIR ORGAN.

- Open Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Quintadena, 8 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Piccolo, 2 ft., 61 pipes.
 Corno d'Amore, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp, 8 ft., 61 bars and resonators.
 Celesta, 4 ft.
 Tremolo.

PEDAL ORGAN.

- Contra Bourdon (extended), 32 ft., 12 pipes, 20 notes.
 First Open Diapason, 16 ft., 32 pipes.
 Second Open Diapason (from Great), 16 ft., 32 notes.
 Bourdon, 16 ft., 32 pipes.
 Dolce Bourdon (from Swell), 16 ft., 32 notes.
 Octave (extended), 8 ft., 12 pipes, 20 notes.
 Flute (extended), 8 ft., 12 pipes, 20 notes.
 Tuba Profunda (extended from Great), 16 ft., 12 pipes, 20 notes.
 Tuba (from Great), 8 ft., 32 notes.
 Fagotto (from Swell), 16 ft., 32 notes.

Competition Closes Feb. 1.

The closing date for the competition under the auspices of the N. A. O. for the best arrangement for organ of the "Prince Igor" Overture has been extended from Nov. 1 to Feb. 1, 1930. The Skinner Organ Company has donated a cash prize of \$100 for that competition. For conditions address the N. A. O., 49 West Twentieth street, New York City.

Death of Nicholas A. Prante.

Nicholas A. Prante, 50 years old, an organ builder, died late in August at his home in Evansville, Ind. Funeral services were held Aug. 17 at St. Meinrad Abbey and burial was in St. Meinrad cemetery.

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| 913. | Shure, R. Deane. | King of Angels, Sleep (a French Carol)..... | \$0.12 |
| 912. | Crawford, Louise. | I Saw Three Ships. Carol (Solo Voice: A)..... | .10 |
| 905. | O'Hara, Geoffrey. | (Arr.) Whence, O Shepherd Maiden? (Acc. ad lib.)..... | .12 |
| 904. | Gelbel, Adam. | Hark, the Hosts of Heaven are Singing..... | .12 |
| 909. | Mueller, Carl F. | A Holy Child is Born (Accomp. ad lib.)..... | .12 |
| 895. | Lemont, Cedric W. | Hark! What Mean Those Holy Voices? A. T..... | .12 |
| 894. | Gaines, Samuel Richards. | Behold, a Star on High. S. ad lib..... | .15 |
| 893. | Day, George Henry. | The Story of the Shepherds. S. B..... | .15 |
| 871. | Calver, F. Leslie. | Thou, Bethlehem, S. or T..... | .15 |
| 863. | Harts, H. L. | O Little Town of Bethlehem. (Vio. Obbl.) S. A. or B..... | .12 |

FESTIVAL ANTHEMS

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|------|----------------------------|------------------------------------|-----|
| 909. | Cadman, Charles Wakefield. | Stars of the Morning. S. or T..... | .15 |
| 898. | Cadman, Charles Wakefield. | The Psalm of Praise. A..... | .15 |

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Text by Rossel Edward Mitchell Music by R. Deane Shure

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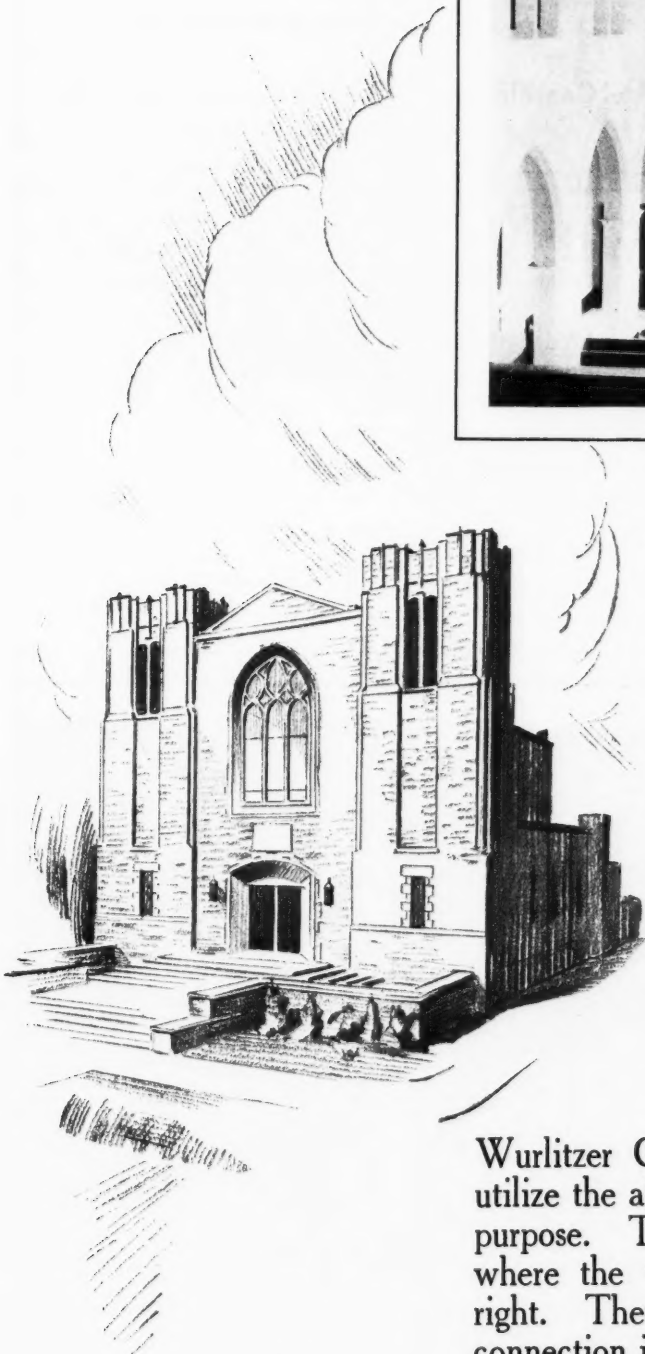
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**Philadelphia Host
to Marcel Dupre to
Mark His Recital**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Sept. 19.—Marcel Dupre is to be the guest of the Philadelphia organizations on the occasion of his recital in the Second Presbyterian Church Oct. 12. A dinner and reception is being sponsored by the American Organ Players' Club, the Pennsylvania chapter of the A. G. O., Camden chapter of the N. A. O., and the Pennsylvania chapter of the N. A. O.

H. William Hawke, who has been appointed to the organ position at St. Mark's Church, takes the place left vacant by the death of Lewis A. Wadlow. St. Mark's is one of the "high" churches of the city, and has had a notable line of organists in its history, such as the Pine brothers, Kendrick and Minton.

Helen B. Buckley has resigned from the Park Avenue M. E. Church to go to Messiah Lutheran, where she has increased opportunities to display her musicianship.

Frederick Maxson has resumed his organ teaching at the Leefson Conservatory of Music, having held this position for several years.

Friends of Frances McCollin are congratulating her on the European premiere of her Scherzo for string orchestra, which was played by the Warsaw Philharmonic Orchestra under Fabien Sevitsky Aug. 9.

VAN DUSEN WILL LECTURE
Series of Talks on History of Organ and Organ Music Arranged.

A series of lectures on the history of the organ and organ music, followed

by classes for interpretation of the important organ works of the masters of different schools of organ composition, is to be given by Frank Van Dusen at the American Conservatory of Music, in Kimball Hall, Chicago. The hours are from 2 to 4 o'clock and organists and others will be welcomed. The dates and subjects are:

1. Oct. 14.—"Early Development of the Organ from the Year 200 B. C. to the Sixteenth Century."
2. Oct. 28—"Development of the Organ from the Sixteenth Century to the Present Time."
3. Nov. 11—"Organ Music and Masters to the Seventeenth Century: Early Italian, German, French and English Schools."
4. Nov. 25—"Organ Music of the Seventeenth Century: Italian, German, French and English Schools."
5. Dec. 9—"Bach, His Life and Works."
6. Jan. 6—"Bach, His Life and Works," continued.
7. Jan. 20—"Organ Composers, European Schools after the Year 1750."
8. Feb. 3—"Cesar Franck, His Life and Works."
9. Feb. 17—"American Composers and Their Works."
10. March 3—"Compositions of the Modern French, German, Italian and English Schools."

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Organs and Organists in the Universities

I. The University of Pennsylvania

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

The supercilious New Englander—or shall we narrow this to the supercilious Bostonian?—is after all not a fool, and underneath his overweening confidence in his ordinary habitat he is artless, simple, and frank when in the presence of real excellence. A thought something like that passed through my mind on a day in May and in the City of Brotherly Love when I heard the great organ given by Cyrus H. K. Curtis to the University of Pennsylvania and noted the bountiful provision for musical and artistic culture made by the university. Here is a great university recognizing the civilizing power of music; here are splendid men giving liberally of their experience

H. Alexander Matthews



landscape architecture and fine arts; here is given the instruction in harmony, counterpoint, fugue, orchestration, music history and aesthetics. There are three assistant professors and one lecturer to take the classes. In addition to the theory work it is possible to take courses in performance on the piano, violin, violoncello, organ, harp, and in singing; these courses lead to the degree of bachelor of music or bachelor of fine arts. In the 1928-1929 catalogue there were thirty-three names listed as candidates for degrees in music. Assistant Professor Earl McDonald is chairman of the department of music. There is nothing in the catalogue of the school of music to show either who the teachers of practical music are or how the playing and singing of the students are judged. The only thing the catalogue has to say on the subject is: "Members of the music faculty should be consulted as to the selection of teachers."

But this is by no means the whole story of music at the University of Pennsylvania; we have not touched on the student activities, which are important. They are not, except indirectly, under the control or supervision of the department of music; there is a loose connection with the department through H. Alexander Matthews, Mus. D., adjunct professor of music, and Adolph Vogel, assistant professor of music, who act as liaison officers. In this respect, although this university is like many others, the situation is not ideal, for there can be no close, vital relationship between the theory and practice of music unless the two aspects are unified, co-ordinated under one inspiring head. Granted, however, that the system here is practical and suited to the local conditions, no better person could be director of undergraduate musical activities than Dr. Matthews, a man well known and respected wherever there are organs, choirs or choral singing.

It was seven years ago that Dr. Matthews became connected with the music at the university; it was at that time that the music was reorganized. There is a military band of 100 pieces and an orchestra of like size giving two concerts a year; a men's glee club of 110 members; a women's glee club of seventy-five. Dr. Matthews conducts the glee clubs and Mr. Vogel the band and orchestra; there are also student leaders who take care of much of the routine of organization and rehearsals. Anyone who knows H. Alexander Matthews knows his standards of composition and performance are of the highest. The two glee clubs profit accordingly. Rehearsals are three weekly for the men and two for the women, a task for any man and doubly arduous for a man like Dr. Matthews, carrying full activities outside the university as composer, organist and choirmaster. He was born in Cheltenham, England, in 1879 and is thus in the height of a successful career with twenty years at least of vigorous professional life before him. His father was that grand old man of music of western England, John Alexander Matthews, who had a very long and active career as teacher and choral conductor. Another son is John Sebastian Matthews, organist and choirmaster now at Grace Church, Providence, and a composer of note. H. A. M. came to Philadelphia in 1899 and has practiced his profession in that city ever since that time. At present he is organist and choirmaster of the Church of St. Luke and the Epiphany, with a surplised choir of mixed voices. He also is conductor of the Choral Art Society of Philadelphia, sixty-five professional singers, which was acclaimed by the New York Evening Post in its issue of April 26, 1929, as "outsinging every mixed chorus whether native or imported heard in New York, and

superior in musicianship and vocal beauty to any concert by any mixed chorus we have ever heard." The Philadelphia Women's Club, 100 voices, and the Orpheum Club of Wilmington, Del., seventy-five men, also sing under him; and lest there be a few minutes of the week unoccupied he heads the theory department of the Philadelphia Musical Academy. Many organists would appreciate the compliment of one honorary degree, but H. A. M. is twice a doctor of music, once from Muhlenberg College and again from the University of Pennsylvania; his title of professor comes from the latter institution in 1925. When, in addition to all these honors, one considers his reputation as a composer—for his choral works are extensively known and sung, it would seem as if Dr. Matthews had altogether too much glory; but if you think over his ancestry and appreciate the energy, tact and good sense which he applies in the development of his musical talent and the modesty with which he meets his professional brethren, you will understand how it is that he is so much beloved and trusted.

I asked him if the modern discord music had influenced his own compositions; he thought that, although he admired Holst, Stravinsky and Ravel, and put the modern advanced music on his programs, he had not consciously adopted the modern idiom; absorption insensibly through study and performance undoubtedly would take place. But it is necessary to be sincere if a composer is to write genuine "stuff"; the conscious adoption of modern idioms could hardly result satisfactorily.

Although my visit to the Fine Arts building and my look round the campus of the university had been very pleasant, the real thrill came on attendance at the dedication of the new auditorium, Irvine Hall, and of the large Austin organ, presented by Mr. Curtis. The auditorium, a unique building, came to the university from the estates of William B. and Mary B. Irvine. Horace Traumbauer was the architect and John C. Bell, LL. D., the executor of the estates. The auditorium is so unusual in design and so vivid in coloring that one almost gasps as one enters and looks about. The site negated the usual long, narrow building, so the architect made an octagonal structure; this necessarily results in an interior almost square rather than oblong, with sharply pointed arches neighboring larger ones with very obtuse angles; the decoration is extremely original, heraldic devices repeated about the building in dark blue, gold, pink and yellow being profusely used. There are two galleries about the hall and the organ is distributed on both sides of the stage. There was a chorus of nearly 200 seated comfortably on the stage during the evening's music, and I imagine the hall will seat from 1,500 to 1,800; it cost a million dollars.

One attractive feature of the place is the "lantern," which I estimate to reach perhaps 100 feet above the floor; it reminded me of the lantern in Ely Cathedral. As I heard the music at the dedication and studied the decoration I found the whole effect exhilarating in the extreme. It is an auditorium for young people and I believe it expresses the spirit of youth.

The organ was originally constructed for the Sesquicentennial Exposition held in Philadelphia in 1926. At the conclusion of the exposition it was purchased by Cyrus H. K. Curtis for presentation to the University of Pennsylvania. The organ was built by the Austin Organ Company of Hartford, Conn., from specifications drawn by a committee of Philadelphia organists composed of Henry S. Fry, Dr. John McE. Ward, Rollo F. Maitland, Frederick Maxson and the late S. Wesley Sears, whose idea it was to make the instrument distinctly "an organist's organ."

It is constructed on the universal air-chest system, an advanced feature in organ construction for which John T. Austin, president of the company, was awarded the Edward Longstreth medal of merit by the Franklin Institute in Philadelphia. There are seven divisions in the instrument, totaling 200 speaking stops, with 10,739 pipes and 246 percussion tones, all of which are controlled from the movable four-manual console. In addition there are numerous combination pistons and studs for group control of the stops, plus the necessary couplers.

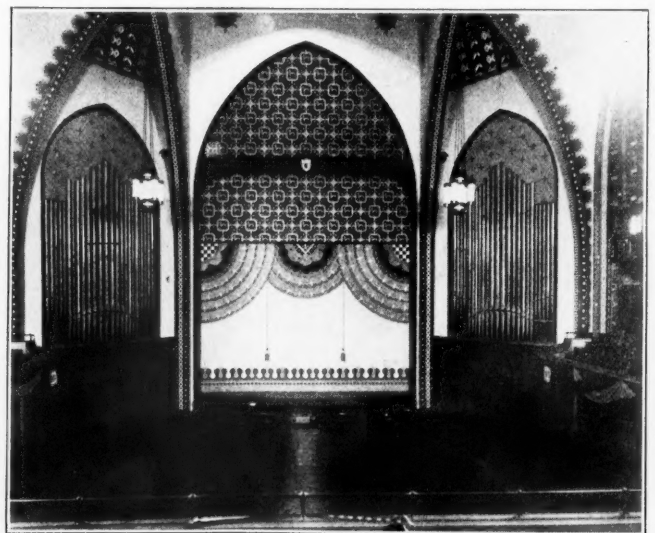
When the tones of the diapasons first came to the ear the organ was splendidly full, rich and solid; later the reeds were notably varied in quality and power; the full organ was big enough and not disagreeably overpowering. The position of the instrument—on either side of the stage—I regard as necessary, although somewhat unfortunate; if the chorus is to hear the organ, it makes it unavoidable for the accompanist to play somewhat louder than he would normally. I inferred this from the fact that, where I sat, the organ was often too strong. But everywhere organists struggle with this sort of thing.

The program of music followed addresses by the provost of the university and Mr. Curtis—and these were mercifully short; here is the list:

PART I.

1. Chorus, "Hymn of Thanksgiving,"
.....Folk-Song of Netherlands
Combined Women's and Men's Glee Clubs
2. Organ Solo: Passacaglia.....Bach
Rollo F. Maitland.
3. Choruses by Men's Glee Club
"John Peel"
"The Drum"
"Peaceful Slumb'ring on the Ocean"
.....Archer Gibson Storace (1792)
"Farewell".....E. Cutter, Jr.
"The Lost Chord" (by request).....
.....Arthur Sullivan
4. Organ Solos:
"Christus Resurrexit"Ravanello
Pastorale.....Paul de Maleingreau

View of University of Pennsylvania Organ



and knowledge to the young people who are to become in a short time social leaders and artistic patrons. There has been an increasing respect on the part of educated people for the power of music to civilize since the day when John K. Paine (1862) became instructor in music in Harvard University.

The University of Pennsylvania is pleasantly placed in West Philadelphia in the midst of green grass and beautiful trees, across the Schuylkill river, about a mile and a half from the Broad Street station. One has a sense of out-dooriness and space even though the fifty-odd buildings devoted to academic uses are not widely separated. The slightly rising ground on which the university is placed adds to the agreeableness of the impression it gives. Bearing in mind the modern devotion to athletics, one must record that there are a large stadium, an indoor stadium or palestra, seventeen tennis courts and four large fields for athletics. It would be strange indeed if the average young person of either sex could not enjoy college life within this university. There must be a good deal of social activity with over 17,000 students registered; and these thousands are shepherded by not fewer than 1,400 instructors of all grades. Rather overpowering, isn't it? Harvard and Yale do not seem so important after all; and as for little Brown, Amherst, Williams, Dartmouth or Bowdoin, they sink almost out of sight.

One would naturally think that "Penn" would be too busy with languages and mathematics, and law, and medicine to do anything with music; but Dr. Hugh Archibald Clarke was professor of the science of music from 1875 until his retirement in 1926. The department of music was established in 1877. Nowadays music shares the fine arts building with architecture,

Irvine Auditorium, University of Pennsylvania



"Marche Slav"Tschaikowsky
Rollo F. Maitland
PART 2.

- 5. Chorus:
Finale to Third Act of "Die Meister-
singer".....Wagner
Combined Men's and Women's Glee Club
and Rollo F. Maitland.
- 6. Organ Solos:
"Beyond the Aurora".....H. C. Banks, Jr.
"Fileuse".....Marcel Dupre
Fantasia on American Camp and
Patriotic Songs, 1776-1926...Maitland
Rollo F. Maitland.
- 7. Chorus:
Recessional...H. Alexander Matthews
Combined Women's and Men's Glee Clubs
and Rollo F. Maitland.

It seems to me that, with all respect to Dr. Matthews, Rollo Maitland and the ladies and gentlemen who sang, nothing intrigued us more than hearing Mr. Curtis extemporize for a few minutes as a sort of Curtis dedication. It never had entered my head that he could play the organ, but the music he produced was melodious and in good organ style; everybody was highly gratified by his performance. Following his playing—and he was very loudly and persistently applauded—came the program as given above. To my mind the Passacaglia of all the pieces played exhibited the organ to best advantage. Here was a noble piece of music, nobly played as regards all the externals of tempo, technical accuracy, sympathetic expression, free and tasteful registration.

Everything in the organ was given us. I do not mean that the other pieces played by Mr. Maitland were not well done; but the combination of great music, great registration and great playing made the Passacaglia unique. Another high-light was the "Meister-singer" Finale; the combined glee clubs sang with astonishing vigor: it was really thrilling. Dr. Matthews has trained these young people to a high degree of finish; in fact the men of the chorus formed the male contingent of Damrosch's performances of the Ninth Symphony in 1926 at Washington and New York. I was struck with the tone made by the young women: it was not shrill, as the tone of the women's college choruses usually is, but had some roundness.

As in duty bound I said to Dr. Matthews: "I'm afraid you will think this an unnecessary question, but do you really believe that your work at the University of Pennsylvania is of any genuine benefit to the institution? Is

it service, or mere evanescent amusement? Is it utility or futility?"

H. A. M. smiled; he has resources! "Well," he said, "of course I may be mistaken, but I am a strong believer in getting students interested in better music; I get these men together three times a week—the women twice—and we sing sixteenth century music and the best of later schools. Graduates have their tastes formed while in the university; they are 'set' for good music all their lives and are influences for good wherever they live. Perhaps that is not a great ideal to work for, but it gives me all the incentive I need."

As I listened to Mr. Curtis' splendid gift to the university I wondered whether there was not someone connected with the administration who had sensed its value for cultural purposes and who would see that this splendid auditorium and magnificent organ were used for the joy and uplift of the thousands of youth who look to the university as a source of light and leading.

Kilgen Activities for Month.

September is reported as being a busy month by the Kilgen Company of St. Louis. In addition to considerable overtime in getting ready the two large organs for New York—St. Patrick's Cathedral and Carnegie Hall—the company is building several two and three-manual instruments for the following churches: St. Peter's Catholic, Butler, Pa.; First M. E. Church Clinton, Mo.; Dominican Sisters Convent, Camden, N. J.; St. John's Lutheran Church, Waseca, Minn.; Immaculate Conception Church, Elmhurst, Ill.; St. Mary's Catholic Church, Philadelphia, and several rebuilds in the city of St. Louis and vicinity.

Uganda Cathedral Needs Organ.

An appeal has been issued in England by the bishop of Uganda on behalf of a fund being raised to provide an organ for Uganda Cathedral. The old cathedral was struck by lightning and burned in 1910, and the new building has so far been without an organ. A harmonium is a poor substitute, as the attendance averages over 2,000, and the singing is congregational. A specification has been prepared for a two-manual organ of fifteen stops, at a cost of £1,500. Towards this sum £500 has so far been contributed.

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THE CHIMES OF ST. MARK'S.....A. Russolo \$0.75

The Angelus hour is announced by the many chimes of Venice, chief among which are those of St. Mark's. The beautiful scene of people praying, gliding along in their gondolas, is described in this piece. Pietro A. Yon, the famous concert organist, has included this highly effective composition on many of his recent programs, resulting in a heavy demand for the printed copy.

NIGHT OF SPRING.....Charles Raymond Cronham \$0.60

"Of rather unusual character, played by the composer at the 1928 N. A. O. convention, it attracted much attention, because of the melodious quality of the themes, the rippling accompanimental figures and the deft manipulation of registrational possibilities."
—The American Organist.

THE ENCHANTED ISLE—A Bermudian Suite.....
.....R. Deane Shure \$1.50

- 1. Angels' Grotto
- 2. The Pilot's Gig
- 3. The Sea Fan
- 4. The Cathedral Cliffs

It is evident that Mr. Shure studied Bermuda with the eyes and ears of a poet, and from his observation has produced a suite that will stand as one of the best productions of his versatile ability.

SKETCHES FROM NATURE.....Joseph W. Clokey \$1.50

- 1. The Pipes of Pan
- 2. Dripping Spring
- 3. Twilight Moth
- 4. An Angry Demon

This is a real novelty, which all organists seeking a poetical suggestive type of program music should get immediately. From the pen of one of the best of the younger American composers, these sketches constitute a four-numbered suite that is a worth-while contribution to contemporary organ music.

MISCELLANEOUS

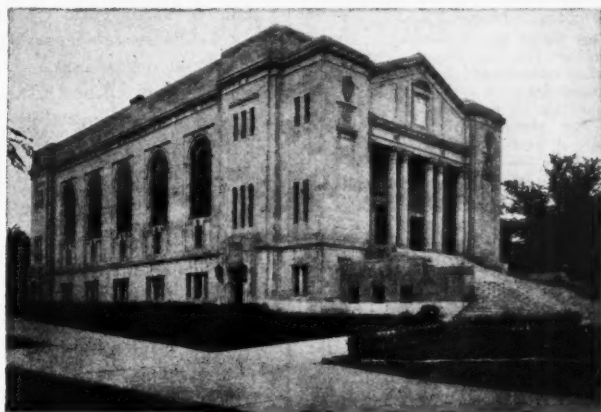
- Under the Stars. Nocturne.....H. J. Stewart \$0.60
- Loneliness-Meditation.....Cesar Borre .60
- Overture Triomphale.....G. Ferrata .75
- Afterglow-Meditation.....Charles S. Skilton .60

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By WILLIAM LESTER.

Scenes from Shakespeare's "The Tempest," for organ, by Humphrey J. Stewart; published by Theodore Presser Company.

Six colorful fantasias go to make up this virtuoso suite. No church music is this—rather it is highly colored tone painting for the concert hall or the theater. Judging from the registrations and the flexibility demanded the composer had in mind a modern instrument with all the new accessories for change and variety. Given these, the effect should be stunning. "The Shipwreck" is the first piece—a storm scene of tremendous verve and volume. Next we have "The Enchanted Isle," with its murmurings of flute and harp. "Ferdinand and Miranda" presents a morceau with a delightful melody set for great gamba against a slowly-moving series of chords set for choir accompaniment stops. This continues as a solo on swell reeds and flutes. There is a build to full organ, then a beautifully conceived diminuendo to a whispering close. The fourth number is "Caliban," a bizarre character sketch of vivid contrasts and colors. Fifth comes "Ariel," a valse-like lilt for soft strings and flue stops. The final piece is "The Masque of Ceres," subtitled "Epithalamium." Here is a brilliant wedding march of vigorous go, a fitting climax to a suite of unusual musical value.

Such music was not to be thought of for the instrument twenty-five years ago. Now it is the fitting thing—if as good as this set.

"Isthar," tone-poem for organ, by R. S. Stoughton; published by the White-Smith Music Publishing Company, Boston.

This work is in this composer's best oriental vein. A modern instrument is demanded to cope with its demands of stop-colors and dynamic changes. A colorful concert number of high grade and interest.

"Rhapsodic March," by Dudley Peele; published by Clayton F. Summy Company, Chicago.

This virile march deserves marked attention for its out-of-the-ordinary musical content and for its more than ordinary fitness for the instrument. It is built up on a pulsing figure which develops throughout to a sonorous close. A first-class postlude.

Warren D. Allen at Evanston.

The first of the season's recitals at the First Baptist Church, Evanston, was played Sunday afternoon, Sept. 22, by Warren D. Allen of Leland Stanford University, California. It is planned to give about six during the season. The next one will be played by Edward Eigenschenk of Chicago Sunday afternoon, Nov. 24. Since the installation of the new Kimball organ at this church about a year ago the organist of the church, William H. Barnes, has arranged for several recitals there, including a Guild joint recital, programs by Hugh Porter of New York and Marshall Bidwell of Coe College, Iowa, in addition to several recitals he has played himself. Mr. Allen's recital was attended by many of the organists of Chicago, there being at least twenty-five present. This was the first appearance of Mr. Allen in Chicago for seven years. His program contained many novelties to most of the organists present, and the first half was the same as he played at the N. A. O. convention at Toronto in August. Mr. Allen's playing is characterized by the greatest finesse in registration, technique and interpretation. Of particular appeal and beauty proved to be Clokey's "Dripping Spring," the Bingham "Roulette," and three Bach Preludes. He gave a magnificent reading of the difficult Andante and Finale from the "Grand Piece Symphonique" of Franck.

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Erben	2 M tracker	2 M electric	Closter, N. J.
Mason & Hamlin	2 M duplex	1 M electric	Newark, N. J.
Austin	3 M tubular	3 M electric	Hoboken, N. J.
Midmer	2 M tracker	2 M electric	Plainfield, N. J.
Kimball	3 M tubular	3 M electric	New York City
Odell	2 M tracker	3 M electric	Orange, N. J.
Johnston	2 M tracker	2 M electric	Salisbury, Conn.
Woodbury & Harris	3 M track, pneumatic	3 M electric	So. Norwalk, Conn.
Hutchings-Votey	3 M electric	3 M electric	Brooklyn, N. Y.
Tallman	1 M tracker	2 M electric	Pleasantville, N. Y.
Harrison	2 M tracker	2 M electric	New York City
Jardine	2 M tracker	2 M electric	Oradell, N. J.
M. A. Clark	2 M track, pneumatic	2 M electric	Nyack, N. Y.
Muller & Abel	2 M tubular	2 M electric	Brooklyn, N. Y.
Bishop & Son (England)	2 M tracker	2 M electric	Bermuda

Most of these organs have been supplied with new consoles; many have additional speaking stops or new reed stops, while some have chimes, as well as the basic improvements.

The organ committee, in considering whether to rebuild the old organ or buy a new one, would do well to consult the builders with a reputation for rebuilding as well as for building. No method short of rebuilding the old organ in the factory will make it AS GOOD AS NEW.

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Many Organ Pieces for Harp and Chimes for Modern Player

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

A few years ago conservatives were horrified when organ builders began to add tubular chimes to their instruments. If the objections had been addressed to the very harsh character of tone produced by the first chimes, or if the cursing had been applied to the performer's overuse of percussion, most organists would still be in agreement. But now that the tone of chimes has been so remarkably refined and celestas of delicacy and variety have been added, most leaders of the profession have come to see that percussion may be as valuable in the organ as in the orchestra. Bach, if he were alive, would be as keenly interested in this additional color as he was in the curious instruments which he scored for some of his cantatas.

Clarence Dickinson, who certainly stands for refinement in all things, has edited a number of organ transcriptions with parts for celesta and chimes; Lynnwood Farnam frequently uses the piquant color of the harp, especially with flutes; Edwin H. Lemare, who in a number of ways was the first great modern recitalist, particularly in his handling of rhythms and colors, has specialized in transcriptions employing both chimes and harp. So if you are sure that your organ has the essentials of true organ tone, you can now introduce percussion without losing caste; indeed, if you have not a celesta (harp) in your instrument, you are bound to feel a little wistful.

A number of requests have come for lists of organ pieces which employ these two new ways of brightening tone. At first thought I was inclined to say that any piece employing arpeggios could be used for your harp stop; but the fact is that a number of transcriptions and original compositions have been written specially with celestas in view. Furthermore, while it is easy to say that anyone can judiciously introduce a few notes on the chimes—particularly in Christmas carols—there has been a good deal of composition in this country by men who, like Debussy, were specially interested in the overtones of bells. I am therefore presenting three lists of pieces, most of which were originally registered for chimes or harp, or both, all of which are reasonably easy, and all of which use percussion idiomatically.

First, then, for the pieces employing chimes:

Banks, H. C., Jr.—Caprice (Gray).
Borodin—"Au Couvent" (G. Schirmer). In a set of three pieces very well arranged by Dunkley.
Brewer, J. H.—"Echo Bells" (G. Schirmer).
Calver—"Forest Chimes" (Schmidt).
DeLamarter—"Carillon" (Gray). The chimes are used in the pedal.
Gaul, Harvey—"Easter Morning on Mount Rubidoux" (J. Fischer).
Gaul, Harvey—"Little Bells of Our Lady of Lourdes" (Fischer).
Johnston—Evensong (Fischer). Scored for "carillon"; the harp stop seems to be more effective here than the chimes.
Kinder—"A Summer Morning" (Fischer).
Kramer—Intermezzo (Fischer).
Lemare—"Easter Morn" (Gray).
Lemare—"Christmas Bells" (Gray).
Lemare—"Joy to the World, "Christmas Fantasia" (Ditson).
Lemare (arr.)—"Loch Lomond" (Gray).
Lemare (arr.)—"Love's Old Sweet Song" (Presser).
Macfarlane—"Evening Bells and Cradle Song" (G. Schirmer).
Macfarlane—Lullaby (G. Schirmer). Only a few notes on chimes.
Matthews, J. S.—Angelus-Meditation (Ditson). Two pages.
Mauro-Cottone—"Christmas Evening" from Sicilian Suite; published separately (Gray).
Nevin, Gordon Balch—"By the Lake" (Ditson).
Peele—Four Chime Preludes. One page each, published in a set (Gray). For opening or close of a service.
Peele—"Temple Bells" (Gray).

Peele—"Cradle Song and Curfew Bell" (Gray).
Price—"The Bells" (G. Schirmer).
Rimsky-Korsakoff—"Chanson Indoue" (G. Schirmer).
Russell—"The Bells of Ste. Anne de Beaupre" (Fischer).
Snow, A. W.—"Distant Chimes" (Gray).
Stebbins, C. A.—"Where Dusk Gathers Deep" (Fischer).
Truette—"Angelus" (Schmidt).
Ungerer—"Frère Jacques, dormez vous?" (Fischer). Carol tune.
Yon—"Cristo Trionfante" (Fischer). Loud chimes needed.
Yon—"Christmas in Sicily" (Fischer).
Yon—"Gesù Bambino" (Fischer).

Of these the most popular probably is Yon's pretty little Christmas number, "Gesù Bambino"; it uses the "Adeste Fideles" combined with a pretty pastoral theme. Curiously enough, one of the other most successful numbers on the list is by another Italian; Mr. Mauro-Cottone's piece seems to me a little more clever if not quite so direct in appeal. The first number by Macfarlane and the one by Brewer have long been popular. Personally I should like to call attention to the charming new piece by Mr. Matthews, which I reviewed a few months ago. It happens that this summer I was called upon to play a service for my sister and happened to find the "Angelus-Meditation" lying beside the organ; it is certainly one of the most graceful little things written in this country; it is based on a chime-theme. I have always liked Mr. DeLamarter's clever piece, which is unusual in employing the chimes in the pedal; it demands careful playing. The Borodin "Au Couvent" is an example of well-nigh perfect transcribing; the melody is a lovely one, and the atmosphere always makes itself felt; intrinsically it is the finest number on the list.

Here is a longer list of pieces calling for harp or celesta:

Bach—"Anna Magdalena's March," arranged by Dickinson (Gray).
Banks (arr.)—Old French Air, "Amaryllis" (G.*).
Barton—"On the Sea of Galilee" (G. Schirmer)*.
Becker—"Idylle Angelique" (Gray).
Becker—"Sur la Rivière" (Gray).
Beethoven—Adagio, "Moonlight Sonata," arranged by Dickinson (Gray).
Boisdeffre—"Au Bord d'un Ruisseau," arranged by Kraft (Gray).
Boisdeffre—"By the Brook," arranged by Nevin, easier (Ditson). This is published separately and in Mr. Nevin's "Thirty Transcriptions."
Chadwick—"In Tadaussac Church" (Gray).
Clokey—Suite, "Sketches from Nature"; first two sections (J. Fischer).
Dickinson—Old Dutch Lullaby (Gray).
Dubois—"In Paradisum" (Leduc).
Dvorak—"Indian Wail" (G. Schirmer).
Friml—"Echoes of Spring" (G. Schirmer)*.
Ganne—"Extase" (G. Schirmer).
Gaul, Harvey—"La Brume" ("Mist") (Gray).
Guilmant—"Marche Funèbre et Chant Seraphique" (G. Schirmer)*.
Jepson—Second Suite, "La Zingara" movement (Gray).
Kinder—"In Springtime" (Fischer).
Lemare—"Salut d'Amour" (Presser).
Lemare—"Song of Summer" (Ditson).
Lemare—"Springtime" (Ditson).
Lemare—Irish Air from County Derry (Ditson).
Liszt—"Consolation" (Gray).
MacDowell—"Forest Idyl" (Ditson). Also in Nevin's "Thirty Transcriptions."
Matthews, H. A.—"The Fountain" (G. Schirmer).
McKinley—"Lament" (Fischer).
Mendelssohn—Spring Song (Gray). Arranged by Koutz.
Mueller—"Paean of Easter" (White-Smith).
Offenbach—Barcarolle, arranged by Dickinson (Gray).
Peele—"A Song in the Night" (Gray).
Peele—"I Heard the Sound of Harpers" (Gray).
Pierne—"The Guardian Ange"

(Gray; another edition, Ditson).
Rebikoff—"Danse des Odalisques" (Ditson).
Stcherbatcheff—"The Star of the Shepherds" (G. Schirmer).
Stewart—Suite, Scenes from "The Tempest," particularly the second movement; just published (Presser).
Sturges—Meditation (Boston Music Company)*.
Swinnen—"Chinoiserie" (Fischer).
Tschaikowsky—Nutcracker Suite, the following movements, published as separate pieces: "Arab Dance," "Dance of the Candy Fairy," "Dance of the Reed-Flutes" (G. Schirmer).
Wagner—Lullaby, arranged by Dickinson (Gray).
Yon—"Arpa Notturna" (Fischer).
Those numbers marked with an asterisk are not scored for harp, but are effective when so registered; they include such very popular numbers as those by Sturges, Barton, Dubois and Boisdeffre. I have listed movements from longer works by Clokey, Jepson and Stewart; all three are colorful and need a modern organ with orchestral stops, but the Stewart suite is perhaps easiest. The numbers by Jepson and Swinnen take clever playing to match their clever composition.

There are a few things written for registration with both chimes and harp:

Arkadelt—"Ave Maria," arranged by Dickinson (Gray).
d'Antalfy—"Christmas Chimes" (G. Schirmer).
Demarest—"Sunset," from Pastoral Suite, published separately (Gray).
Lemare—Hawaiian Air, "Aloha Oe" (Presser).
Lester—Rhapsody on Old Carol Melodies (Fischer).
Massenet—"Angelus," from "Scenes Pittoresques," arranged by Kraft (G. Schirmer).
Moline—Sonata No. 2, "Seraphic Chant" (Summy).
Sowerby—"Carillon" (Gray).
Van den Gheyn—"Carillon et Fugue," arranged by Dickinson (Gray).
Wesley, S. S.—"Holsworthy Church Bells" (G. Schirmer).

The number by Wesley—long popular in England—though not scored for percussion, can easily be arranged to employ both chimes and harp. The curious and pretty old number by Van den Gheyn is by a carillonneur and so was originally intended for bell's alone; it makes a specially useful number for a historical recital. The pieces by Arkadelt, Demarest and Massenet have been very popular, and all of them can be used at a church service.

Of course I have not begun to exhaust the possibilities. Mr. Lemare, for instance, has a set of "Twelve Short Improvisations for the Organ with Chimes" (Gray), a useful collection for those who are accustomed to playing a little piece with chimes at evening services. Perhaps the most remarkable of Mr. Lemare's contributions to this literature, however, is the "Lemare Organ Album" (Presser), in which nearly every piece calls for harp or chimes. Practically all of these pieces are transcriptions of favorite melodies. Those which call for chimes include: "Love's Old Sweet Song," "Kathleen Mavourneen," "Massa's in the Cold Ground," "Rocked in the Cradle of the Deep," "Ol' Carlina," "Lead, Kindly Light," and an original piece called "Evening Pastoral, The Curlew." Those which employ the harp or celesta are: Wagner's "O Star of Eve," "Aloha Oe," "I Dreamt I Dwelt" and Lemare's "Salut d'Amour." Two call for both harp and chimes: "Swing Low, Sweet Chariot" and Handel's "Harmonious Blacksmith." I believe that all these numbers are being published separately; the entire volume is so useful, however, that it is well worth owning.

I dare say that in many other volumes of organ pieces there are numbers scored for percussion. I mention only one more book, however, and that is Dr. Stewart's "Album of Transcriptions" (Presser), which contains his own clever sonata called "The Chambered Nautilus," using the harp in the first two movements. In the same volume the harp is used in Blumenthal's "Swan Song"; the chimes in Massenet's "Angelus"; both harp and chimes in Lange's "In the Clois-

ter" and Luigini's "The Voice of the Chimes."

Since this article was written there has come to me from a friend in Chicago a list made by Roy R. Murphy of the Clayton F. Summy Company, a gentleman of whose remarkable knowledge of music for organ and choir I have often heard. Some of the numbers on his list I have mentioned. Those which I have failed to record include the following:

FOR HARP OR CELESTA EFFECTS:
Meale—Magic Harp. Also "Song of the Breeze."
Fletcher—"Fountain Revery."
Liszt—"Liebestraum."
Nevin, Gordon—"Twilight Memories," from "Rural Sketches."
Bach-Gounod—"Ave Maria," Meditation.
Dubois—"Voix Celeste."
Rubinstein—"Reve Angelique."
Wilkes—"Starlight."
Anderson—"An Elegy."

FOR CHIMES:
Carter—"Chimes of Dunkirk."
Diggle—"Vesperale."
Chubb—"Stillness of Night."
Faulkes—"Carillon."
Horsman—"The Curfew."
Kinder—"In Moonlight."
Lacy—"Chimes of Ste. Marie."
Lemare—"Cathedral Shadows."
Stewart—"Bells of Aberdovey."
Williams—"Chimes of Gloucester Cathedral."

Purcell—Bell Symphony.
Lester—"In a Cloister Garden."
Nevin—"O'er Still Meadows" ("Rural Sketches").

It will be some indication of the wealth of material available when I say that I own and like most of these pieces and omitted them from my own lists merely by inadvertence. Probably every organist with a large library will think that I have omitted half of the best things that could be named! I just remembered another piece myself—but the printer waits.

Reviews.

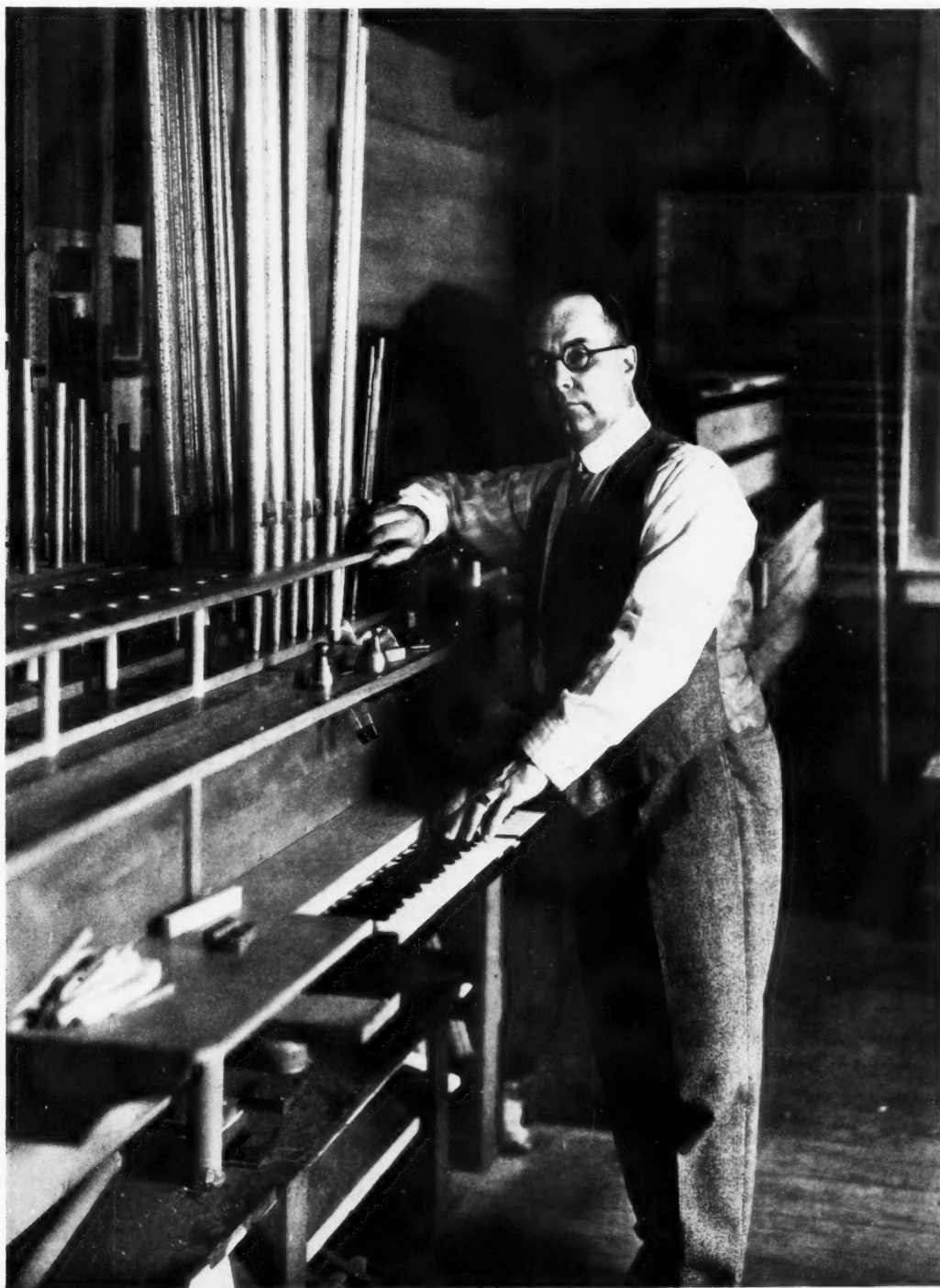
The Matthews brothers, H. Alexander and J. Sebastian, have made independent reputations as writers of very popular cantatas. Now they have produced in collaboration what they call a "service of music" entitled "Christ in the World" (Ditson). In every way this is a remarkable work. In the first place it can be sung by any type of choir, including a quartet, though its idiom is perhaps a little better suited to mixed voices than to boys' tone. In the second place, the clergyman has a part, reading a section of Scripture before each of the five sections: "His Advent," "His Birth," "His Ministry and Works," "His Sufferings and Death," "His Resurrection." In the third place, there are two melodious independent solos which will be widely useful: "I Am Not Worthy" (soprano) and "My Jesus, as Thou Wilt" (baritone). In the last place, all the music is tuneful and easy, and some of it is genuinely distinguished. I like particularly well the first and last choruses; the charming pastoral carol, "All My Heart This Night Rejoices"—the most finished and graceful of the sections—and the soprano solo. I suggest that in the last line of this solo you change the phrase "This worthless heart of mine" to "This humble heart of mine"; if Christ died for men, their hearts are not worthless.

The third number which I recommend is James H. Rogers' new Sonata for the Organ in D (Presser), one of the jolliest things he has written, and easy. It will make an admirable piece for teaching, but the third section, a "Carillon," is a delightful concert piece or prelude for a festival service. This is the best thing by Rogers that I have seen since the Third Sonata for Organ (G. Schirmer), which has never had adequate recognition, I believe. The position of Mr. Rogers among our recitalists is a curious proof of snobbish terror at playing something too tuneful; he has become confused in the minds of some people with those composers who have nothing but a tune to offer, though as a matter of fact his command of form is remarkable and so easy as to escape comment. A man should not be penalized for not calling attention to his own cleverness.

The Estey Organ

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

Voicing Number



AUGUST F. GUNZINGER, ESTEY VOICER —“BORN IN AN ORGAN FACTORY”



VOICE is a vital item in the personality of every individual. Now and then the superior quality of a voice lifts a prima donna to eminent heights and fabulous earn-

ings. On the opposite hand, a voice of poor quality often disqualifies a man who may be otherwise qualified as a great public speaker.

If trifles in the arrangement of the human vocal chords count so tremendously, similar

The Estey Organ

trifles are no less important in that mightiest but most delicate instrument of musical speech—the pipe organ. It is quite impossible for any human being to alter to any great extent the voice with which he is naturally endowed, but the modern organ builder can give to pipes almost any voice he chooses—imitative of practically every other musical instrument.

It ought to be obvious to any prospective organ purchaser that the quality of the voicing of the pipes is of more importance than the “quantity” of organ that he buys, and it ought to be interesting to such prospective purchasers that the Estey Organ Company has a record of more research and advances in tone production than any other organ builder in America. Patent attorneys have stated that Estey men have shown more activity on the subject of tonal quality than any other group of men known to the patent office.

The late Sir George Ashdown-Audsley, author of the most voluminous works on the organ industry and everywhere accepted as an unimpeachable authority, once declared that the late William E. Haskell, who was for many years superintendent of the pipe organ department of the Estey plant, was—not “one of the,” but “the most eminent voicer in America.”

Under Mr. Haskell many expert voicers were trained in the Estey organ shops, and they are serving today as his successors, carrying on the tradition that an Estey must be voiced more perfectly than any other organ.

Mr. Haskell's particular protege was August Gunzinger, who is today the supervisor of the voicing department at the Estey factory. The picture which serves as a frontispiece of this folio is an unretouched photograph of Mr. Gunzinger at his pipes.

These few pipes, placed in the voicing apparatus, make no very impressive part of the picture—but this handful of pipes and their master represent one of the most vital processes in organ building.

In a little journey to the Estey plant, where visitors are always welcome, Mr. Gunzinger may be found any working day either at the post at which he is here pictured or in lending his supervising ear to the other Estey voicers, practically all of whom are men of approximately 20 years' experience.

The skill and patience of a pipe voicer entitle him to be classed with the few remaining artisans in this age of machinery. With all the mechanical, pneumatic, and electrical developments that have made the modern organ the marvel that it is, there is one department—that of voicing—in which no machine can displace the human hand and ear.

There are many men in the Estey plant who have seen life-long service there, but Mr. Gunzinger has the unique distinction of not only being “born to the trade,” but of literally being *born in an organ factory*. His father and mother were at the time living in the upstairs part of the Rinkenbach organshop in Colmar, Al-

sace-Lorraine, where his father was employed as a pipe-maker—so that from his cradle days the infant Gunzinger became familiar with the language of the pipes.

Born in a country which has been disputed territory of both the French and Germans, Mr. Gunzinger was subjected to both French and German influences in organ building as well as politics. He served apprenticeships in several large organ-building shops of Germany, France and Switzerland, and rounded out his European experience as a pupil of Cavaille-Coll in Paris.

To the layman, the name carries slight significance, but to every organist and organ-builder the late Cavaille-Coll is known as one of the most renowned of all organ builders. It was under this master that Mr. Gunzinger served for seven years as pipe maker and voicer.

When he came to America in 1905, Mr. Gunzinger sought a connection with the Estey plant and became a pupil and protege of Mr. Haskell who introduced him to the American style of voicing, in which he readily became not only adept but expert.

To many people “voicing” is supposed to be synonymous with “tuning” but it is not so, for tuning is merely adjusting for accurate pitch, while voicing is actually giving a practically mute pipe the power of speech.

The thousands of pipes that may be seen stacked in the pipe-making department of the Estey plant seem to the casual eye to be ready to place in an assembled organ, but they have yet to be given a voice. It is only when they pass into the hands of Mr. Gunzinger and his assistants that the lips of these labial pipes, and the tongues of the lingual or reed pipes, are so manipulated at the mouth as to become the speaking unit of an organ. These pipes range all the way from a 16- or 32-foot diapason to the smallest metal pipes no bigger than a lead pencil—each of which must be manipulated in a manner to insure the most perfect tonal quality.

When the pipe comes from the pipe-making department to the voicer, it may be said to be in the plastic stage. The voicer must cut the mouth of the pipe to its proper width and height, he must cut “nickings” very much resembling fine teeth in the mouth to correctly direct the current of air against the upper lip. He must spend hours at the voicing instrument, cutting a little here, bending a little there, so that the right tone, and nothing else will be given by the pipe. Thus does a rough breathing tube gradually become imitative of the flute, the clarinet and the host of other instruments which are brought together in the tonal ensemble of a great organ.

While there is nothing spectacular on the surface of this process, there is something inwardly thrilling in the knowledge that under the hand of an expert voicer these myriad of pipes can be given the power of speech and a range of musical language known only to the

The Estey Organ



THE ESTEY VOICER "FOLLOWS THROUGH"

This is part of a four-manual organ now being built in the Estey plant for the Trinity Methodist Episcopal Church of Berkeley, California—illustrating how Mr. Gunzinger follows up his voicing of each of the 2700 pipes with a week's work checking up on the assembling of the organ, in addition to which this is all gone over again by Estey experts after the organ is installed

organ or an orchestra. The "over-voiced" pipe may be easily distinguished even by an inexpert ear, as is an over-voiced singer in any choir. It is an Estey practice not to get an increased volume of sound merely by higher pressures of wind, but to get both volume and quality by increasing the scale or diameter of all pipes.

But with all the thought that was given to Estey patents in tonal quality, and with all the care that is exercised by Estey voicers, no organ is allowed to leave the plant without being fully assembled and given exacting tests to the critical ear of Mr. Gunzinger himself.

Indeed, the day this article was written, the writer found Mr. Gunzinger seated at the console of an organ which was being assembled for the Trinity Methodist Episcopal Church of Berkeley, California, to be installed next month.

Playing a scale on the clarinet stop, Mr. Gunzinger interrupted the performance to call to one of the foremen, "That C is slow!" whereupon a workman climbed into the organ and adjusted the reed or tongue of the C pipe to the point that it finally satisfied Mr. Gunzinger's keen ear.

Thus is the voicing of the Estey organ "followed through" in the case of every pipe, and the assembled organ released only when Mr. Gunzinger is satisfied that all his pipes are voiced in a manner that is pleasing to the purpose to which they will be put, the place where they will be located and every other consideration that can possibly be anticipated before the installation.

The brilliance, the mellowness, roundness, relative strength and other qualities of Estey voicing have been the subject of special praise from men whose judgment is respected and recognized as authoritative on tonal quality.

And after all, what is the object of organ building but to produce agreeable tones? However majestic may be an instrument, however marvelous its mechanical contrivances, it falls short of competition with an Estey unless it can compare in tonal quality. This is the test of its usefulness.

One of the several slogans of superiority which Estey voicers seek to justify is "*An octave higher in quality than all others.*"

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(Write for Estey Organ Literature)

What Becomes of All the Music Students?

By HAROLD VINCENT MILLIGAN
(Executive Director of the National Music League)

Abstract of address delivered at the convention of the National Association of Organists and the Canadian College of Organists in Toronto

Never before in the history of the world has so much money been spent on musical education as is being spent in the United States at the present time. It has been estimated that \$100,000,000 is expended every year for music tuition in this country, and this takes no account of the incidental items, such as musical instruments and accessories, published music and other corollaries of musical education. A few years ago there were only three musical conservatories of high rank in the United States; now there are at least a dozen with the highest standards; many of them endowed with millions of dollars.

We are now passing through a period which is manifesting the most extraordinary growth of interest in music and the fine arts which the world has ever seen. All authorities agree in saying that within the next few years America will see a development in the arts far outstripping anything ever known before even during that golden age of the arts which was known to history as the Renaissance.

The extraordinary development of musical education has far outstripped the capacity of the musical public, so that our young musicians are now faced with a serious problem after their educations are completed. What is to become of the graduates of these wonderful institutions and of the thousands of pupils trained in our large cities by private teachers?

Probably most of these ambitious students are actuated by the dream of a successful public career as concert or operatic artists. The glamor of foot-light triumph glows brightly in the future, leading them on through years of study, hard work and, in some cases, privation. It is obvious that the great majority of these dreams are doomed to disappointment. Thousands of music students picture themselves as future Kreislers, Hofmanns and Galli-Curcis. But the truly great artists of every generation are always few in number. Imagine a world with 5,000 brilliantly talented and successful Heifetzes and Rachmaninoffs! It is unthinkable. Will the disappointed majority be embittered by failing to realize the utmost of their dreams or will they be able to readjust themselves to the world of reality and well-being in humbler spheres of musical life, and in the love of art for its own sake? Back of each successful virtuoso there must be thousands of true music-lovers, devoted to the highest ideals of the art, and keeping alive throughout the country an intelligent love and appreciation of music on the part of the vast public.

The proper education of young musicians must be provided, but it is also proper to take thought as to what is to become of them after they are educated. There are ways by which the young lawyer, the young doctor, the young preacher and other professional fledglings may earn a living while they are gaining practical experience, but the young musical artist has at present no means by which he may practice his art, gain power and authority by public appearances and, at the same time, support himself. A great artist is not made in a studio any more than a veteran soldier is made in a training camp. Only under fire, before an audience, can the really big talents be brought to their highest development.

We frequently hear the complaint made that European artists succeed in America, where equally talented Americans fail. As a specific instance the case of Vladimir Horowitz, the pianist, has been cited. Some patriotic individuals bitterly complain that Horowitz was "put-over" on the American public by clever advertising and "European prestige." It is true that Horowitz was a great success immediately

on arriving in this country, but, while his success was almost instantaneous in this country, we do not know by what long and devious paths he reached that apparently suddenly acquired fame. We see the progress of our own young artists as they climb slowly from obscurity to success, but it is folly to expect any young musician, no matter how talented, or how well trained, to step from a studio to the stage of Carnegie Hall and into popular acclaim. You cannot make a veteran soldier in a training camp. It is only by repeated public appearances that poise and artistic maturity are achieved.

Two closely related problems—to enlarge the musical public and to provide a proper hearing and testing out of young artists—the National Music League is helping to solve. The league is a philanthropic, non-profit-making corporation. Although our work is intensely practical and is carried on according to strict business principles, it is non-commercial in purpose. It is not, however, a charity. We do not believe in pauperizing the young musician. We believe in giving him an opportunity to help himself become self-supporting and, hence, self-respecting. There is no reason why the young musician should have to beg for an opportunity to practice the art for which his talent and education have trained him, any more than the young doctor, the young lawyer or other professional man.

The National Music League is not quite like any other organization. It was founded about five years ago to grapple with urgent and pressing problems in the music world. The founders of the league had the vision to grasp the necessity for such an organization, the ability to outline its means of procedure and the faith to foresee its ultimate usefulness and success. The amount of work which has passed through the league during the first five years is extraordinary.

The first of these two problems, helping the young artists, centers in New York, where thousands of young musicians have congregated to complete their educations and to begin their careers. This results in a traffic jam, which is in many cases nothing short of tragedy. It is said that there is always room at the top, and doubtless this is true, but it is also true that there is a terrible amount of crowding at the foot of the ladder. The first work of the league was to sift out the hundreds of candidates who applied to us and to select those outstanding both in natural ability and in training. For this purpose we organized an audition committee, consisting of fifty prominent musicians. This committee has been at work for about two years and has listened to over 1,500 young artists. Their work has been graded in detail and each one has received a letter giving an expert opinion as to his qualifications, stage of development, future course of study, etc. Only about 1 per cent of the entire number have been accepted by the league as of sufficiently distinctive ability and personality to be considered first-rate artists. An additional 4 per cent have been placed on the reserve list for small engagements of secondary importance, with the hope that with further study and experience they may develop into first-grade artists. After the first hearing there is a second and sometimes a third audition for the most promising artists, and the final committee consists of such famous musicians as Harold Bauer, Mischa Elman, Leopold Godowsky, Paul Kochanski, Joseph Lhevinne, Efreim Zimbalist, etc.

Now we come to the real point: How does this affect your town? It is very evident that the National Music League artists are the very best of their kind. At some recent auditions of 250 pianists only one was chosen by the final committee. It is also obvious that as the league is non-profit-making, and as the artists sponsored are eager to make good, the prices they receive for their services are comparatively low, and much less than the fees charged by commercial agencies. In no town, however small, need its musical public be without concerts of the highest class. To music clubs and local organizations and individuals interested in bringing good music to

your town I would say: Cultivate in your musical public a love of music itself—not a slavish devotion to "big names." Flamboyant advertising has been the secret of many commercially successful careers. The musical public has been bombarded to such an extent that a real love of music for its own sake has been almost entirely lost to sight. Commercial concert managers have advertised their wares excessively in order to make an immediate profit, but in the long run they have injured their own business by so doing.

The musical public has been Barnumized so much that it is difficult for real ability to get a fair hearing. Another important point to remember is that besides paying a large profit to the manager when you engage a musical artist for a concert, you are also paying a considerable amount to the railroad and to the hotels. Most clubs and local managers buy their artists from New York, independently of other managers. As a result the musical artist's life is a series of one-night stands in different parts of the country. A popular musical artist will frequently travel 40,000 or 50,000 miles in the course of the season, all this traveling expense being figured into the fees charged for his concert appearances. If two or three towns in one section of the country will agree to use the same artists at their concerts within a reasonable length of time, so that all of the towns may be played on the same trip, the result will be a more moderate fee from each town. This is one of the inducements offered by the National Music League. If you wish to have a piano recital and cannot pay an enormous fee for Paderewski or Rachmaninoff, would you not like to have the one artist selected for you by such masters as Harold Bauer, Godowsky, Lhevinne and Olga Samaroff? Would you not like to hear a violinist selected from hundreds of talented young people by such authorities as Mischa Elman, Paul Kochanski and Efreim Zimbalist.

As the development of the audiences of the future obviously rests with the

younger generation, the league is specializing in concert courses throughout the country given in public school auditoriums in co-operation with the public school authorities, music school supervisors and parent-teacher groups. This work of providing music for young people by young people has proved itself one of the most successful activities undertaken.

FOR LOCKPORT, N. Y., CHURCH

Skinner Organ Company Will Install Three-Manual at Grace.

Grace Church at Lockport, N. Y., has arranged with the Skinner Organ Company to build a three-manual the scheme of stops of which will be as follows:

- GREAT ORGAN.**
Bourdon (Ped. Ext.), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.
Tromba (in Choir), 8 ft., 61 pipes.
French Horn (in Choir), 8 ft., 61 pipes.
Cathedral Chimes (prepared for only).
- SWELL ORGAN.**
Echo Lieblich, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Sallecional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 2 rks., 134 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Oboe d'Amore, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.
- CHOIR ORGAN.**
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.
- PEDAL ORGAN.**
Open Diapason (bearded), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Octave Diapason, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Chimes (Great).

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ANTHEMS—MIXED VOICES

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Joy to the World (Based on "Antioch") Octavo No. 14,308.....15
- BARNES, EDWARD SHIPPEN
It Came Upon the Midnight Clear. Octavo No. 14,304.....15
- CANDLYN, T. FREDERICK H.
Christ is Born Today (Carol-Anthem). Octavo No. 14,310.....15
The Son of Mary (Carol-Anthem). Octavo No. 14,314.....15
- GAUL, HARVEY (Arranger)
And the Trees Do Moan. Octavo No. 14,319.....15
Stars Lead Us Ever On. Octavo No. 14,320.....15
The Shepherds and the Inn. Octavo No. 14,318.....15
- HOSMER, E. S.
While Shepherds Watched Their Flocks by Night
Octavo No. 14,298.....15
- SANDERS, HERBERT
To Us a Child of Royal Birth. Octavo No. 14,303.....15

MEN'S VOICES

- NEVIN, GEORGE B.
Sing, O Daughter of Zion. Octavo No. 14,307.....15
- REGER, MAX
The Virgin's Slumber-Song. Arr. by Max Schweiger
Octavo No. 14,321.....15

WOMEN'S VOICES

- BEACH, MRS. H. H. A.
Around the Manger (Carol-Anthem). Octavo No. 14,296.....10

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- CAROL OF THE FLOWERS. Old Basque Melody, Arranged by Paul John Weaver. Octavo No. 14,305.....10
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SONG

- BARTLETT, J. C.
Sleep, My Jesu. Medium, in F; Low, in Db50

CANTATA

- MANNEY, CHARLES FONTEYN
The Rose of the World. Mixed Voices.....75

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The Diapason

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

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CHICAGO, OCTOBER 1, 1929

THE NEW LEADER

One of the greatest assets of the National Association of Organists has been a devoted and distinguished leadership. In the last decade the men at the helm have included such splendid musicians and men as T. Tertius Noble, Henry S. Fry, Frederick Schlieder and Reginald L. McAll. The mantle of these has been placed on the shoulders of Harold Vincent Milligan, and it is a pleasure to congratulate the association on its choice, made at Toronto.

Mr. Milligan has the equipment and reputation necessary for the position. As an organist he holds the important post at the new Riverside Church in New York, where he is a valuable lieutenant to Dr. Harry Emerson Fosdick. Mr. Milligan has made a record in his church work which places him in the front rank among church musicians. As the executive director of the National Music League he has proved his ability as an administrator and business man and has had an opportunity to render unique and essential aid to the rising generation of musicians of this country. Though his training has been received largely in the East, he is a product of the Pacific coast, and thus is not in danger of falling into the provincialism to which many of those hemmed in by the skyscrapers of our large cities are prone. Youth, energy and levelheadedness are likewise assets possessed by Mr. Milligan. Many who have not otherwise become familiar with the new N. A. O. president's record will recall the fact that for a number of years he was the reviewer of new music for The Diapason, his trenchant style and fearless pen making his column of perennial interest.

We know that all our readers will join The Diapason in wishing President Milligan a successful administration, marked by that progressive spirit which has made the association which he now leads a potent agency in promoting the welfare of the American organist.

For three years Reginald McAll has watched over the destinies of the N. A. O. with a faithfulness that is rare and with a zeal which has never flagged. For a much longer period previous to his election to the presidency he rendered most valuable and unselfish service as chairman of the executive committee. The history of the N. A. O. for the last ten or twelve years has been influenced powerfully by Mr. McAll. Forceful, energetic, tactful and ever alert, he has performed duties in season and out for which he richly deserves the gratitude of every organist. It is a satisfaction to know that his counsel is retained as vice president.

There are many things which need to be done to make conditions better for the organists of the United States and to stimulate greater interest in organ music. It is these matters to which our associations have devoted themselves more effectively than some who

belittle their value realize. There are still many things to be done. As this is being written three letters reach the office of The Diapason dwelling on the need of bringing about fairer (or, rather, fair) remuneration and recognition of the thousands who play in the smaller cities and towns, usually for a disgraceful pittance. We are convinced that the necessary activity is in good hands and that the work already done will gain even greater impetus in the years to come.

PERTINENT STATISTICS

While the confirmed pessimist who surveys the organ field may be echoing an earlier pessimist who said all is vanity it might be well to awaken him with a shock by quoting some statistics compiled by a western publication to show what a popular and indispensable instrument ours really is. The Pacific Coast Musician proves its assertion by giving a few figures for Los Angeles. It states that the city claims 125 churches. Probably not less than 30 per cent, it points out, possess pipe organs. There are fifteen places of worship in Los Angeles within which are installed excellent four-manual organs and probably considerably more than that number possessing good-sized three-manuals, not to mention churches with two-manual instruments.

"These churches bought these costly instruments, and pay salaries to organists to play them, because their people desire to hear the organ, and thus it comes that in thirty of the more prominent Los Angeles churches alone, at the conservative estimate of an average attendance of 600 at each service, 36,000 persons hear, and most of them probably enjoy, the organ every Sunday of the year," says the Pacific Coast Musician. "Can any other single musical instrument even approach that number of public hearings in a city of a million and a quarter inhabitants? Think of it, 1,872,000 hearings in thirty churches alone!"

To emphasize his argument the editor of our contemporary quotes the figures published at the beginning of the year in The Diapason analyzing the result of the biennial government census on the manufacture of organs.

If Los Angeles has nearly 2,000,000 hearings of the organ, Chicago, which is just as good a church-going town, we are sure, must have about 6,000,000, and New York 12,000,000. This is worth remembering.

Alameda, Cal., is the latest American municipality to recognize the advantages of a municipal organ. Petitions are being circulated in that city, according to newspaper dispatches, asking the board of education to appropriate funds for a concert instrument to be installed in the high school auditorium. Prominent citizens are sponsoring the movement and the nucleus of the necessary fund has been obtained.

"I Fought the Lord" is the title given the late Frederick Stevenson's popular solo in the folder of a Madison, Wis., church, sent in by a visitor, who calls attention to the fact that the organ offertory was the "Hymn of the Luns."

Howard B. Kelsey, one of our devoted readers in Illinois, calls attention to the fact that Bunker Hill, a town of only 900 inhabitants in the Prairie state, has six two-manual organs. Garnaville, Iowa, may soon have to look to its laurels.

Eigenschenk Booking Recitals.

Edward Eigenschenk spent the month of August on vacation in Michigan and Indiana and attended the convention of the National Association of Organists at Toronto. He resumed his teaching at the American Conservatory Sept. 9. This young virtuoso will devote much of the present season to concerts and recitals under the management of Frank Van Dusen and has many advance bookings for the season. On Aug. 18 he was guest organist at the Rockefeller Memorial Chapel of the University of Chicago, this being his third recital at the chapel during the season.

The Free Lance

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

Now and again we read of English organists who have had the honorary degree of doctor of music conferred on them by the Archbishop of Canterbury. So far as I am aware this particular honorary degree has never been conferred except upon a musician of acknowledged skill—Edmund Hart Turpin, for example. There seem to be numerous expenses connected with the ceremony, for I am told that fees and the purchase of the customary robes "set back" the recipient \$500. Is the degree worth the money? Very likely it is worth it in England, for English organists would not otherwise pay it.

Have you read Gordon Balch Nevin's article on "Jazz" in the September Etude? It is well worth your attention.

What is your opinion of the movement by one or two American organ builders to voice the diapason along string lines instead of along flute lines? It is claimed that only by adopting the former tone quality will the mixtures—which builders are again using—and mutation stops coalesce. Time, of course, has a way of settling all problems and fifty years from now we shall be able to say whether this movement of 1929 is or is not along sensible lines. But do you not remember the time when we came back from lessons in London saying: "Well, the English diapason is certainly rounder and more flute-like in tone than the American; our diapasons are too stringy"? And is it not true that the American builder, disappointed at our advocacy of English voicing, would say: "Our diapasons are not stringy; you've got Anglomaniya"?

A letter from a Wellesley girl just getting married reads in part thus: "I asked Dorothy to play, but she can't, as the church has a rule against having outside organists." Why is it not a better plan to include the fees of minister, organist and sexton in the sum paid for the use of the church? I am willing to admit that in the old days when a girl often wanted her music teacher or an old friend to play at her church wedding, it went very much against my grain to see another organist getting the fee, and there was a certain mortification of the spirit also. But it is entirely reasonable that a girl should like a friend to be "at the organ." When it began to be a habit at Wellesley College for graduates to be married at commencement, we adopted a certain sum for the services of sexton and myself for the use of the chapel. The college cashier sent me the check and I gave the sexton his fee. My services could be dispensed with, if the bride so wished, but I had my fee just the same. This arrangement prevents bad feeling all around. Is it not an undignified thing for an organist to take what may be the pleasure of a groom to give, just as a waiter takes a tip? It is unbusiness-like, too.

Is there any reason why the Guild or the N. A. O. cannot take action, singly or together, that will help the ordinary organist who dislikes the present lack of system, and who needs a helping hand? Essays and recitals are all right, but why not something done along the lines of the organist's daily bread?

Uncle Mo has just been through the ordeal of selecting a soprano for his quartet and complains of being just about worn out. There were over seventy applicants. Uncle Mo says that singers as a lot don't amount to anything at all; they can't read music; they can't sing English so that anyone can tell what they're singing; they are filled with all sorts of curious notions as to voice production, and they think they know it all. Poor Uncle Mo! Some people would say he deserved his troubles for having a quartet choir.

Although I was brought up in the

days of the quartet choir, at the time when any city of size could boast of one or two or more famous groups of four, I cannot now hear one without feeling somewhat as if I were listening to a concert. I believe that the small number of singers compels attention to individuals instead of to masses. There would be the same feeling if, even in a chancel with the architectural surroundings of the "churchly type" and the music of ecclesiastical respectability, one were to see only four vested people in the choir stalls. You will note the same reaction in hearing a string orchestra as compared with a string quartet; in the larger group you lose the individuals.

Can anyone tell me from what work of Handel's the tune "Antioch" was adapted by Lowell Mason? Although both hymn and tune are old-timers, both appear as late as 1925 in popular hymnals of that date. "Hymns of the Kingdom of God" attributes the tune to T. Hawkes' "Collection of Tunes, 1833." One authority refers the questioner to the "Messiah" chorus, "Lift up your heads." It is, of course, true that the first four notes of the melody of Antioch are the same in relative pitch and rhythm as the first four notes of "Lift up your heads"; but at that point the resemblance ceases. It does not seem reasonable to me that Lowell Mason would take four notes only from Handel and publish the whole tune as arranged from the Saxon master. In support of that I find little that is Handelian about the tune.

In looking over an old service list I noted that the choirmaster had carefully indicated names of authors, translators of words, and composers; dates of birth and death or time of composition were also included. When, however, it came to the hymns sung they were announced merely with the number in the hymnal, although sometimes the first line of the words was included. Why would it not be an excellent plan to add to the service list author's and composer's names as well as the first line of the words? I believe in the plan. The following reasons suggest themselves: It would draw the congregation's attention to the many fine hymns and tunes that we sing too often with no sense of their poetical, musical or associational values; it would draw attention to the many beautiful musical miniatures of which we lose sight in our pre-occupation with symphonies and tone poems; such service list publicity would also pillory many cheap tunes that are sneaked into the service under pretense of appealing to the popular taste.

The other night I had been reading the Sunday Times—I always turn with interest to Ernest Newman's column of criticism—when I stumbled on a paragraph by an anonymous reporter in praise of Cesar Franck's Symphony in D minor. I was thinking about this a bit when Uncle Mo strolled into the room.

"Uncle Mo," I said, "I wonder if I am not the only person in the world who can't see anything in the Cesar Franck Symphony in D minor; all my friends seem to enjoy it; the music critics all praise it. I can't see anything in it."

"What do you care?" said he; "I can't see anything in the 'Scarlet Letter,' but I brave the disapproval of the world and care not a whit. Don't you take yourself too seriously?"

"Very possibly," I replied, "but I like to retain a little respect for my own aesthetic judgment, and after study and repeated hearings dear old Franck's symphony seems to me to be absolutely over-rated, and the celebrated melody in it a bit of circus music as it is blared out by the brass in the climax."

"Oh, forget it!"

"Now look here, Uncle Mo; suppose my friends all and sundry point out to me a handsome bay horse on the opposite of my street and I am not able to see any horse at all there? What am I forced to conclude as to my eyes? Why, that I'm either blind as to horse flesh or gone crazy."

"Mac, you make me tired; like what you like and dislike what you like and let me do the same, and let everybody in the wide world do likewise."

H. William Hawke, Mus. B.



HAWKE TO PHILADELPHIA

Appointed to Post at St. Mark's Church—Leaving New York.

The appointment of H. William Hawke, Mus. B. (Toronto), to the position of organist and choirmaster at St. Mark's Church, Philadelphia, has been announced by Father Vernon, rector of the parish.

For the last two years Mr. Hawke has been organist at the Church of St. Edward the Martyr in New York City, where he did excellent work with Anglo-Catholic services. His appointment to St. Mark's will afford opportunity to do the same type of work with greater resources.

The organs at St. Mark's are outstanding. The main organ is a large three-manual Austin, with an unenclosed division of the choir, built by Welte, mounted on the screen of the lady chapel. Above the ceiling of the chancel is a string organ division installed by Wanamaker's, and the nave instrument is the famous diapason organ designed by Senator Richards.

On returning from war service in 1917 Mr. Hawke was appointed to the faculty of the Toronto Conservatory of Music (University of Toronto), where he received the gold medal for organ playing in 1926 and later the degree of bachelor of music. Since coming to New York three years ago he has been a pupil of Lynnwood Farnam.

Mr. Hawke will also be associated with Ernest White of St. James' Church in directing the music at the Episcopal Academy of Philadelphia.

STEWART IS CITY ORGANIST

San Diego Appreciates Him as One of Its Most Valuable Assets.

Announcement is made at San Diego, Cal., of the reappointment of Dr. Humphrey J. Stewart as city organist. Dr. Stewart has presided over the large Austin organ in the Spreckels outdoor pavilion at Balboa Park since the organ was installed and has been heard by people from every part of the world. The expense of his services has been borne by John D. Spreckels. Commenting on the appointment which assures Dr. Stewart's continuation of recitals, the San Diego Union describes his recitals as "one of the most valuable institutions in San Diego." Continuing it says editorially:

"Throughout the fourteen years that Dr. Stewart has played at the organ pavilion he has contributed richly to his own reputation as an artist of distinction and to the reputation of his community as a discriminating patron of good music. It is very easy to overlook the value of such a continuous contribution to our life, easy to ignore the patient devotion that gives us a daily hour of the best of music."

Details of Mr. Skinner's Offer.

Boston, Mass., Sept. 6, 1929.—My dear Mr. Gruenstein: In order to be of assistance to those who may be interested in the Overture to "Prince Igor" competition, I would like to say:

There is a phonograph record of this overture, made by the H. M. V. Company, conducted by Albert Coates. It is No. D1210. This record can be bought of the Victor Talking-Machine Company of Camden, N. J., or at the Gramophone Shop, 47 East Forty-seventh street, New York. I believe the most likely place to get an orchestral score will be at the Universal Music Company, Chicago, or at the Fine Arts Importing Corporation, 130 West Forty-second street, New York City.

The orchestration of this work is extraordinarily rich and lies well within the idiom of the modern organ, such as the one in St. Thomas' Church, New York City. The organist who gets the nearest to the effect as shown by this record is the one that ought to bring down the \$100. This work ought to be arranged to fit a representative modern organ.

It was my idea that the competition in point of time should run parallel to the usual N. A. O. prize competitions. I saw a statement suggesting Nov. 1 as the time to have these competitions in, but as so many of the organists live a great distance from places where this overture or the record can be had, this will not give sufficient opportunity, and as I am more interested in the production of a good piece of work than I am in any speed in the matter, I suggest that the announcement of the

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To a greater extent than other departments of music the organ still lingers in the classic and romantic period of music. But, the organ of the classical and romantic period is insufficient, and inadequate to express the modern musical sentiment and in order that the art and industry of organ building may go forward we need new developments expressive of this current period.

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award be made at the same time as the award of the usual annual prize composition—some time during the year 1930. I presume that these competitions will be continued.

It was my idea that the award should be made for the arrangement giving the most comprehensive and complete arrangement rather than for a simpler one which might be more suitable for a small organ.

My idea in this matter is to add a worthwhile piece to recital programs. If it works out successfully I propose to make it an annual affair.

Very sincerely yours,
ERNEST M. SKINNER.

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Hymns and Hymn Singing

By DR. ERNEST MacMILLAN
Principal of the Toronto Conservatory of Music
Text of an address delivered at the joint
convention of the N. A. O. and the Canadian
College of Organists

Of all the features which go to make up our church services it is the hymns that most directly affect the average man in the pew. In many churches it is in the hymns only that he can take an active part, and it is largely in proportion to his active share in the service that he will feel himself a member of a congregation rather than of an audience. It is hardly an exaggeration to say that next to the Bible, and in churches with a written liturgy the prayer-book, the hymn-book is the strongest of external religious influences. I have no hesitation in claiming that the emotional influence of hymn singing far outweighs that of the majority of sermons. When I first made this statement some years ago, I found that it was in some cases misunderstood, not by preachers themselves, but by the laity. The most eloquent of speakers would be the first to realize that when the limits of eloquence have been reached, the emotions demand an outlet in song.

The very potency of hymn singing in the emotional sphere carries with it a danger—the danger, namely, that emotion may become uncontrolled, and the intelligence almost entirely submerged. Emotion, to be sure, is the driving power of religion, but intelligence is a necessary rudder without which we merely drift. It is too often assumed that the sermon provides all the intellectual stimulus necessary and that music is to be regarded as a mere emotional underlining of the argument. The old Psalmist was wiser than this when he exhorted us to “sing with the heart, and with the understanding.” Every portion of a church service should have an emotional appeal, but we have no right to make of the music, or of any other portion, a mere wallowing in an easy-going sentimentality, which, while it may give the unthinking a certain personal satisfaction for the time being, nevertheless will cause the wise man to shake his head dubiously and quote a familiar passage about “shallow ground where there is not much earth.”

The subject of my remarks this evening has been announced as “Hymns and Hymn Singing” and I shall discuss it rather from the musical than from the literary point of view. To attempt to cover both sides in one evening would be to court disaster, and I may well leave to those better qualified than myself the question of the words of hymns. Nevertheless, what I have to say regarding the quality of the music applies with equal force to the quality of the words. I would not for a moment suggest that a good tune justifies a poor hymn, although I believe for reasons which I am about to state that this is nearer the truth than the contrary, and much more popular, heresy, that a good hymn justifies a bad tune.

The reason is to be found in an elementary psychological fact, namely that when music is associated with words, the mind is more directly conscious of the music than of the words. For an illustration of what I mean, take the very obvious tendency of untrained singers to take breath where there is a break in the musical phrase, even though this involves mutilating the sense of the words. The average member of a congregation singing the first verse of “Abide with Me” will sing: “When other helpers, fail and comforts flee,” and will do so, not only because he has insufficient breath to carry the phrase beyond the caesura, but because the musical phrase itself is broken there and he feels it even more directly than he does the sense of the words. This is a very simple illustration of a fact which has far-reaching consequences. The most important deduction we can draw therefrom is that people will sing, or refrain from sing-

ing, largely according to the appeal made by the tune, and not according to the appeal made by the words. I hope I am not misunderstood in saying this. I am not intimating that music is the primary consideration, or that it exercises the most lasting influence, but there can be no doubt that in the actual singing it is the more immediate influence. Yet most clergymen probably choose hymns with an eye on the words alone and are surprised that the congregational singing is unsatisfactory. If the object in choosing this or that hymn be simply to reinforce a text, perhaps this method achieves it sufficiently well, but if the object be inspiring congregational singing, then the choice of the tune becomes not merely a consideration, but one of primary importance. The hit-and-miss method with regard to tunes is too common.

For many earnest church-goers the one criterion by which the merits or demerits of a tune are judged is familiarity. The attitude is something like this: “I don't care whether the tune is good or bad; if I know and like it, it ought to be sung, and if I don't it ought to be left alone.” A story is told of Charles Lamb to the effect that on being invited to “come and meet Mr. So-and-So,” he replied: “I don't want to meet him; I don't like him.”

“But,” said the would-be introducer, “you don't know him.”

“That's why I don't like him,” said Lamb.

We all like the familiar things, and it is not in human nature to feel otherwise. A musician with a wide range of acquaintance among the classics is inclined to forget that, after all, his own tastes are almost as much due to familiarity as are those of the average man, the only difference being that he has a wider circle of old musical friends. Therefore he is at times a little intolerant when members of a congregation object to unfamiliar tunes, and perhaps he takes the mistaken course of attempting to thrust his own favorites forcibly down their throats. The man in the pew, on the other hand, is righteously indignant, especially when the next tune is associated with words to which he has always been accustomed to singing a different one.

Many of the troubles between organists and their churches arise out of this very situation, and a little reasoning, and tact on both sides might save a great deal of trouble. The musician, perhaps, has hard things to say about a congregation that prefers certain “old favorites,” which he knows to be inferior in quality to less familiar tunes, which he knows to be fine. The man in the pew, on the other hand, does not like to have his old associations violated, and forgets or perhaps does not know that many of these so-called old favorites are by no means old, and that in any case everyone of them was at one time unfamiliar. The old tune, in other words, has become a habit, and just as a good many well-meaning people imagine that others can be cured of what they regard as bad habits by external force, so the man on the organ bench may try to improve matters by cutting off supplies. He takes bell and candle and solemnly excommunicates the tunes he does not like, and substitutes better ones.

Now, if only questions of musical taste were involved in such a case, it may as well be admitted that the musician would not have a leg to stand on. Or, let me rather put it thus: If the question of musical quality were one divorced from life in general, and religion in particular, then music would be bound to give way to more important considerations. But the case is far otherwise, and in the last analysis the question is not what we like or dislike, but what is worthy of a place in divine worship. We have no more right to associate sacred things with cheap and tawdry music than we have to substitute the language of the sentimental novel for that of the Scriptures. * * *

We have already had something to say about “old favorites,” and I remarked in passing that a great many of them were in reality comparatively new. My own personal tastes, and the tastes of most musicians who know hymn literature, tend to make us very

skeptical of new tunes, for the really safe tunes are usually those which have proved their value, not in a period of four years, nor even in a period of forty, but in a period running back into the centuries. As a rule compilers of hymn-books would be well advised to make as little use as possible of the “specially composed tune,” which may indeed have a justification when it is inserted to accompany a desirable hymn for which no good tune exists, but which is, I fear, more frequently inserted to gratify the personal vanity of some influential member of the church, who likes to see his “compositions” published. There are, of course, numerous exceptions to this rule, but in the vast majority of cases a good tune can be found to any hymn that is likely to be popular, and, furthermore, a satisfactory book can usually be compiled without resorting to the expedient of mutilating musical classics, which have been composed with other ends in view. But the knowledge of many good churchgoers with regard to hymn-tunes does not, except in a handful of instances, go back much farther than the nineteenth century. As the great majority of good hymn-tunes were in existence long before that, a brief review of the principal sources from which our hymn-tunes are drawn is in order.

First, there is plainsong. Plainsong is a complete literature in itself, the period of its composition extending over more than a thousand years. The purer examples are the earlier ones of the fifth and sixth centuries, written before the days of harmony, at a time when melody was free and unfettered, and when rhythm, in ecclesiastical music at least, was entirely a matter of verbal accentuation. It is difficult for us to realize how our melodic ideas have become colored by harmonic considerations; one of the most serious obstacles to our appreciation of plainsong is the fact that our minds are constantly seeking for a harmonic background, which was absent from the minds of its composers. Plainsong is a rich storehouse of melody, and its delightful free rhythms are full of charm for those who take the trouble to accustom themselves to them.

It is quite a mistaken notion that plainsong hymn-tunes are uncongregational in character; on the contrary, the simpler examples are among the most tuneful and singable settings of hymns that we have, and a congregation that has once learned such tunes as “Pange Lingua Gloriosa,” “O Salutaris Hostia,” “Adoro Te devote,” and above all the exquisite “Jesu dulcis Memoria,” will come back to them time and time again and find them ever new. Sung with that lightness and freedom that are so essential, they might well find a place in the repertoire of all our churches, for their appeal is well-nigh universal.

Plainsong is, of course, the basis of all Christian church music, and in particular of those two types which we associate with the two leading branches of the Reformation, the German chorale and the Genevan Psalm-tune. Luther was himself a musician of considerable ability, and several fine tunes of the early sixteenth century are attributed—probably with justice—to him. The use of the vernacular in church services in Germany is several centuries older than Lutheranism, and a number of fine German hymns, such as the sturdy Easter hymn, “Christ ist erstanden,” date from as early as the twelfth century. However, it is fortunate that Luther took a favorable rather than a distrustful attitude toward music, for by him church music in Germany was given a powerful impetus, which led to important developments, while some other branches of Protestantism remained musically sterile for many a year. And Luther probably made at least as many converts by his hymns as by his sermons. Many of the tunes are frankly based on plainsong melodies, and many of the first Genevan Psalm-tunes have a similar origin.

The German chorale has a wonderful history, and the art with which great composers, especially Bach, have treated it, both in the form of organ preludes and of church cantatas, forms one of the most interesting studies in musical history. It is only within com-

paratively recent years that musicians of other Protestant bodies have begun to draw to any great extent on the resources which their hymn literature might have provided.

The Genevan Psalm-tune, which we must next consider, has proved comparatively sterile, owing probably to the unfortunate attitude which most of the Calvinistic churches adopted toward the arts. Genevan Psalm-tune literature, while by no means as extensive as that of the German chorale, is of an equally fine quality, especially in its original form. Plainsong influence is equally strong here, though the adaptation of music from secular sources is comparatively rare. Calvin had the advantage of a first-rate musician to assist him; the name of Louis Bourgeois ought to be much more generally known than it is. The Genevan church, of course, excluded all music other than metrical Psalms, but it is astonishing how much fine, artistic workmanship is displayed in some of the collections. It is unfortunate that some of the most popular of these tunes have come down to us in a comparatively colorless form. The rhythm is, as the report of the archbishops' committee says, frequently “ironed out” into a monotonous regularity, which deprives the music of much of its vitality.

Genevan music is the basis of most of our English and Scottish hymn-tune literature. Coverdale's collection of metrical Psalms in English was made up as early as 1540 and Sternhold's Psalter appeared in 1549.

Hymns, as distinct from metrical Psalms and paraphrases, are a comparatively late development in England. The prayer-book makes provision for the use of only one (unless one includes the Te Deum)—the “Veni Creator Spiritus,” which is sung at ordinations. Various attempts were made to provide something parallel to the German chorale, but there is little of note, except the very fine collection of George Withers, set to music by Orlando Gibbons about the year 1622, until we come to post-Restoration times. Prejudice against the use of anything not strictly Scriptural was very strong in those quarters from which hymns might have been expected. In 1671, however, appeared the “Psalms and Hymns” of John Playford, which included a hymn for Good Friday as well as “Six Divine Songs for One Voice to the Organ.” Later Psalters included several non-Scriptural hymns, and these, forming a supplement to the Tate and Brady Psalter of 1696, were definitely authorized by the crown a few years later for use in church services.

Eighteenth century English hymnody is very rich, and the impetus given to hymn-singing by the Wesleyan revival was exceptionally powerful. In the latter half of the century, however, the musical influences were not altogether fortunate. The better type of tune has a gentle suavity, which reminds us that it dates from the elegant age of Mozart, but there is another, over-ornate type which recalls the excessive elaborations of Italian opera, and which is neither dignified nor devotional. It has, unfortunately, had a considerable influence on this continent, and may be taken as the direct precursor to the revivalist type of tune, with its dance-hall associations and its shallow emotionalism.

The nineteenth century is even richer in hymn literature than the eighteenth, and on the whole it has a more sober and respectable atmosphere. But, while it exchanges powdered wig and gay-colored knee-breeches for the respectable pot-hat and cylindrical trousers, it frequently suffers from sheer mediocrity. It is so fashionable nowadays to disparage the Victorian era that I feel almost platitudinous in doing so, but it is true that, as the excellent preface to the recently-published “Songs of Praise” says: “These tunes illustrated a period of British music which the musicians of today are anxious to forget, and which, fortunately for our national reputation, has been superseded by a national revival that has now given our music a foremost place in Europe again.” I have no wish to pass a wholesale condemnation on Victorian hymn-tunes, many

of which show very fine qualities, and almost all of which are at least irreplaceable in their decorum, but their influence, strong as it is, has already begun to show signs of waning, and our congregations will, I fancy, soon begin to demand stronger fare—something less pretty, but with more backbone. I might spend hours in pointing out the weaknesses characteristic of three-quarters of the tunes of the "Hymns, Ancient and Modern" variety, but I fancy that the plan I have adopted of letting you hear and sing something of a finer type will serve the purpose infinitely better. The reaction in England is already a thing of yesterday; the proprietors of "Hymns, Ancient and Modern" themselves produced a very different type of book in 1904 from the one which their predecessors produced in 1861, and, under the influence of the English Hymnal of 1906, the music of our hymn-books has begun to show a distinct improvement.

This improvement has been largely in the nature of a restoration, and such modern composers as have played a leading part in the movement have drawn their inspiration largely from plainsong, the German chorale and the Genevan Psalm-tune. Such a virile and stirring tune as that of Vaughan Williams to "For All the Saints" has none of the weak chromaticism and the monotonous rhythm which characterize so many Victorian tunes, and an increasing number of such is appearing with each new hymn-book. But it is, in the last analysis, not the *new* tunes that will make the real difference to our church music; it is the *old* ones. Let the man in the pew who finds some of these hard to sing (largely because he does not try) reflect that his ancestors of a more vigorous age found them not only singable, but inspiring, and he may well feel ashamed if he does not make an effort.

Even so brief a review as this would be sadly incomplete did I neglect some mention of the music used in our Sunday-schools. Even those who cling tenaciously to their old associations are at least capable of realizing that their children may be encouraged to form better ones, and the very strength of such associations should be a constant reminder that all the influences of the Sunday-school are important. Yet in many churches, instead of presenting our children with something better than we are accustomed to ourselves, we sacrifice every consideration of beauty and reverence to the immediate necessity of what we call heartiness, which is often another word for noise. I might devote an entire evening to showing that children will enjoy singing good tunes rather than bad ones, and that they will respond much more quickly to proper treatment than most of us realize. But this must be deferred for another occasion.

This brings me to the final part of my paper. How should hymns be sung? How may they be learned? How may they be made more interesting than are the "vain repetitions" that one hears in some of our churches?

I wish that the idea of the congregational practice would gain a hold on our Canadian congregations, for it has accomplished wonderful things elsewhere. If the man in the pew is so concerned about hymns, let him take a little trouble over them and he will soon find himself amply repaid. A monthly congregational rehearsal held before or after evening service, under the guidance of a competent musician, who takes a real pride and interest in his work, will assure success for any tunes that are worth singing. Nothing is so disheartening as the effect of a fine tune sung by a mere handful of those who are fortunate enough to have the music in front of them, and who are able to read it. On the other hand, if the will to learn is present, an unfamiliar tune can quickly become an old favorite.

The congregation should sing hymns in unison. I cannot go into my reasons for making this statement, but it is in accordance with the most authoritative opinion, and whenever the practice has been adopted, the result has been good. This means, of course, that the tunes selected must be real tunes—not elaborately harmonized monotonous. Tunes with too great a

compass should be avoided, as well as tunes that lie too high for the average untrained singer.

Some variety may well be introduced into the singing of hymns, by giving the congregation occasional verses without support from the choir, and the choir verses to sing alone. The congregation, when once it has grasped the idea that certain portions are definitely assigned to it, will probably greet the idea with enthusiasm. Similarly, it is often effective to assign certain verses to men and others to women. The effect of antiphonal singing—that is, one body of singers answering another—is very fine and may well be applied to our hymns. If there is a good choir the organist can very well allow certain portions to remain unaccompanied, and the effect of his entrance afterward will be much finer than if he continues to grind out the tune with deadly monotony.

Another fine effect which I wish to bring to your attention is the descant or faux-bourdon. These terms are loosely, and frequently incorrectly, employed, but for present purposes we may define descant as meaning that the sopranos of the choir sing a part other than the melody, and chiefly above it, and the faux-bourdon as a harmonization of the tune with the melody in the tenor, instead of the soprano part. The practice is a very old one, almost all of the original Psalters assigning the melody to the tenor.

I have heard some clergymen deprecate the use of faux-bourdon on the ground that it discourages congregational singing. The exact contrary is the case. The revival of faux-bourdon of recent years has gone hand in hand with a revived interest in congregational singing, and as I have already suggested, the very fact of a congregation's having assigned to it a definite function in the singing should act as an additional spur to its efforts. Of course, it is essential that the congregation be entirely familiar with the tune, and hold firmly to it. When this is done, the effect is one of the most inspiring that can be imagined. It is essential, however, that the congregation feel itself to be a body, and not an audience.

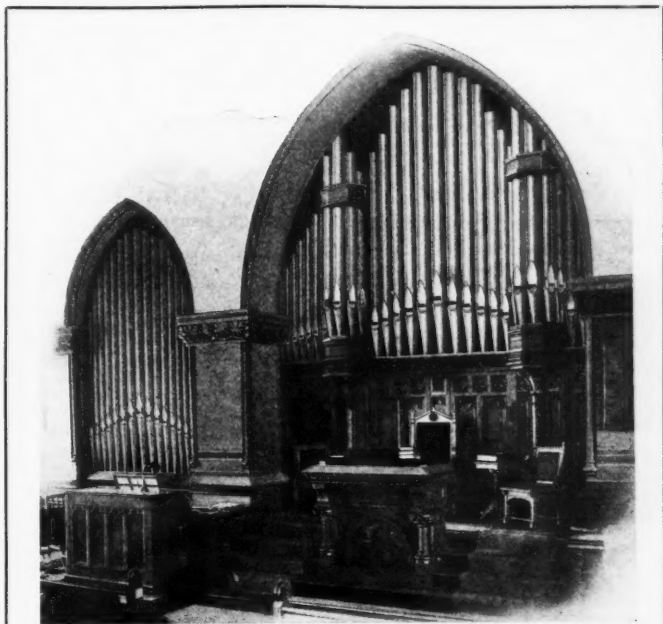
This brings me back to the point from which I started—the attitude of the congregation. If the man in the pew will co-operate by fulfilling his proper function as a member of a Christian community, and not come to church either with the idea that his own particular prejudices must be catered to, or that he is to sit and listen to, and perhaps criticize, the choir, he will find the singing of hymns one of the most inspiring of devotional exercises, instead of a dull routine.

Opens Wicks Organ at Ferguson, Mo.

William M. Jenkins of St. Louis, assisted by Miss Vivian Evans, soprano, gave the inaugural recital on the Wicks organ in the First Presbyterian Church of Ferguson, Mo., a suburb of St. Louis, Sept. 16. The recital was a feature of the week of dedication of the Elizabeth Cowan Atwood memorial church edifice, the gift of Mrs. Atwood's children. Mr. Jenkins played these selections: "Marche Militaire," Gounod; Andante, Mendelssohn; Andante Cantabile, Tschaiakowsky; Fanfare, Lemmens; "Miserere" ("Il Trovatore"), Verdi; Humoresque, Dvorak; March in D major, Guilman; "The Rosary," Nevin; Russian Boatmen's Song, arranged by Clarence Eddy; "Pilgrims' Chorus," Wagner; "Wiegenlied," Brahms; Adagio, Decker; Hallelujah Chorus ("Messiah"), Handel.

New Courses at Union Seminary.

Union Theological Seminary has announced that in its school of sacred music, which opened Sept. 25, and of which Dr. Clarence Dickinson is director, additional courses will be given on Tudor sacred music by Hugh Ross, conductor of the Schola Cantorum; on methods of securing tonal volume, quality and color in church organizations by Stephen Townsend, director of the Philharmonic Symphony Chorus, and on volunteer choral organization in the church by Dr. Harry A. Sykes of the faculty of the Lutheran Seminary of Lancaster, Pa.



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**Music's Influence
in Life of People**

By REGINALD L. McALL

Address made at Toronto luncheon in honor of officers of N. A. O. by directors of Canadian National Exhibition

The Canadian National Exhibition is to be heartily congratulated on the splendid recognition it gives the sister arts of painting, the graphic arts and particularly music. This is most fitting, for a national exhibition can best lead a movement for the enjoyment and appreciation of music, thus encouraging creative worth that crowns and records the life of the country.

We congratulate Toronto on being the permanent host of the exhibition, but the exhibition is equally fortunate in its choice of Toronto. Having known this city for over twenty years, I can testify to the leading position it occupies as a musical center, especially in the field of vocal music. No ordinary city could possibly project and maintain such a chorus as your Mendelssohn Choir, in addition to other great singing bodies, notably the unique massed chorus we are privileged to hear at the Coliseum tonight. Your interest in the organ is well shown by the splendid instruments installed not only in your large churches, but in more than one public building. The latest of these organs, in the Royal York Hotel, is already making a great contribution to the musical life of the city. Therefore it is appropriate that one day of the Canadian National Exhibition at Toronto should be devoted to a celebration of the place of music in the life of the people.

What is that place? What does music mean to you and to me? Most of us are in reality musical, even though we cannot ourselves make any music. Many people revel in an orchestral symphony who cannot play or sing. But is it not true that in the realm of music we are a nation of listeners rather than of producers? What we need today is a revival of music making by people who are at the same time growing in their appreciation of music.

In order to see what such a revival may spring from, we must clearly understand the place music can hold in the life of the individual, or, rather the places, for there are at least four clearly-defined steps in the development of a complete music-lover.

At first he is just fond of music, at least of some music. He cannot always hum the melody he has heard, he does not know exactly why he likes it, but the lilt of the tune, the grandeur or the charm of the treatment, attract him.

Secondly, he gradually learns how music is put together. The process is rightly called the appreciation of music, for a man cannot fully appreciate a thing about which he knows nothing. He thus finds out why some music appeals to him and why other music is uninteresting. He is setting up sound standards of judgment. He becomes a systematic collector of musical impressions, as well as of music scores and literature.

In the third place he actually produces music, or, to describe what happens when he plays or sings, he begins to re-create the music of others. He often has but little knowledge of music's form and structure, but there can be no doubt of his love for the music he is rendering. Such self-expression, combined with study in appreciation, should come within the range of everyone, making it possible for him to take an active part in the musical life of his community.

These three aspects are of interest to us all. We love music, we are learning to understand it, we can in some degree re-create it. The fourth step in the mastery of music is of equal importance, though it may be reached by only a few. I refer to the creation of new music.

Music, like a spoken language, has its own idiom, and expresses personality and feeling. When a man reads aloud from a book he only re-creates

the thoughts of another, but when he writes or speaks on any subject he gives expression to thoughts of his own. The composer of music corresponds exactly to the author or speaker. He has something to say using the language of music. He may compose as simply and informally as you and I sometimes write or speak to each other, or he may elaborate his thought, clothing it in elegant form, like the essayist or orator.

There is a further parallel, for while the musician generally commits his thoughts to paper, at other times he speaks, as it were, through improvisation. Some of the loveliest music you and I have ever heard came thus from the fingers of a composer-musician, just as we have been deeply moved by an impromptu speech. It is a great loss to the world of music that, though it is possible to record mechanically the notes as played, such improvised music is almost never preserved.

To produce a nation of music-lovers the creation of music must receive greater encouragement. The Canadian musical festivals afford an opportunity for the work of new composers to be heard, through the offer of substantial prizes. These composers are able to obtain the necessary training in the theory of composition at numerous institutions, among which the Toronto Conservatory of Music takes a very high place.

More is necessary. We must claim for music its place in the life of the child, so that it may become a language to him. He should begin to express himself in musical terms before he has mastered their grammar, just as he speaks his native tongue long before he can understand its syntax. There are well-equipped specialists who have achieved surprising results with groups of children and young people.

In many homes the right of children to grow up as all-around musicians is recognized, for an atmosphere of music pervades the home life. But the day school and the church have an increasing share in the task. The former provides the necessary instruction, with the assistance of private teachers; the latter assures a knowledge of the greatest music in the world, by which man celebrates his relation to God through worship.

If all children had received such training our problem in dealing with adults would disappear. As it is, however, any cultural approach to adults is almost impossible. Incomplete though it may have been, their education has stopped. Their standards of judgment cannot easily be improved. Many of them think classical music dull—some of it is. Because they cannot re-create music they are not deeply stirred by it. Simple chorus singing gives them the needed opportunity for making music themselves. The choral festival movement of England and Scotland, which is rapidly spreading in Canada and the United States, is most significant. It has drawn ordinary singers past the stage of what is called community singing to the study and intelligent rendition of the greatest choral works.

An institution has well been called the lengthened shadow of a man. All outstanding singing groups reflect some master hand, and their permanence depends on the standard of leadership being held at the highest level. We have in the musical world, as in that of politics, too many leaders who do not quite know whither and how to lead. The art of choral conducting requires long study and superb musicianship. Toronto is indeed fortunate in its great succession of choral conductors, Vogt, Ham and Fricker.

We have been discussing the place music should occupy in the life of each man or woman. In addition, what can it do for us collectively as a people? The function of music is to celebrate life. It is the mirror of the times, but it also helps to mold the world we live in. Fortunately no ordinance of man can still the music of nature, but, were music driven from our lives, would this be a friendly world?

A critic recently wrote of Beethoven's Ninth Symphony that "some of it is universal music, transcending all bounds of race and all degrees of culture." There is one complete parallel to this description. As we

note the definition of universal—embracing races of every color and the wise and ignorant alike—one thing in life, and only one, can qualify as being universal in this sense, and that is love. Love scorns barriers of race; it ignores the gulf of learning. Therefore the greatest music is employed to celebrate the reign of love. The mere existence of music may be a civilizing influence, but the things we work and pray for, the peace that we pursue, the final triumph of love over selfishness and hate, these are crystallized in our hearts through their celebration in song.

I am not pleading for an artificial adjustment of music to what I believe it should celebrate. Music does celebrate the highest aspirations of man—his worship and finding of God, through learning what love is, his prayer that his own life may be a song of joy, his vision of brotherhood among all mankind.

Organists have always shared in the production of such music; they are ready to take a larger part in forming and re-forming the musical culture of the nation by encouraging the making of the right sort of music by everybody and by securing such music from our own composers.

We are to listen to the singing of the superb exhibition chorus, under a master conductor who is able to evoke from his singers the same degree of response that an orchestral conductor obtains. What a discipline of the soul is fine choral singing! Each singer gives the most that is in him—more than he ever thought he possessed. He cares not whether his own part is conspicuous or not, for he knows that without it the total effect can only be imperfect.

That is the sum of the whole matter. Your art is yourself. As it grows you grow. Through it you develop personality and are able to influence others. May each of us learn its secrets and, as we have opportunity, use it to carry that message of hope and peace which must spread until the whole world give back the song which once the angels sang.

DEATH OF MRS. H. A. DITZEL

Wife of Dayton Organist Passes Away After Long Illness.

Mrs. Henry A. Ditzel, wife of the Dayton, Ohio, organist, died Sept. 1 after an extended illness. The end came at her home. Funeral services were conducted by the Rev. Charles A. Venable, pastor of the First Lutheran Church, of which Mrs. Ditzel had been an active member. Mr. Ditzel is organist and choirmaster of this church.

Lillian Frank Ditzel was known among a large host of friends as a woman of great personal charm, excellent education and rare charitableness. For a period of five years, while Mr. Ditzel studied in Berlin, Mrs. Ditzel was his constant companion.

Mrs. Ditzel was a daughter of the late Judge L. H. Frank, who was pro-

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bate judge in Dayton for many years, and is survived, besides her husband, by two sisters, Mrs. Chester DeLong, Oak Park, Ill., and Miss May C. Frank, who is on the faculty of the Oregon State College, and three brothers, Horace M. Frank of Oakwood, Ohio, and George W. and Otto Frank of Los Angeles.

Zuidema Begins Twentieth Year.

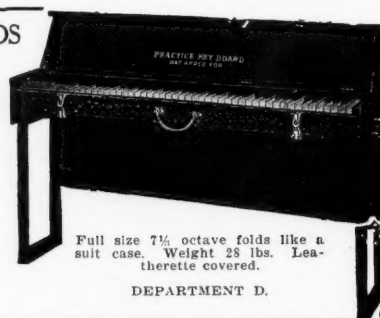
Dr. Alle D. Zuidema and family have returned to Detroit after a vacation spent at Lunga Pausa cottage, Macatawa Bay, Holland, Mich. Dr. Zuidema is entering his twentieth year of service as organist of the Jefferson Avenue Presbyterian Church and his fourth year as carillonneur for the same congregation. He has closed dates for a number of recitals in and out of Detroit during the coming season.

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**Boston News Notes;
Charles H. Whittier
Is Taken by Death**

By S. HARRISON LOVEWELL

Boston, Mass., Sept. 20.—Charles H. Whittier, a Boston organist, died Sept. 11 in Winthrop Community Hospital. Mr. Whittier was born in Greenwich, N. Y., Aug. 8, 1850, the son of John Henry and Thankful Winch Whittier. Mr. Whittier, besides being an organist well known in the profession, was a composer of organ and sacred music. His musical education was obtained at the New England Conservatory of Music, from which he was graduated. During a long career he had been organist at Old St. Mark's, Trinity (assistant to J. C. D. Parker), St. Andrew's, All Saints' (Brookline), St. Luke's (Allston), and Old Cambridge Baptist. Three sons are left to mourn their father: Eugene P., John H. and Charles H. Whittier. Mr. Whittier was a member of the American Guild of Organists.

At least eight of our New England organists reported at the Toronto convention, these being Charles D. Irwin, Walter Kugler, A. C. Foster, Edward B. Gammons, Harris S. Shaw, Mrs. Blanche T. Brock, Mrs. Alfa L. Small and Mrs. Mae Ford Haviland.

The tercentenary of Boston will be observed in 1930 and abundant are the preparations being made for the celebration of so great an event. Several "three hundred" anniversaries have been observed this year. At Salem, Sept. 8, there was commemorated "the meeting of the General Court of the Governor and Company of the Massachusetts Bay in New England. * * * at which meeting the Freemen of the Company voted to transfer the government of the Plantation from Old England to New England." It has also been called the "legal birthday of self-

government in New England." This event was marked by a service in Tabernacle Church, Salem. A chorus choir selected from different churches in Salem rendered hymns under the direction of Harris S. Shaw, A. G. O., organist and choirmaster at Grace Church.

After serving for the summer at the Cathedral Church of St. Paul, Leland A. Arnold has returned to Trinity Church, Newton Center. It would greatly encourage other church musicians to have rectors like the "grand old man of Newton," Edward T. Sullivan, write of music as follows: "We have had a large and splendid choir at the cathedral; and we have had wonderful music there this summer, under Mr. Arnold's very able leadership. * * * The music was truly superb, and there were appeals from all sides to repeat it."

Harold Schwab has returned to All Saints', Lowell, after a summer spent at the large organ in the First Methodist Church, Tulsa, Okla. As judged by his organ music for two September Sundays, his hand has not lost its skill. More than that, it is a practice at All Saints' for the music to be commented upon in the weekly bulletin of the parish. And again, Mr. Schwab observes a habit of laying out his programs for a whole season instead of the casual way of preparing music from Sunday to Sunday.

Among those who are visiting us from Europe is Chandler Goldthwaite, the concert organist. He is here for a comparatively brief stay and is arranging dates for recitals.

At this writing it has not been learned who are to fill positions vacant at the West Somerville Baptist Church, the First Baptist, Wakefield, Grace Baptist, Somerville, and the Union Congregational, Boston. The position at the Ruggles Street Baptist has been filled by Carle W. Malley, who also plays at the State Theater.

Clarence Eddy

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Chicago Veteran Organist Dies.

Theodore J. Zamari, 63 years old, for thirty-five years organist of the Church of St. Mary's of Perpetual Help, Chicago, and a composer of many masses, died Sept. 9 at his home in Ingallston, Mich. The final illness was of seven years' duration. He was a member of the Polish Roman Catholic Union of America. He is survived by a widow and five children. A son, the Rev. Father Alphonse Zamari of Florissant, Mo., was the celebrant of the requiem mass for his father.

Frederic C. Binder, for the last eleven years organist and choir director at the Cathedral of the Immaculate Conception in Fort Wayne, Ind., has resigned to accept a similar post at St. Nicholas' Church, Evanston, Ill.

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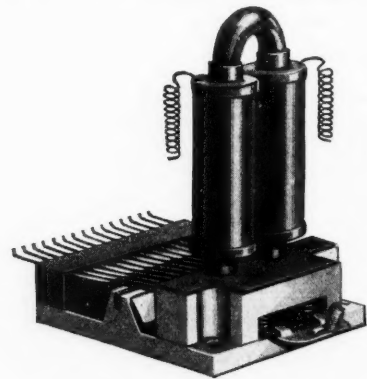
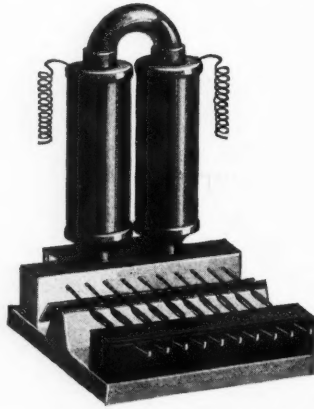
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**Milwaukee Notes;
Wisconsin Guild
Has Annual Picnic**

By ARTHUR GRIEBLING

Milwaukee, Wis., Sept. 18.—On Sept. 7 the Wisconsin chapter of the A. G. O. went out to the homes of Mrs. Oscar Kirchner, the dean, and Lewis A. Vantine, on Lake Michigan, near Sheboygan, for its yearly picnic. As usual we enjoyed ourselves very much. Some had the nerve to swim in the cold waters of the lake and were amply rewarded for their daring.

Nashotah Seminary is fortunate in securing the services of John F. Robertson, formerly of El Dorado, Ark., who is to be organist and who is to have charge of the music in the seminary, where he is in training for the Episcopal ministry.

The Kimball organ at the Underwood Memorial Baptist Church, Wauwatosa, has been rebuilt by Charles Besch. The harp and chimes which were added are the gift of F. D. Underwood, who gave these two stops in memory of his sister, Mrs. Sarah Curtis. The harp and chimes were dedicated informally at the service Sept. 15, at which Miss Ruth Sporleder, the organist, provided special music.

Carl Oltz, head of the music department at the Milwaukee State Teachers' College, has accepted the position of organist and choirmaster of St. Mark's Episcopal Church. This place was formerly held by Sheldon B. Foote.

At Milwaukee Downer College Miss Louise H. Burchell will have charge of the organ department. She will also teach piano and theory. Miss Burchell received her master's degree in music at Radcliffe College, and has also done work at Oxford, England. She has taught in various parts of the country, her last position having been at Dakota Wesleyan.

Retallick Leaves Albany.

Willard E. Retallick, organist and master of the choristers at the Cathedral of All Saints, Albany, N. Y., has resigned his position to go to Providence, R. I., to become organist of St. James' Cathedral and a member of the faculty of St. Vincent's College of Sacred Music. A native of Watervliet, Mr. Retallick went to the cathedral at Albany four years ago.

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Catholic Music in Italy and Germany Heard by Reviewer

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

Church music in Europe is decidedly on the upgrade and in every way furthering the cause of the Motu Proprio. Occasionally, of course, one will hear a choir that transgresses against the spirit of the reform, not so much in the style of the music rendered as in the inordinate length of the compositions, but even in cases where the music is of undue length the Sanctus and Benedictus are exactly of the right proportions, thereby hardly calling for criticism on the part of the worshiper.

Some of the representative churches of Rome are among the greatest transgressors in the matter of undue repetitions in the text. I was surprised in this, as the Motu Proprio was at first directly applied to the See of Rome because of laxity in musical matters which had gained ascendancy there, and later was extended to the entire Catholic world. I felt that the choirs of St. Peter's and St. John Lateran would be examples of the true liturgic style in church music. I would not go so far as to say that the style of compositions rendered by these choirs were the opposite of all we have learned to recognize as the true type of church music, but in many ways they fall short of the ideal in presenting the music of the church. The thing that is most noticeable is the frequent omission of parts of the proper of the mass. The introit I have always heard sung and I might say the same of the graduale, but as to the proper offertory and communion I heard no choir in Rome sing them. Some may, but among the representative choirs I failed to hear them.

The masses I heard in Rome were fine examples of polyphonic music in many cases, although I also heard masses which, while not by composers of the type of Mozart or Haydn, transgressed the bounds in as serious a manner as the aforementioned immortal composers did. The Gloria and Credo everywhere were filled with repetitions and necessarily lengthy because of that, and in St. Mary Major the choir repeated the intonation of the celebrant in both the Gloria and Credo.

The churches in Rome possess some good choirs composed of men and boys. They are not comparable to those in England, but on the whole, even if the voices of the boys have not the beauty and excellent training that the English choir boys have, they do some splendid work.

To my mind, however, Germany has the finest choirs on the continent. (I am not including Russia, which has always been noted at least for her wonderful basses.) Perhaps the finest choir I heard was at the Frauenkirche in Munich—a mixed choir of between fifty and sixty voices, singing under a choirmaster who had absolute control of his singers and who produced effects that I have never heard before. We all know what makes a famous chorus; this chorus had all those things, with nothing left to be desired in the manner in which they sang. But I believe they were the worst offenders of them all. The introit was sung and that was the last of the proper as far as they were concerned. The masses sung were, I believe, the most interesting and beautiful works I have ever heard in church—principally the compositions of the choirmaster, and generally in six parts, but of inordinate length in all cases, and repeating the words of the priest. Repetitions of the text were many and varied and amens filled several pages. From a purely musical standpoint the presentation was as nearly perfect as one could wish, but from the liturgical standpoint it fell short.

Practically all the larger churches throughout Germany have excellent mixed choirs, doing much unaccompanied singing in a splendid manner, and seeming to cling to the very things we have been trying to rid Catholic church music of—inordinate length and failure to sing the proper entire.

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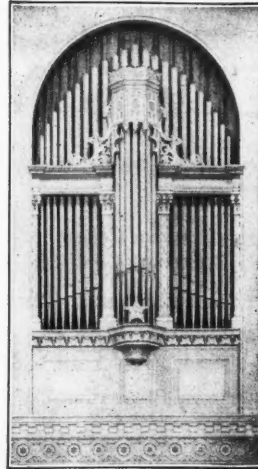
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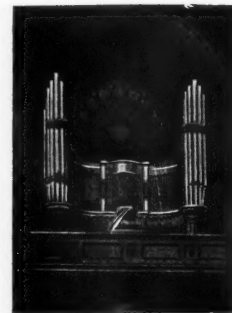
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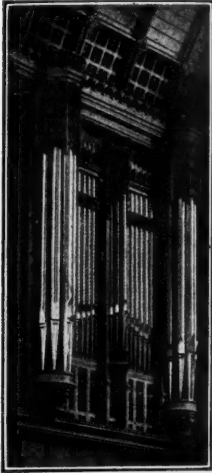
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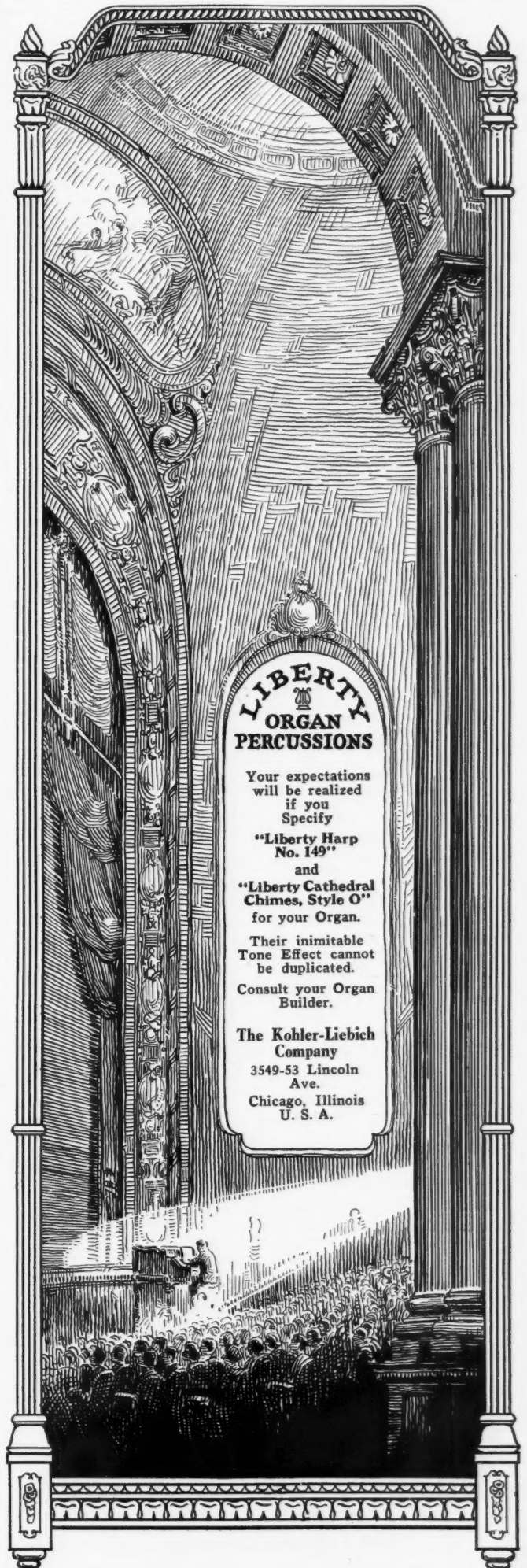
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Gerald E. Spates has been appointed to take charge of the Detroit office, 4270 Second boulevard. Mr. Spates for the past three years has been sales engineer at the factory.

Carl A. Scholle, who until recently was in charge of the New York office, will give all his time to the distributing organization and will travel from the home offices.

New distributors recently appointed are: Braid & Haberkorn, Inc., Denver; J. H. Lym, Salt Lake City; Cline Company, Oklahoma City; J. Sylvan Bowers, Heating Specialty Company, St. Louis; Northwest Time-O-Stat Distributors, Minneapolis, and American Appliance Company, Omaha.

Opens Wurlitzer at Sheldon, Iowa.

The new Wurlitzer organ installed in the First Reformed Church at Sheldon, Iowa, was heard for the first time by the public Aug. 18 at a recital by Frederic Heyer Cesander of Chicago. The program was repeated the next evening to a packed house, and open house was held at the church for inspection of the organ. At this time a program especially for the older people of the congregation was rendered by Mr. Cesander.

Mead Takes University Chair.

Edward G. Mead has been appointed assistant professor of music in the recently-organized school of fine arts of Miami University, Oxford, Ohio. His work will be teaching organ and theory. Mr. Mead played at Cornell during the sabbatical year of the university organist two years ago and has been on the faculties of prominent colleges.

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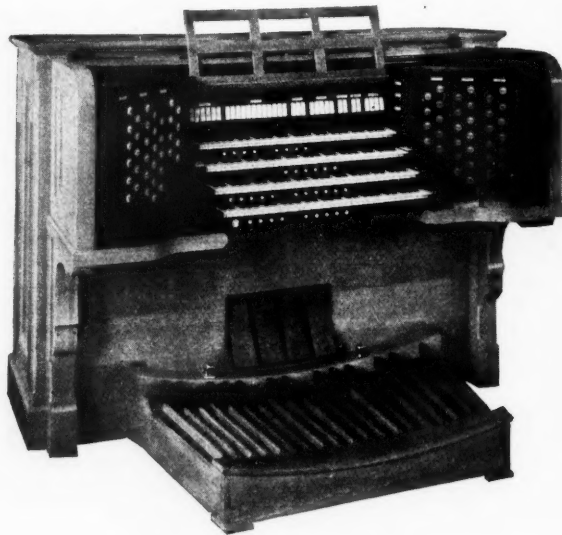
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M. E. Church South of Tusculumbia, Ala., previously mentioned in The Diapason, are attracting favorable attention. One given Aug. 26 was attended by 450 people. These recitals are played on a three-manual Möller organ of thirty-three stops installed in 1927. In the picture Professor Church and some of his pupils are shown. In the bottom row reading from right to left are: Professor Church, Mrs. Ben Ingram, organist First Methodist Church, Florence, Ala.; Miss Ruth Porter, assistant organist, First Methodist Church, Florence; Mrs. John D. Clement, Tusculumbia, Ala. In the center is Miss Grace Jones, organist First Methodist Church, Sheffield, Ala. In the top row, reading from right to left, are Miss Elizabeth McNutt, daughter of the Rev. D. C. McNutt, pastor of the First Methodist Church, Tusculumbia; Miss May Isbell, organist First Presbyterian Church, Tusculumbia, and Mrs. John M. Williams, Florence. The Tusculumbia church is taking a lead musically and has the largest organ in the Tennessee valley. It will now have monthly organ recitals for the community. An all-American program will be given Oct. 7. In November there will be French compositions and the third recital will feature Christmas music in December. The best known musicians in the city and Florence will assist Mr. Church and his forces from the college at Athens in the entire series.

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Programs of Current Organ Recitals

Charles Raymond Cronham, Portland, Maine—In his recital on the Portland municipal organ Aug. 6 Mr. Cronham, city organist of Portland, played this program: "Marche Slave," Tschalkowsky; "Nutteracker Suite" ("Dance of the Candy Fairy" and "Arabian Dance"), Tschalkowsky; "Fountain Sparkling in the Sunlight," Goodwin; Evensong, Martin; "Siegfried's Rhine Journey," Wagner; Minuet in C major, Mozart; "Juanita," Spanish Melody, arranged by Cronham; Overture to "William Tell," Rossini.

Edwin Grasse, New York—Mr. Grasse, the blind organist and violinist, gave a guest recital on the municipal organ at Portland, Maine, Aug. 9. His program was as follows: Fugue a la Gigue, Bach; "Cantilena e Musetta," Mauro-Cottone; Serenade in A major, Grasse; Second Sonata (Toccata), Grasse; "Ave Maria," Schubert; "Ride of the Valkyries," Wagner; Pastorale in A major, Guilman; "The Last Spring," Grieg; Overture to Oberon, Weber.

J. Warren Andrews, New York City—In connection with old home week Sunday at the First Congregational Church of Pittsfield, N. H., Mr. Andrews gave a recital on the afternoon of Aug. 18 at this church. His selections included: "St. Ann's" Fugue, Bach; Communion in G, Batiste; Largo, Handel; "Home, Sweet Home," Andrews; Prelude in C, Pattison; Offertoire in A flat, Read; "Jubilate Amen," Kinder.

Everett Tutchings, New York City—In a series of half-hour recitals at the Fifth Avenue Presbyterian Church during the summer, preceding the regular afternoon services, Mr. Tutchings presented the following programs: July 7—First Movement (First Sonata), Borowski; "The Sea of Galilee," Shure; "Hymn of Glory," Yon; Reverie, Dethier; "Swing Low, Sweet Chariot," arranged by Diton.

July 14—Toccata, Bartlett; "Daguerreotype of an Old Mother," Gaul; "Will-o'-the-Wisp," Nevin; Londonderry Air, arranged by Coleman; "Ein Feste Burg," Faulkes; "Dreams," Wagner. July 21—"The Courts of Jamshyd," Stoughton; "The Swan," Saint-Saens;

Gothic Suite, Boellmann; "Dawn," Jenkins; Largo, Handel.

July 28—"In Paradisum," Dubois; "Marche Russe," Schminke; Minuet, Beethoven; Third Sonata, Borowski; Aug. 1—Festival Prelude, Dunhill; Evening Song, Birstow; Scotch Poem, "To a Wild Rose" and "A. D. 1620," MacDowell; "The Musical Snuff-box," Liadoff; "Marche Religieuse," Guilman.

George B. Kemp, Jr., St. Louis, Mo.—Mr. Kemp was guest organist at the First Methodist Church of Tulsa, Okla., Sept. 1 and played the large Aeolian-Votey organ. In a recital preceding the evening service he interpreted these selections: "Angelus," Massenet; "Will-o'-the-Wisp," Nevin; Largo from "New World" Symphony, Dvorak; "Night," Jenkins; Toccata in D minor, Nevin.

Fred Faassen, Zion, Ill.—The following programs were among those broadcast by Mr. Faassen from station WCBD in the course of September:

Sept. 1—"Evening Song," Birstow; Intermezzo, Huhn; Prayer in F major, Guilman; First Movement of the Unfinished Symphony, Schubert; Air, Lotti; "O Salutaris Hostia," Guilman.

Sept. 3—Triumphal March, Harris; "One Fleeting Hour," Lee; Gavotte, Gosse; "Cabaletta," Lack; "An Indian Legend," Baron; Madrigale, Simonetti; Finale in A, Harris.

Sept. 5—Second Andantino in D flat, Lemare; "Caressing Butterfly," Barthelmy; "Poet and Peasant" Overture, Suppe; "Meditation de Thais," Massenet; "Legende," Friml; "A Dream," Bartlett.

Sept. 10—Festival March, Mutter; Crescendo, Lassen; Duet in Canon Form, Renaud; Reverie in D flat, St. Clair; Offertoire in F, Read; "Cantique d'Amour," Strang; "The Town Pump" (a rural sketch), Slade.

Sept. 12—Concert Prelude in D minor, Kramer; "Twilight," Friml; "The Musical Clock" (Rondino), Slade; "Sunset Meditation," Biggs; "The Question and the Answer," Wolstenholme; "Grand Choeur," Spence.

Sept. 15—Andante Cantabile from Quartet in D major, Tschalkowsky; "Marche Triomphale," Dubois; Berceuse in G, Faulkes; Largo, Handel; Noc-

turnette ("Moonlight"), D'Evry; "Chorus of Angels," Clark; Evening Song, Martin. Sept. 17—"Salut d'Amour," Elgar; "Burlasca e Melodia," Baldwin; Russian Song, Dargomijsky; "Northern Lights," Torjussen; "Romance," Friml; Festival Toccata, Fletcher; Air, Lotti.

Arthur E. James, Everett, Wash.—Mr. James, organist of the First Baptist Church of Everett, gave the opening recital on a Kimball organ in the United Presbyterian Church Sept. 9, and his program consisted of these compositions: "Toccata alla Marcia," Harris; "The Angelus," Grey; "Eulogy of Tears," Schubert; "My Heart Ever Faithful," Bach; Offertory in D minor, Batiste; Gavotte, Handel; "Prayer," Harris; "Aubade," Lemare; "The Storm," Kohlman; "Marche Militaire," Gounod.

Dr. Ray Hastings, Los Angeles, Cal.—Representative numbers played by Dr. Hastings in recent popular programs at

the Philharmonic Auditorium were: Allegro Moderato from Unfinished Symphony, Schubert; Andante con moto from Symphony No. 5, Beethoven; Waltz Song from "The Bird Seller," Zeller; Prelude to "Faust," Gounod; "Ave Maria," from "Othello," Verdi; "Celestial Triumph," from "Mefistofele," Boito; Intermezzo, "In the Orient," Zamecnik; "Immortality," Hastings.

Minor C. Baldwin, Middletown, Conn.—In one of three recitals at the First Baptist Church of Hyannis, Mass., on the evening of Aug. 11 Dr. Baldwin played this program: Scherzo, Bossi; "Consolation," Baldwin; "Pilgrims' Chorus," from "Tannhauser," Wagner; "Miserere," Verdi; "Chloe," Tradler; "Ave Maria," Gounod; "Gavotte et Musette," Bach; Intermezzo, Helmholtz; "By the Sea," Schubert; "The Marvelous Work" (from "The Creation"), Haydn.

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Seattle Welcomes Dr. F. S. Palmer Back from Visit Abroad

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

Seattle, Wash., Sept. 17.—Dr. Franklin Sawyer Palmer, organist and choir director of St. James' Cathedral for the last twenty years, resumed his duties at the cathedral Sept. 15 after three months in Europe. While abroad Dr. Palmer toured Spain, Italy, France and England, visiting many of the great schools of music and centers of Gregorian study. He spent a week at the Benedictine Monastery of Solesmes, the most noted school of Gregorian chant in the world. He also visited Quarr Monastery, on the Isle of Wight, and Montserrat in Spain. While touring France he renewed his acquaintances with the French masters, visiting many of the great cathedrals.

The third choral contest of singing societies, sponsored by the Seattle Retail Grocers' Association, will be held in the Seattle Civic Auditorium Oct. 30 and 31. There are five classes available and trophies will be awarded for first places. Classes and test pieces are as follows: Men's chorus, "The Victory," Protheroe; mixed chorus, "Good Night, Good Night, Beloved," Pinsutti; women's chorus, "Distant Bells," Mackenzie; church choirs (under thirty-five voices), "The First Christmas," Gerrit Smith; church choirs (over thirty-five voices), "He Watching over Israel," Mendelssohn. Contestants are required to sing the test piece for the class in which they have entered and one number of their own selection. Adjudication will be made on both numbers.

John McDonald Lyon has been appointed organist and choir director of St. Clement's Episcopal Church, succeeding Charles Engelhardt, deceased.

Mr. Lyon assumed his duties Sept. 8. He was formerly organist of St. Paul's Episcopal Church.

Frederick C. Feringer has been appointed organist of the First Presbyterian Church, succeeding the late W. H. Donley. Mr. Feringer was formerly connected with First Church of Christ, Scientist, having served that church faithfully for many years as organist. He is also organist of the Rhodes department store, giving daily recitals which are broadcast over KOI. Mr. Feringer was formerly secretary of the Western Washington chapter of the American Guild of Organists and is prominent in the musical circles of the city.

Our amiable friend and composer, Professor Carl Paige Wood, F. A. G. O., head of the theory department of the University of Washington, is spending his vacation in the East, visiting his father and mother in Boston. Mr. Wood is expected home on Oct. 1 to resume his duties at the university.

Seattle organists and the public in general are looking forward to the recital which will be given by Marcel Dupre Oct. 29 in the University Christian Church. Casavant recently installed a four-manual organ in this church, which was dedicated by Richard Keys Biggs. The church is opening its doors to the music profession by bringing some of the world's best organists to Seattle. Lynnwood Farnam will be here in January. The church has offered the use of its organ and building to the Western Washington chapter of the American Guild of Organists for one of its season recitals.

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**St. Louis News-Notes;
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By DR. PERCY B. EVERSDEN

St. Louis, Mo., Sept. 19.—St. Louis was well represented at the N. A. O. convention in Toronto by Mr. and Mrs. Charles C. Kilgen, Miss Louise Titcomb, Frank Campbell, Alfred Kilgen, Dr. and Mrs. P. B. Eversden and Miss Lucy Wallace.

Vacationists have mostly returned several of them to new or rebuilt organs, and several interesting programs are in the making.

Julius Oetting of Bethany Evangelical Church is planning a series of descant programs with his choir and congregation.

Ernest Prang Stamm of B'nai El Temple has replaced his mixed quartet with a double quartet of four women's voices and four men's voices. He expects to give several programs of antiphonal character.

The organists generally are looking forward to the visit of Marcel Dupre, who has been engaged to play at St. Francis Xavier's Church on the afternoon of Sunday, Nov. 17.

George I. Scott, Jr., a member of the St. Louis Symphony Orchestra, has been appointed organist for the University Methodist Church. Mr. Scott, a versatile musician, is a former pupil of Homer Humphrey of Boston. He has received a hearty welcome from St. Louis organists.

Otto Wade Fallert, organist at St. John's M. E. Church, spent the summer in Europe, devoting several weeks to study with Bonnet in Paris.

Mr. Gordon of Tower Grove Baptist Church is rehearsing a combined chorus from the Baptist church choirs of the city for a concert Oct. 10.

Miss Isabel D. Ferris



Miss Isabel D. Ferris, Mus. B., secretary of Camden chapter, N. A. O., and organist and choir director of the First Baptist Church, Collingswood, N. J., has been appointed organist and teacher of organ and theory at Wilson College, Chambersburg, Pa. Miss Ferris studied organ with Henry S. Fry and Rollo F. Maitland, and composition with Dr. H. Alexander Matthews. She was graduated with high honors from the Philadelphia Musical Academy, winning three medals for proficiency, and also from New York University. Her organ compositions have captured prizes in the contests held by Camden chapter in 1928 and 1929. Both these compositions, "Indian Summer" and "Grand Choeur," have been used by Rollo Maitland on many of his programs. Miss Ferris has been prominent not only as an organist, but also as a pianist in Camden.

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Los Angeles Joins San Diego Forces for Two-Day Outing

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Sept. 15.—About a dozen Los Angeles organists journeyed to San Diego the latter part of August and communed with the members of the San Diego chapter for two days. It was a real jamboree and everyone had a good time. The two nights I was there I did not get much sleep, but I did have lots of fun. Needless to say, a visit was made to Agua Caliente. I lost a few dollars on the dog races, but they have such an easy and courteous way of taking your money from you that you really don't seem to mind.

In the afternoon there was a recital in Balboa Park. After the regular program Dr. Humphrey J. Stewart was kind enough to ask some of the visiting organists to play and it was a great treat to hear Arthur W. Poister, Albert Riemenschneider, Ernest Douglas, Dudley Warner Fitch and Dr. Stewart himself. In the evening a social time was spent at the boat club, where there was dancing and games.

Perhaps the most interesting part of the outing was attending the morning session of Mr. Riemenschneider's master class. This was held at the organ in the beautiful Balboa Park. I wonder if there is any other place in the world where an organ master class could be held in such ideal surroundings. There were thirty-five present and Mr. Riemenschneider took the Sixth Symphony of Widor and two of the Franck Chorales for the morning's work. Mr. Riemenschneider not only has the knowledge and technique to do this sort of thing, but he has the temperament and power to hold your interest and make you see his point of view. One can only marvel at the amount of study he has put into the works of Bach and Widor.

The Southern California chapter of the Guild, under the leadership of Dudley Warner Fitch, has planned a splendid program for the coming season. Recitals will be given every month on some of the best organs in the city, and at least a dozen out-of-town recitals will be given. Long Beach, Redlands, Pomona, Santa Monica, Ventura and other places are on the list. It is hoped to have some thirty-five to fifty organists play during the year.

Clarence Mader, the talented organist of Immanuel Presbyterian Church, is trying to work out a plan of weekly recitals on the Skinner organ in his church. He hopes to have a recital every Wednesday afternoon from 4 to

4:45 for eight months beginning in October. This means some thirty-two recitals, twenty of which will be given by Mr. Mader and the others by visiting organists. Mr. Mader hopes to pay each organist and soloist a small fee.

I wonder if there is a possibility of our hearing Dupre's G minor Symphony for organ and orchestra here in Los Angeles when he is on the coast. I understand that a request for it has been sent to the management of the Los Angeles Symphony Orchestra from the Guild. By the way, a little bird tells me that Mr. Dupre is to include J. H. Rogers' Concert Overture in his program on his tour. Well, a few of us have always said that this overture was well worth playing and if Dupre does play it the sale of it will go up even if a few American organists think that too much American organ music is played.

If you are one of those organists who are not averse to playing a work by an American composer, by all means get a copy of the "Meditation-Carillon" by William Lester that has just been published by G. Schirmer. It is a delightful piece of writing, full of musical interest and color. On an organ with good solo stops it would be most effective. It is of moderate difficulty and had it come from abroad would be on the program of every organist in the country.

Welte Four-Manual Dedicated.

St. Augustine's Catholic Church, at West Fifty-first and South Laflin streets, Chicago, was well filled Sept. 12 by people who had come to hear the four-manual Welte organ just completed for this beautiful church. The program was one of high musical standard and the artist of the evening, Charles M. Courboin, played every number in a style that won his audience. At the close of the long program Mr. Courboin gave two extra numbers—"Ave Maria," Schubert, and the "Ride of the Valkyries." The specification of this organ appeared in The Diapason last December.

Schenectady Recitals for Season.

Recitals at Union College, Schenectady, N. Y., were resumed Sunday, Sept. 22, when Professor Elmer A. Tidmarsh played selections largely from French composers with whom he studied abroad last summer. The programs will be broadcast over the radio from station WGY beginning Oct. 6. Once a month Professor Tidmarsh plans to have the Rice String Quartet accompany him. The program played at the opening recital follows: Sixth Sonata, Chorale with variations, Mendelssohn; "Suite Bretonne," Dupre; First Symphony (Allegro), Maquaire; "Clair de Lune," Debussy; "Aux Etoiles," Dupre; "Ronde Francaise," Boellmann.

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CARL HONORED IN FRANCE

Returns to New York After Pleasant Vacation of Three Months.

Dr. William C. Carl has returned from Europe after a delightful three months' holiday in France and Switzerland. While in Switzerland he was called upon to preside at a session of the Anglo-American Music Conference in the University of Lausanne, replacing Dr. Walter Damrosch, who was unable to attend. Dr. E. C. Bairstow of York Cathedral, England, was the principal speaker at that session.

Dr. Carl has been made an honorary member of the Paris chapter of the American Federation of Arts, which is extended the courtesy and privileges of the Union Interalliee, a Paris club for men and women founded by Marshal Foch. Among other Americans who are honorary members of the Paris chapter are Dr. Livingston Farrand, president of Cornell University; Dr. John Grier Hibben, president of Princeton University, and President Frederick B. Robinson of the City College of New York.

While in Paris Dr. Carl learned that a new organ work the major part of which has been dedicated to him by M. Charles Tournemire, organist of the Church of St. Clotilde, was already on the press and would soon be ready for distribution. Tournemire, who is one of the most distinguished of Paris organists, presides over the organ upon which Cesar Franck played during the greater part of his life.

Dr. Carl spent a short time with M. and Mme. Joseph Bonnet in Paris. M. Bonnet, who is honorary president of the Guilman Organ School, told Dr. Carl that his annual summer master class had the largest enrollment to date and that many of the members of that class were Americans. Beginning in October, M. Bonnet will make an extensive tour in England, followed by one in the principal cities in France. A large organ is to be built in his summer home by Gonzalez, who is also to remodel the organs of the Madeleine, St. Clotilde and St. Sulpice, Paris.

The Guilman Organ School reopens Oct. 8 with a large enrollment. The first session of the master class will be held Oct. 9. Examinations for the four free scholarships offered by Mr. and Mrs. Philip Berolzheimer will be held Friday, Oct. 4.

Piano in Minneapolis Organ Burns.

The piano which was a part of the Minneapolis municipal organ was destroyed by fire and the entire \$100,000 instrument narrowly escaped destruction late in August. By using chemicals instead of water to quench the flames the city firemen saved the large Kimball instrument. A new piano is to be installed to replace the one destroyed.

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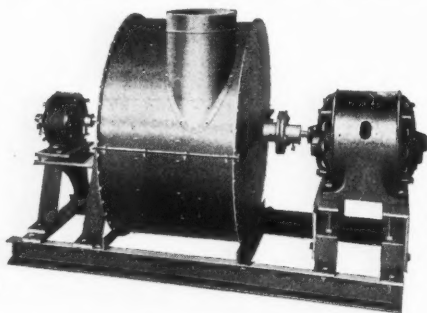
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Buffalo Welcomes Visitors from N. A. O.; Plans of the Guild

By DeWITT C. GARRETSON

Buffalo, N. Y., Sept. 21.—A number of organists stopped in Buffalo for a short time going to and from the N. A. O. convention at Toronto. We spent a pleasant time with Marshall Bidwell of Coe College on the Saturday previous to the convention and on Sunday of that same week Walter Kugler, organist and choirmaster of the Church of the Redeemer, Chestnut Hill, Mass., came to the console to say "hello." It was also a real pleasure to meet Paul Allen Beymer, organist of the Temple, Cleveland, and his baritone soloist, Laurence Jenkins. Quite a number of organists from Buffalo attended the convention, and they were without exception more than enthusiastic.

During the summer months the executive board of the Buffalo chapter of the American Guild of Organists has met regularly, and the program for the winter's activities is about completed. The first important date is Oct. 7, when Dupre will give a recital in the Church of the Atonement under Guild auspices. This will be Dupre's second appearance in Buffalo, and without question he will be greeted by a capacity audience. He will have a fine Kilgen to play this time and we are looking forward to a great evening.

The dean of the chapter, Harry W. Stratton, has announced his committees for the year, and everything points to a season of real worth. The chairmen for the consecutive months are these: October, John F. Hartman; November, William Benbow; December, Katherine L. Busch; January, Harold Fix; February, Dr. Durney; March, Lawrence H. Montague, A. A. G. O.; April, Harry W. Whitney; May, Seth Clark; June, Leonard Adams.

The chairman of the membership committee is M. Agatha Bennett, of the dinner committee Mrs. G. Bagnall, and of the publicity committee Mrs. Nellie M. Gould.

An interesting item on the program for the chapter this year is the study club. This is for the purpose of stimulating interest in the academic side of the Guild. The club will meet bi-weekly and the members will prepare papers on the subjects required by the examinations and prepare and play the test pieces, also subjecting themselves to the various sight-reading tests at the keyboard. Members of the chapter who expect to take the examinations by 1932 will be eligible to membership in the club.

At St. Paul's Cathedral we are getting ready for the special diocesan convention, when a successor to Bishop Brent will be elected, and also for a visit from the Lord Bishop of Winchester.

Carnegie Hall Opening Nov. 4.

The dedicatory recital by Pietro A. Yon which is to mark the official completion of Carnegie Hall's new Kilgen organ in New York and incidentally celebrate the beginning of a new era for the hall, will take place Monday evening, Nov. 4, instead of Monday evening, Sept. 30, as originally announced. In making this statement Walter C. Herrod, manager of Carnegie Hall, explained that the decision to make the concert one of the big events of the musical season was responsible for the postponement.

Women's Club Opens Season.

The Chicago Club of Women Organists will hold its first fall meeting Monday, Oct. 7, at 8:15 in the Kimball Hall salon. Rolls will be played on the organ. Caroline Encell, contralto, will sing a group of songs with piano and organ accompaniment. Gertrude Baily will be at the piano and Irene Belding Zaring at the organ. All women organists are invited.

HARMONIES OF FLORENCE

A new, colorful suite for organ by

SETH BINGHAM

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PROGRAM NOTES

1. **Florentine Chimes:** Cathedral bells, palace bells, church bells, cloister bells—all mingle in melodious clangor many times a day in Florence.
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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TRY YOUR LOCAL MUSIC DEALER FIRST

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



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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;
Music Appropriate
for Radio Scenes**

By WESLEY RAY BURROUGHS

Not long ago we heard a theater organist change quickly into a popular dance number as the film showed a radio close-up, when, no doubt to her great surprise, the fade-in to the music pictured a violinist playing Saint-Saens' "The Swan." This example will show the necessity of waiting just long enough to observe what kind of music is coming from the radio—dance music, concert solos, orchestra overtures or the announcer's voice. Again, much depends on the continuity. If the preceding and following scenes are of a dramatic nature and the radio scene is only a flash, it is much better to continue the number being played than to interrupt with another tempo and rhythm for the short time required for the passing scenes. However, in light dramas with an element of comedy we usually find a group of young people gathered around the radio and immediately thereafter a close-up of the loud-speaker with the quick transition to the dance orchestra playing. Whenever such a group is seen and one of the members moves toward the radio to tune in, it is safe to predict that the forthcoming scene will be a popular dance.

Many new issues of this class are being published every month. A few examples will suffice: "Mr. Radio Man," by Friend (Feist); "On the Radio," by Lopez (Robbins); "Radio Message," by Baron (Belwin); "Station Y. O. U.," by McKenna; "Tune in on Love," by Whiteup (Morris) and "That Radio Waltz," by Browne.

Regarding registration, everything naturally depends on the class of scene. Popular numbers require orchestral imitation; individual solo instruments need their counterpart on the organ; the announcer's voice—unless long continued—may be covered by the piece being played, and dramatic action by dramatic music.

In a feature viewed recently a principal feminine character heard the voice of her admirer over the radio, and at once the dramatic scene was shown (insert), portraying the danger he was in. In this event a heavy dramatic selection played straight through will cover correctly.

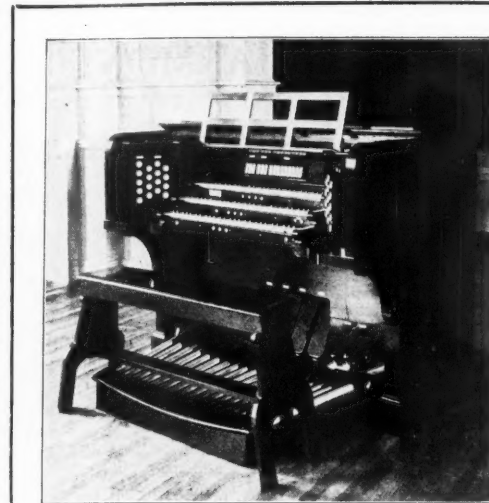
New Photoplay Music.

Chinese: A novel number is "A Chinese Tragedy," by M. Baron. The great majority of Oriental numbers are of the light variety, but this one is an exception. It opens with two measures of typical Chinese rhythm in full chords in a ponderous, dramatic style. The andante theme is expressed in the minor mode with dissonant harmonies, with intervals where the Chinese rhythm of four sixteenths, two eighths and one quarter-note serve to remind us of the Oriental flavor. A second, animated part consists of the right hand playing thirty-second notes for the accompaniment, while the left is giving out a weird theme on the strings and horn. Then the first theme returns and ends in a tremendous crescendo.

Gruesome and Weird: "A Ghastly Night," by Beghon, is certainly all that its name implies. Weird, dissonant chords dissolve with constantly changing tonalities (Berlin).

Several new issues are appropriate for various autumnal scenes. "Golden Autumn," by Schad, is an expressive lento with an excellent theme in D and a second part in B flat. "Farmers' Carnival," by E. Kendall, is a rollicking barn dance in C and F. "A Rube Festival," by D. Peele, has its opening section in G minor of a decidedly lively character and a smoother part in E flat.

Agitato: "Approaching Mutiny," by W. Schad, opens in C minor with rapid repeated chords in the right hand and the theme in the left. Its development leads to G minor and back again to C. "Action Galore," by V. Maiorana, is well named. After a rapid vivace movement of two pages comes the agitated theme in the left hand



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with alternate tremolo octaves and chords in the right (Belwin).

Aztec or South American Indian: A new suite by the negro composer Justin Elie reaches our desk. It is called "Kiskaya." For many years this writer has been making a research into the lore of the aboriginal tribes of Central and South America. This piece reflects the past glories of Indian civilization. It is in four parts: (1) "In the Temple of the Sun God." It is the day of the feast. A great celebration is held in the temple and a llama is sacrificed. After the ceremonial the cortege proceeds to the scene of the festivities. The music is a tranquil andante in E minor, opening with a horn solo. Strings and reeds are contrasted with flutes, woodwind and trumpets. (2) "Dance of the Sun God." Blessing is asked for victory. The drums, beginning softly, beat more and more furiously. The Quechuas dancers, dressed in flaming, gorgeous costumes, dance to the barbaric music. The key of B minor has always been fascinating to us. There is something about it far more interesting than other minor keys. In this work the rhythmic beat of B, F sharp and B continues and the principal theme enters accompanied by the weirdest harmonies imaginable. A thorough exposition is given and the movement works up to a gigantic climax. (3) "Procession of the Shadows." It is the last hours of the day. The aborigine lies under the trees. Falling leaves flutter downward. They remind him of the tragic passing of his vanishing race. This is a mournful movement beginning with clarinet and oboe solos embellished occasionally with flute cadenzas and trills. (4) "Dance of the Cave Man." Among

some Brazilian tribes sorcerers and medicine men predict the future in oracles. These are always preceded and followed by cabalistic rites and dances, the dancers wearing hideous masks and fetiches. The dance is in D minor.

"The Juggler," by P. Juno, is unusual in that, while it lies in D minor and the right hand plays a bright theme therein, the left plays F sharp and B flat, giving an intriguing, piquant background. It is arranged by E. Rapee.

Series at St. Peter's, New York.

A series of eight short vesper organ recitals will be given at St. Peter's Church, Barclay street, New York City, on the first Sunday of each month, beginning Oct. 6. These recitals will be given by the organist of the church, Robert W. Wilkes, on the three-manual and echo Kilgen organ recently installed. They will begin at 3:30 and will be followed by vespers and benediction at 4. The program of the first recital, to be played on the afternoon of Oct. 6, is as follows: Adagio, Beethoven; "Song of Joy," G. W. Stebbins; "Pastel," Van D. Thompson; Reverie, Richard Strauss; "The Lost Chord," Sullivan; "By the Pool of Bethesda," R. Deane Shure.

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Three-Manual of Thirty-five Stops Will Be Installed in Place of Instrument Which Has Served for Many Years.

St. Joseph's Church at Bay City, Mich., through Father Caron, has contracted with George Kilgen & Son, Inc., to build a three-manual thirty-five stop organ to take the place of the old instrument which has served for many years.

The specification follows:
GREAT ORGAN.
(Enclosed with Choir)

- Open Diapason (tenor C), 16 ft., 49 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 12 pipes, 61 notes.
- Philomela, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 notes.
- Dulciana, 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 notes.
- Chimes, 20 notes.

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

- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Quintadena (synthetic), 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 12 pipes, 73 notes.
- Salicet, 4 ft., 61 notes.
- Ripieno, 3 ranks, 183 pipes.
- Flautino, 2 ft., 61 notes.
- Wald Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
Dulciana (tenor C), 16 ft., 61 pipes.
Open Diapason, 8 ft., 12 pipes, 73 notes.

- Violoncello, 8 ft., 12 pipes, 73 notes.
- Melodia, 8 ft., 73 pipes.
- Dolce, 8 ft., 12 pipes, 73 notes.
- Flute, 4 ft., 12 pipes, 73 notes.
- Dulcet, 4 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Orchestral Oboe (synthetic), 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Contra Bourdon (resultant), 32 ft., 32 notes.
Open Diapason, 16 ft., 12 pipes, 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes, 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.

FOR CHURCH AT ELMHURST

Reuter Company Awarded Contract to Build Three-Manual.

The Chicago office of the Reuter Organ Company has closed a contract for a comprehensive organ to be installed in the Immanuel Evangelical Lutheran Church at Elmhurst. The instrument is to be a three-manual of thirty-two stops, and all of the organ will be under expression. The stop list is as follows:

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

SWELL ORGAN.
8. Bourdon, 16 ft., 97 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. Stopped Diapason, 8 ft., 73 notes.
11. Viol d'Orchestre, 8 ft., 73 pipes.
12. Salicional, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. Aeoline, 8 ft., 73 pipes.
15. Flauto Dolce, 4 ft., 73 notes.
16. Nazard, 2 2/3 ft., 61 notes.
17. Flautino, 2 ft., 61 notes.
18. Oboe, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 73 pipes.
20. Harp (preparation).

CHOIR ORGAN.
21. Violin Diapason, 8 ft., 73 pipes.
22. Concert Flute, 8 ft., 73 pipes.

Classified Advertisements

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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-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.

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POSITION WANTED—LONG EX-perienced organ builder and voicer desires to change his position. Prefer New York or East. Address K-6, The Diapason.

- 23. Dulciana, 8 ft., 73 pipes.
- 24. Unda Maris, 8 ft. (preparation).
- 25. Flute d'Amour, 4 ft., 73 pipes.
- 26. Clarinet, 8 ft., 73 pipes.
- 27. Harp, 8 ft. (preparation).

PEDAL ORGAN.
28. Open Diapason, 16 ft., 32 pipes.
29. Bourdon, 16 ft., 32 pipes.
30. Lieblich Gedeckt, 16 ft., 32 notes.
31. Cello, 8 ft., 32 notes.
32. Dolce Flute, 8 ft., 32 notes.

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FOR SALE—ESTEY ORGAN WHICH was installed in my residence last fall. Suitable for small church or studio. One of the large duo-manual and pedal reed organs. Style T, fifteen stops, all equipped electrically with blower switch and light. Reduced from \$945 to \$745. Earl H. Nutting, 400 Boylston street, Boston, Mass.

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FOR SALE—TWO-MANUAL MODERN Kimball pipe organ, electric action, detached console, eighteen stops with harp and chimes, suitable for church, residence or lodge hall. We will install and guarantee this organ. For further details write L. D. MORRIS ORGAN COMPANY, 833 Sheridan road, Chicago, Ill.

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FOR SALE—A USED PEDAL OPEN diapason, thirty pipes, 12 by 13 scale. A tuba, 16 ft., 61 pipes, 10-inch scale. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

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—A TWO-MANUAL FIF-teen-stop Mason & Risch Vocallon in first-class condition. For specification and further information address Rev. George N. Edwards, 138 Meeting street, Charleston, S. C.

FOR SALE—AT SACRIFICE, SIX-stop Wuritzer 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—ONE-HALF H. P. Blower, \$90.00. Sixty-one-note electro-pneumatic chest, \$75.00. Twenty-note chime action, \$75.00. All new. Eight-stop unit, \$1,000.00. P. Cozatt, Danville, Ill.

FOR SALE—TWO-MANUAL ORGAN. Detached console, electric action; Deagan harp. Address C. F. Dunn, 3407 Prospect avenue, Cleveland, Ohio.

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WANTED—FLUE VOICER ABLE to handle strings artistically wanted at once. Factory in East. Working conditions excellent. Man of experience able to produce good results consistently both in quality and time will find this desirable opening. Address K-7, The Diapason.

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—EXPERIENCED OUT-side man, familiar with electric actions, capable of erecting, tuning and making general repairs. Address K-2, The Diapason.

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WANTED—EXPERIENCED ORGAN draftsman. Address Möller Organ Works, Hagerstown, Md.

WANTED—MISCELLANEOUS.

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California Draws Organist Visitors from Eastern Cities

By WILLIAM W. CARRUTH, F. A. G. O.

San Francisco, Cal., Sept. 17.—Here in California—around San Francisco Bay at least—the summers are so cool and pleasant that the churches continue their services as usual, generally allowing their organists two weeks' vacation on pay. Eastern organists, on leave for three months, are frequent summer visitors to the western coast and are looked upon with envy by their less fortunate western colleagues. Several distinguished visitors were with us this summer. Raymond C. Robinson of King's Chapel, Boston, was guest organist at Stanford University during August, while Warren D. Allen, organist of the university, was playing for Mr. Robinson in Boston. Aug. 19 Mr. Robinson was heard in a recital on the four-manual and echo Aeolian-Votey organ in Calvary Presbyterian Church. He played the following numbers: Toccata and Fugue in D minor and Aria, Bach; Fugue in G minor, Dupre; Canon, Schumann; Humoresque, "The Primitive Organ," Yon; "The Enchanted Forest," Stoughton; "Caprice Heroique," Bonnet; "Where Dusk Gathers Deep," Stebbins; "Tu es Petra," Mulet.

Frederick Schlieder of New York, who is so well and favorably known for his unique and successful system of developing musicians, conducted a three weeks' class in Berkeley during August. Although he came to California from a busy season in the East, he appeared as fresh as though he had just arrived from a long vacation, and met the members of his class every morning at 9, and held their enthusiastic interest until 1 o'clock—a feat calling for considerable physical and nervous vitality. Mr. Schlieder plans to be with us again next summer.

Another visitor this summer was Alexander McCurdy, Jr., of Philadelphia. Although Mr. McCurdy is now firmly established as a church and concert organist in the East, we claim him as a Californian, for it was here that he was born and lived until a few years ago. McCurdy crossed the continent, as is his custom, behind a steering wheel, and on this last trip averaged forty miles an hour—not so bad for an organist! On his return he took his mother and father with him, but we hope they will return to California, as we like to have their devoted and talented son spend his summers

with us. While here Mr. McCurdy played informally for some of his friends on the four-manual Skinner at Temple Emanu-El, where Wallace Sabin is organist. Mr. McCurdy gave a delightful recital on this organ last summer and it was interesting to note the more mature and finished style of his playing this year. Mr. Sabin has good reason to be proud of his former pupil.

The Northern California chapter of the A. G. O. has taken on a new lease of life since the election of a new set of officers. The new dean, Mable Hill Redfield, organist and choir director of the First Congregational Church of Berkeley, has enthusiasm, energy and personality, and the chapter is fortunate in having her at the helm. Mrs. Redfield is also president of the Alameda County branch of the California M. T. A. and has been most successful in arranging interesting and worthwhile meetings. The first Guild meeting of the season was a supper in honor of Raymond C. Robinson and Frederick Schlieder, preceding Mr. Robinson's recital Aug. 19.

William J. Kraft, F. A. G. O., comes from the University of California at Los Angeles to Berkeley, where he will conduct classes in counterpoint and composition during the year while Professor Stricklen is in Europe.

Dudley Warner Fitch, organist and choirmaster of St. Paul's Cathedral at Los Angeles, was a recent visitor to the bay region. While here Mr. Fitch was the guest of Wallace Sabin. Mr. Fitch is dean of the Los Angeles chapter of the A. G. O.

Theodore Strong, organist of KFRC, recently opened the new organ at St. Leo's Church, Oakland.

Death of Miss Evelyn Lindquist.

Miss Evelyn Lindquist died at Somerville, N. J., July 25 following an operation. She had been organist of the First Reformed Church of Somerville for fourteen years and was a capable and devoted church player. Miss Lindquist was director of a children's chorus in the same church and had a large class of piano pupils. She was a member of the National Association of Organists. Miss Lindquist received her musical education in New York and specialized in the instruction of children.

Wheelwright in Editorial Work.

D. Sterling Wheelwright, the Evans-ton organist, has been appointed associate editor of the Supervisors' Service Bulletin, a magazine of school music, published in Chicago by the Educational Music Bureau.



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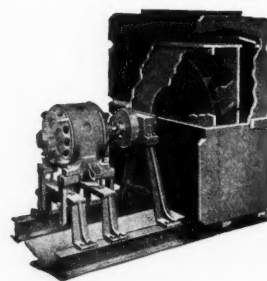
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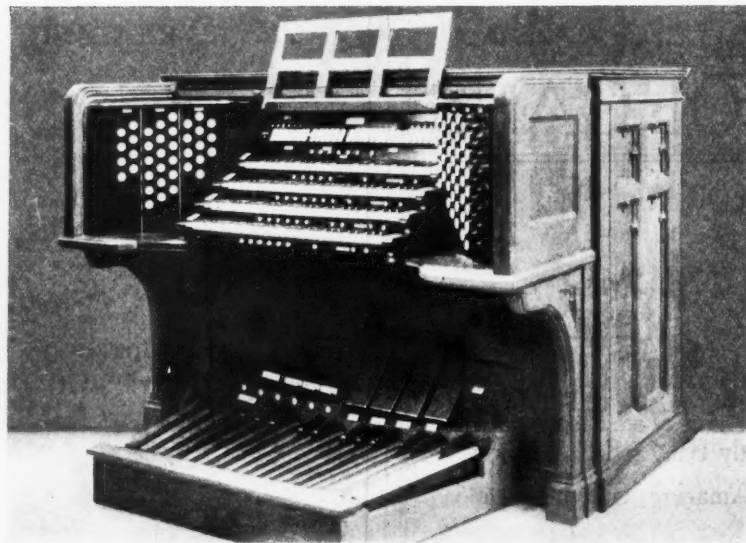
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